

THE Etude

WITH WHICH IS INCORPORATED

THE MUSICAL WORLD

OCTOBER 1896.

VOLUME XIV. CONTENTS NUMBER 10.

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1662. Snodgrass, L. D. The Social Session. A Two Step Waltz. Grade IV.....	Played fast it is a polka. Not in the ordinary style. Will please pupils who enjoy a marked rhythm.	40
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XII.

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1679. Eyer, Frank L. Op. 8, No. 2. The Children go to Sleep. From Christmas Sketches. Grade II.....	A charming little piece. The Lullaby is in the melody as well as in the accompaniment. A good piece for a little player to give in a pupils' musicale.	20
1680. Eyer, Frank L. Op. 8, No. 4. Christmas Morning. From Christmas Sketches. Grade II.....	This also has descriptive text: "The children awake. The girls with dolls. Boys with trumpets." This is rather difficult for Grade III. The whole set would be interesting at Christmas at home or at a pupils' musicale.	30
1681. Eyer, Frank L. Op. 8, No. 3. The Coming of Santa Claus. From Christmas Sketches. Grade II.....	Full of life and excitement. Contains descriptive text: "The Coming of Santa Claus. He comes down the chimney. Santa Claus whistles a Christmas hymn as he fills the stockings. He goes up the chimney, and he drives away."	40
1682. Decker. Op. 17, No. 1. Cradle Song. Grade IV.....	In the key of E. Not like the ordinary cradle song. This has some special effects worth studying. An addition to the modern short Tone Poem style of writing.	20
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1686. Douty, Nicholas. So Blue Thine Eye. Grade IV.....	Compass, a second space to the A first added line above. A beautiful song. Sung by the composer with great success at the Summer Music School, in Philadelphia, July, 1894.	30
1687. Hunt, G. W. Op. 5, No. 1. In the Canoe. Grade III.....	A refined and graceful melody. Among the better style of teaching pieces. Well fingered and edited. Gives good material for technical work.	30
1688. Goerdeler, Richard. Trinity Bells. Grade IV.....	This writer always gives a popular and pleasing melody. It is a fine study for the light-hand touch on reiterated short chords, that is, chords within the compass of an octave.	50
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1690. Jankewitz, G. Serenata Zingaresca. Grade V.....	Superior in every way. Entirely out of the ordinary and exceedingly delightful. There are two pieces in one,—first a slow and plaintive serenade, followed by a mazurka-like movement, ending with the original melody. It is not technically difficult, not more than at Grade III, but it takes the more mature musician to enjoy its uncommon delights.	30
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1694. Greulich, C. W. Drawing Room Study. Grade IV.....	A melody study for the left hand alone. This gives valuable work for any pupil, and especially so for many who are inclined to do poor playing with that hand. The piece is fully annotated with careful directions, and it is a fine piece of music.	20
1695. Houseley, Henry. Gigue Moderne. Grade V.....	It would pass for a tarentelle, if so named. Its difficulty is largely in the rapidity. It is a good piece for small hands that have a good technical development. It will please students of a bright disposition and lively temperament.	50
1696. Bach, J. S. Gavotte from Second Violin Sonata. Grade VI.....	Arranged by Saint-Saëns. It is one of the especially clear melodies of Bach. This arrangement is all that can be desired. There is much octave and chord work in it.	35
1697. Ravini, Henri. Petit Bolero. Grade V,	This is a new edition of a valuable piece. It is pleasing as music and valuable as a study of time and touch. It is edited by Charles W. Landon, with full pedal and expression marks.	50
1698. Thoma, Rudolf. Csardas (Hungarian Dance). Grade IV.....	This is a genuine transcription of a real Hungarian peasant dance. Its content will be pleasing to all who enjoy the unusual in melody and rhythm. It has somewhat of the sardonic, elf-like in its effect.	30
1699-1703. Groenwold, C. J. Op. 9. Grades III to IV. Five pieces, each.....	A set of five pieces: Träumerei (Dreaming); Scherzando (Playfulness); Elfenspiel (The Elves); Ein Blümchen (A Floweret); and Ein Tänzchen (A Little Dance). Solid and serious, but pleasing to any pupil who is accustomed to the better grades of music.	25
1704. Schumann, Op. 21, No. 1. Novellette in F. Grade VII.....	One of this composer's best known pieces. Best adapted to those who are already well acquainted with Schumann's music. This is one of the very best editions, fully annotated by a celebrated musician, and carefully edited with full expression marks.	40

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THE ETUDE AND MUSICAL WORLD

VOL. XIV.

PHILADELPHIA, PA., OCTOBER 1896

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THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1896.

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Musical Items.

HOME.

THE musical people of Copenhagen are charmed with the American prima donna, Nikita.

SOUSA has just completed a new comic opera, "The Bride Elect," for which he has written the libretto as well as the score.

"AMERICA," the air known as "God Save the King," claimed by the English, French, and Danes, is, according to a church paper, *Pastor Bonus*, of Treves, an old Pilgrim song.

MADAME BLOOMFIELD-ZEISLER will make a tour of the Pacific coast during the coming season. Thirty recitals have already been arranged for, extending over a period of two months.

MR. WM. H. SHERWOOD has renewed his engagement with the Chicago Conservatory as head of the piano department. It is expected that he will give a series of recitals in Chicago and other American cities the coming season.

ROSENTHAL, Sieveking, Zeisler, Carreno, Josef Hoffman, Sherwood, Perry—what a brilliant galaxy of pianistic stars will shed their light upon us this season. May we by means of that light perceive more clearly the innersome beauty of music.

THE \$50,000 Marquand piano is the most expensive instrument in this country. It is a grand, with solid ebony case inlaid with ivory and *lapis lazuli*. The cover and panels have exquisitely painted scenes designed by Alma Tadema, and executed by Poynter.

"LET us have American singers, American pianists, American composers. Let America be for Americans, and let art in America be awarded all the encouragement to which it is justly entitled by the population, progress, and prosperity of the United States," says the *Musical Age*.

ADÈLE LEWING, who has been studying in Vienna with Leschetizky and Robert Fuchs, has returned to this country. She has played with great success at East Gloucester, Mass. Besides selections from Chopin and Liszt she gave a *character-stück* of her own, *Canzonetta à la Toscana*, Leschetizky. A love song, also by Miss Lewing was sung by Mrs. G. H. Nawell.

EDWARD BAXTER PERRY, concert pianist, of Boston, begins his season's work with a trip of forty dates in the West. He is booked for more than fifty lecture-recitals before the holidays, and will have a full season. This announcement is as encouraging to the country at large as to Mr. Perry; for the lecture-recital is an important factor in the musical education of the people.

A UNIQUE band is that at McAllisterville, Pa., formed of boys ranging from nine to fifteen years of age. It is neatly uniformed and much thought of by the townspeople. The leader is a little girl under nine years of age. She plays the cornet and directs the band, it is said, with great skill and judgment. Is it possible that we have in this juvenile band-director the great woman conductor of the future?

"THE young Philadelphia violinist, Arthur Hartmann," says C. L. Capen in the *Boston Times*, "has already awakened the enthusiasm of such world-renowned authorities as Sir Charles Halle, Camille St. Saëns, Hans Richter, Guilman, Paderewski, and others. His mastery of the violin is that of a mature concert artist." America may yet produce a second Paganini or Ole Bull, so promising seems the violinistic outlook, if the term may be permitted.

DR. LOUIS C. ELSON, of the New England Conservatory of Music, has been delighting summer audiences with his lectures on "Seven Centuries of English Song," "The Songs and Legends of the Sea," "Scottish Songs," and others. Such lectures are highly instructive, and are likewise an æsthetic treat when qualified with wit and musicianly attainments, as are Dr. Elson's, while his charming personality and pleasing delivery would make even inferior productions attractive.

ANOTHER American girl who is winning old world laurels for herself is Miss Mary Howe, from Vermont. And so goes on the merry exchange—our musicians going abroad for reputation, the foreign ones coming here for money. When will America be able and willing to mete justice to her own children, and be brave enough to rebel against the inordinate demands of aliens? Truly is "a prophet without honor in his own country"—until, in these days, if he be a musician, he can present a foreign testimonial to his worth.

AT the thirty-ninth Worcester Musical Festival, Car Zerrahn conducted for the thirtieth time, with Franz Kneisel as associate. The orchestra consisted of sixty men from the Boston Symphony Orchestra, and there were five hundred voices in the chorus. Among the solo celebrities were Nordica, Campanari, and the pianist, Leopold Godowsky. Important choral works performed were Handel's "Messiah," Sullivan's "The Golden Legend," Rubinstein's "Tower of Babel," Massenet's "Eve," and Bruch's "Arminius." The principal orchestral numbers were Dvorak's "New World Symphony," Mendelssohn's "Hebrides" overture; tone poem, "Hamlet and Ophelia," Macdowell; Chadwick's "Melpomene" overture, and Beethoven's "Eroica" symphony. Such a musical feast is none too often proffered to the music lovers of our country. It whets one's musical appetite to read of it, and inspires a determination to partake of next year's banquet.

FOREIGN.

FIFTEEN thousand singers participated in the recent Söngerfest at Stuttgart.

EMPEROR WILLIAM has composed a new coronation song, and dedicated it to the Czar.

DR. HUGO RIEMANN, has established an academy for theoretical musical instruction in Leipsic.

DR. HANS RICHTER introduced Moritz Rosenthal to his orchestra as "the King of Pianists."

GUILMANT'S "Marche Nuptiale" had the place of honor at the latest royal English wedding.

"VIOLIN taught at sixpence a lesson, bun and glass of milk included" appears in an English paper.

RUMOR says that Arthur Nikisch will bring the Leipzig Gewandhaus Orchestra to America next year.

AMONG the piano compositions played by Rosenthal are a number by Schytte, the Danish composer.

OF the great mass of posthumous literary MSS. left by Rubinstein, a portion will probably be published next winter.

M. YRATZ is a great cyclist. He owns several machines and subscribes to cycling papers in every language.

BRIDLINGTON, England, a town of 7000 inhabitants, boasts a local chorus of 150, and an orchestra of 64 members.

MEYER-HELMUND's one act opera, "Trichka," has been most favorably received at the Municipal Theatre, in Frankfurt.

THE young Khedive of Egypt is a very fair violinist, and has ventured with some acceptance into the field of musical composition. He has an orchestra of 115 Arabians.

MME. MARCHESE says that the art of singing is dying out in Italy. She thinks that the best voices come from Australia, America, and Austria.

ALTHOUGH Berlioz is called by Parisians the French Wagner, his operas seldom appear on any stage. Mottl, of Carlsruhe, is his principal champion.

"THE Mulatto," a new ballet, has been produced at Naples. It has created quite a furore there, it is said. Its subject is the emancipation of the slaves.

A COMPLETE edition of the works of Verdi in chronological order will be issued soon by Ricordi, the Milan publisher. There will be twenty-seven volumes.

A STATUE of Tchaikowsky will be placed alongside of the statues of Rubinstein, Glinka, and other Russian composers in the new Conservatory at St. Petersburg.

THE playing of Mr. Bernard Hemmersbach, of the Chicago Piano College, who is filling concert engagements in Europe, is warmly praised by a Brussels paper.

A POUND a week is the magnificent income of the average British organist, while cathedral salaries do not exceed £350. Yet the supply at these prices is greater than the demand.

MME. DE LA GRANGE is the most considerate of teachers in regard to her pupils' welfare. In her early hard times she vowed to *think* for her future girl pupils as well as to teach them.

MASSENET is described as "so charming, so genial, and enthusiastic, so ready to oblige, so natural, unaffected, so active and interested," that pupils are never "flustered, nervous, or frightened" when he is around.

D'ALBERT has been truly termed a "hybrid." He is of French and Scotch parentage, probably Scotch by birth, English by education and long residence, but by preference a German, as he prefixes Herr to his name.

"DRAMATIC Music," says the *Evening Post* (N. Y.), requires a passionate conductor, and it is perhaps not mere accident that four of the greatest Wagner conductors—Seidl, Richter, Sucher and Nikisch—are Hungarians. The Hungarian is as fiery as the Spaniard.

SIEVEKING has been called the "Mephisto of the Piano." He excites the greatest wonder by his marvelous playing with one hand of a scale in tenths. His management of the pedals is also pronounced extraordinary, enabling him to draw from the piano a wondrously mellow, singing tone.

SAYS Madame Patti, "Whatever I did when a child I always put my whole heart in it. I'm not sure that hasn't been the secret of my success through life." If not *the secret*, it has unquestionably been a secret, and one so important that without it even her phenomenal success could not have been achieved.

THREE unknown songs by Schubert have been discovered. They are the property of Frau Mayerhofer, whose grandfather, the poet Mayerhofer, wrote the verses for many of Schubert's songs. The songs will be published after the album containing them has been shown at the coming Schubert Exhibition in Vienna.

DANISH women have a theatre where all parts, male included, are performed by women. The orchestra is composed of women and led by a woman—even the plays and ballet are from the pens of women. Advanced women of other countries must look to their laurels, or they will be outdistanced by the women of little Denmark.

THE "color-organ," an English invention, has a keyboard like that of the piano, and shows on a screen, whenever a note is struck, the color of the note. Chords show combinations of tints "comparable only to harmonic combinations of musical motor." This is the first completed instrument that shows a definite connection between sound and color.

ANOTHER enthusiastic royal disciple of Wagner is the Queen of Italy. The queen is, indeed, thoroughly devoted to music, but her royal spouse is not in sympathy with her. Her piano playing he views as an infiction that must have its limits. So when he can listen no longer he

begins to sing to the queen in a voice so "excruciatingly flat and rasping" that she is glad to compromise by closing the piano.

THE Princess of Wales attended the Bayreuth Festival, *incognito*. She is an ardent Wagnerite, but not the first in the English Royal Family. The Queen herself rescued Wagner from the ignorant critics who attacked him so severely when he visited London in 1855. "She attended one of his concerts, led the applause, and afterward received him in her room," says the English paper that retails in substance the above interesting information.

VERDI is building a "House of Rest" for the aged and infirm artists, near the Porta Magenta, Milan. He has already contributed to it 400,000 lire. Twice that sum will be given later, and a further bequest is provided for in his will.

The architect of the building is Camilla Boito, a brother of the poet-composer Arrigo Boito. His design for the "House of Rest" is said to be exceedingly chaste and beautiful. Let America do likewise.

MARIX LOEWENSOHN, the 'cellist virtuoso, will begin an American tour in November under the management of Rudolph Aronson. He has recently delighted large and discriminating audiences in Europe. He has also played by special request for the Royal Family at Kensington Palace, London. Princess Louise, herself a gifted violoncellist, was enthusiastic in her praise of Loewensohn's performance. His 'cello is a remarkably fine instrument. It once belonged to his tutor, the great 'cellist, Van Heyden, head professor of the Brussels Conservatory.

MR. WILLIAM C. CARL, the American organist, writes most interestingly to the *Musical Courier* of the famous French organist, Guilman and his family, whose home at Meudon, near Paris, Mr. Carl visited for two weeks during his summer European tour. "One of the pleasures of Meudon," writes Mr. Carl, "is to hear M. Guilman perform Wagner's works on the piano after dinner. His conception of Wagner's music is marvelous, and one could listen for hours to his playing of the Nibelungen Ring, Tristan, and Parsifal."

Madame Guilman assists her husband constantly, and arranges his annual concerts at the Trocadero, as well as many of his tours.

THE AMERICAN GIRL AND THE PIANO.

AMERICA has for many years been well represented in the conservatories of Europe. In Vienna, Berlin, Brussels, Munich, Paris, and Leipzig the American girl is a well-known figure. There she devotes herself to the different branches of the art of music, but it is as a piano pupil that she is best known.

The time that she gives to this pursuit in foreign lands is generally limited to two or three years, a period much too brief for the work she finds to do, for, instead of going abroad for "finishing touches," as she and her friends had fondly imagined, she really goes, in most instances, for the rudimentary work.

Of course there are exceptions; there are pupils who go abroad for study well prepared for the work which they wish to undertake, but, as a rule, the American pupil must descend from the Liszt rhapsodies, the Chopin études and Beethoven sonatas to finger exercises and first principles. It is an undeniable fact, that our pupils generally show superficial training, and Europeans find it difficult to reconcile the American ambition to excel in everything with the second-rate piano teaching done in our country.

That we have teachers well qualified to give the very best musical instruction, and that some of our pupils do good, earnest work, no one can deny, but how few these are when compared with the great masses who are accomplishing nothing, yes, worse than nothing!

Hans von Bülow, who was never afraid to express his opinions, often commented on the careless American training, but even he conceded that if the American girl could have the musical advantages at home which

are to be had in foreign cities she need fear competition with none in the art of piano playing. This opinion has been frequently expressed by many of the noted piano masters, and the question naturally arises, "Why is it that we Americans, who seem to have such a pianistic mania, and who surely are as ambitious as any nation, are so deficient in this particular?"

Anton Rubinstein answered the question in this way: "Americans are too impatient, too anxious to obtain rapid results to encourage teachers to do thorough work. They have a saying, 'The more haste, the less speed,' and this saying they illustrate in their musical training."

In his answer Rubinstein does not appear to blame the teachers so much as the public; and many of our teachers who are making a brave struggle to develop the best possibilities of their pupils, and impart a solid musical education, find it very difficult to satisfy their own ideals and the demands of their patrons; they find that the worst obstacle they have to encounter is not always the pupil's own eagerness to do hurried work, but is oftentimes the influences brought to bear by outside advisers and critics.

A pupil may be pursuing the best possible course, and yet, because immediate results do not attend her efforts, ignorant friends discourage her and destroy her interest.

There are very few of our piano teachers who have any standard, except the most superficial, by which to measure progress in piano playing, so how can those who are entirely outside of the profession have the knowledge which would enable them to intelligently criticize a teacher's methods?

Wieck, the teacher of Von Bülow, Krause, Spindler, Merkel, and Robert Schumann, used to say, "I have always preferred a gradual, even a slow development, step by step, which often made no apparent progress, but which still proceeded with a certain constancy, and with deliberation, and which was combined with a dreamy sensibility and a musical instinct requiring slow awakening." The wisdom of his method is abundantly shown in the playing of his daughter and pupil, the celebrated Clara Schumann.

But this is not the kind of instruction which meets the demands of the American market; we cannot tolerate a method which accomplishes results almost imperceptibly. We want some quick process of turning out pianists. Our pupils must be able to "show off" from the very beginning. What we want are teachers whose pupils can play difficult-sounding pieces with very few lessons; that is our idea of progress, and this is one reason why so many of our American girls astonish foreign masters by playing the most difficult compositions when they are so woefully ignorant of what they are attempting. This has given rise to the saying in musical circles that we Americans study Shakespeare and Milton in the primary room.

The true state of affairs is not realized in our country, although there are many who are not satisfied with the piano playing of the American girl, and some are even bold enough to ask why it is that while so many are studying the art of piano playing so few attain any proficiency in it.

If American parents could be made to understand the situation, they might do much to bring about an era of better things. That they are interested in the musical work of their children is very evident, but it is equally plain to "those behind the scenes" that they unwittingly do much to thwart that which they would gladly aid.

The erroneous belief that almost any teacher can instruct a beginner has much to answer for. This country is flooded with teachers who, having had a few lessons, and apparently knowing more than those who have had none, feel qualified to figure as instructors and receive a liberal patronage.

If the individual who feels himself called to join the ranks of piano teachers chances to be of the male sex, he has only to announce his desire to give lessons and he is dubbed "Professor" at once by the American public.

In Germany, the home of the world's greatest musicians, there are very few "Professors," but in our

republican country, where we affect an indifference to titles, the woods are full of them.

These mushroom "Professors" are generally cheap teachers, that is, they charge a lower price for lessons than those who have expended much time and money on their education, but they prove to be the dearest teachers in the end.

If parents could realize this there would be a great reduction in the number of pupils who are finally obliged to spend much time and money in the laborious process of "unlearning," and also of those who, after wasting both time and money in superficial work, "drop their music altogether," because something seems to be amiss.

Such teachers are at any time a most unprofitable investment, but more especially at the very beginning of pupil's work; it is then, if ever, that careful, systematic training is needed.

The interference of many parents with a teacher's methods is a very great obstacle in the way of the pupil's progress. Whether a teacher is competent or incompetent, this is always disastrous to the pupil's interests.

The best course for parents to pursue is to select a teacher who understands his business, and trust him just as they trust a dentist or any other professional in their employ. As a rule, parents know no more of the requisites of a course of piano training than they do of dentistry, and the sooner they realize this fact the better for all concerned.

It was an American mother who ventured to ask the great Von Bülow not to give her daughter too much technical work. Would that all American mothers could be "set about their business" as promptly as she was! Von Bülow replied, "Madame, if I do not already know enough to instruct your daughter, a person with your musical attainments need not hope to make up for my defects."

Another difficulty which besets the conscientious teacher is that of selecting music which will satisfy his patrons and at the same time come up to his own idea of the needs of his pupils. If he were allowed to teach only good compositions, the musical standard in his community would be gradually raised and this difficulty abolished, but frequently both parents and pupils are dissatisfied if the teacher does not give "pretty pieces." These so-called "pretty pieces" are usually poor music, and most unprofitable for the development of pupils, but a teacher is not always independent of his patrons and cannot afford to live up to his convictions, so he must consult the taste of those who should really be educated by him.

Our teachers of literature are allowed to select the masterpieces of the best authors for the instruction of their classes, and there would probably be an outcry of indignation if an attempt should be made to introduce the sensational, badly-written works of unknown writers. It is only the piano teacher who is expected to build up a solid education on trash.

This is but a very brief description of the musical surroundings of the average American girl. Volumes might be written, if one could go into details, and a stupendous array of facts brought forward to show that, musically speaking, the American girl is more sinned against than sinning. But now I have come to the girl who is fond of telling how she "loves music," who goes into ecstasies over d'Albert and Pachmann, and says she would "just give anything" if she could only play the piano. What does she give? What sacrifice does she offer up on the altar of her ambition?

She takes lessons.

Her piano bills come in with unfailing regularity, and she sits before her piano an hour or two daily, watching the clock while her fingers wander absentmindedly over the keys.

What is she doing?

She is practicing.

She is devoting herself to the art she loves, and she hopes after working two or three years in this way to shine in the bright firmament of pianists.

My dear girl, there is no royal road to success as a pianist! Nothing but thorough, systematic work will ever bring you even as far as the goal of moderately good playing.

You may have the finest piano that money can buy, you may have talent, you may have the great Leschetizky for a teacher, but of what avail are all these things if one thing is lacking unto you, and that is earnestness? Earnestness is the keynote of success. If you have not the capacity for real, genuine, earnest work, and if your surroundings will not enable you to do such work, the best that you can do is to close the lid of your Steinway piano, keep flowers and bric-à-brac upon it; then shall it be "a thing of beauty and joy forever," then shall your neighbors rise up and call you blessed, then shall the American girl and her piano be a national affliction no longer.—ROSE CASE HAYWOOD in *Musical Courier*.

OLE BULL'S FIRST GREAT SUCCESS.

It happened at Bologna. De Bériot was engaged to play at a concert of the Philharmonic Society. The engagement had been made by the Marquis Zampieri, against whom De Bériot had a grudge, and consequently when the day of the concert arrived the Belgian violinist had a sore finger and could not play. It so happened that the young Norwegian violinist was staying in the town. "Ole Bull had a small lodging off one of the principal streets of Bologna, where he intended to wait until circumstances should enable him to find an audience. Meanwhile he practiced assiduously at the pieces of his repertoire. He was thus playing in his room upstairs, his window being open, when the sound of his violin caught the ears of Madame Rossini, first wife of the celebrated composer, and once known as the charming Isabella Colbrand, prima donna of the San Carlo Theatre at Naples. If any one in the world could judge of the tone of a violin she could. Madame Rossini at once hastened to the disappointed Marquis, and informed him that she had discovered a violinist quite capable of performing in the place of M. De Bériot.

"Who is it?" inquired the Marquis.

"I do not know," said the celebrated songstress.

"You are joking, then?"

"Not at all; but I have assured myself that a *genius* has arrived in town. He lodges close here," she added, pointing to Bull's apartment.

"Take your net, and catch your bird before he has flown away."

In the course of a few hours Bull was performing before a distinguished audience in the concert-room of the Philharmonic Society. He played two pieces, one of which was his famous Quartet for One Violin. His success was considerable. The applause was most enthusiastic, and he was escorted home by a number of the members by torchlight. This was Ole Bull's first great success. He had already played in Germany, Switzerland, and in Milan, but had never created so much enthusiasm before.—*The Presto*.

COMPOSER OF "THE MAIDEN'S PRAYER."

If it could be decided so closely as to single any one popular piano "piece" from the lot, perhaps "The Maiden's Prayer" would be found to exceed all others in the extent of its utterance. And yet how many piano players know anything about the composer of that universally ear-torturing composition. Here is a sketch that will enlighten them.

Louis James Alfred Lefébvre-Wély was born in Paris in 1817, and was the son of an organist and composer resident in that city. He learnt his notes before his alphabet, and as soon as he could speak showed a marvelous aptitude for music. At eight he was his father's deputy at the organ, accompanying the plain song, and playing short pieces. Though he was only fifteen when his father died, he was appointed his successor at St. Roch, through the influence of Queen Marie Amélie. Feeling the need of some solid study, he entered the Conservatoire in 1832, and obtained the second prize for piano and organ in 1834, and the first of both in the following year. He then took lessons in counterpoint from Halévy, and in composition from Berton; but, not satisfied with these professors, he studied privately with Adolph Adam, and with Sejan the organist, who initiated him into the art of improvising and in the management of the stops. Wély acknowledged that he owed much to

these men, widely different as they were, and he often sought their advice after he had left the Conservatoire, which he did in order to marry. To support his young family he took to teaching, and composed a quantity of pianoforte pieces, some of which were popular at the time. But it is as an organist that he will be remembered. His improvisations were marvelous; and from the piquancy of his harmonies, the unexpectedness of his combination, the fertility of his imagination, and the charm which pervaded all he did, he might justly be called the Auber of the organ. The great popularity in France of the free reed instruments of Debain and Mustel is largely owing to Wély; indeed, the effects he produced on instruments of the harmonium class were really astonishing. Many people in England can testify to this even to this day, for at the 1851 exhibition, in London, he was heard on many occasions, and those who heard him remember well the effects he was able to get out of those instruments exhibited. Endowed with immense powers of work, Lefébvre-Wély attempted all branches of composition—chamber music, symphonies for full orchestra, masses, opera comique, etc. He received the legion of honor in 1850, being at that time organist of the Madeleine, where he was from 1847 to 1858. After this he had for some time no regular post, but in 1868 accepted the post at St. Salpice, so long held with success by his friend and master, Sejan. Here he remained until his death in 1869.

A PLEA FOR PROFESSIONAL ETHICS.

BY J. D. MEHAN.

AND now begins the season of 1896-1897. Let us all endeavor to make this the most useful year we have ever known; not alone as regards our individual success, but also in the matter of helpfulness and encouragement to others. Can we not lift ourselves to a higher plane than any we have yet occupied, and in the lifting shall we not have a care lest we employ dishonorable means and so pull others down?

The only position worth having is the one that is honestly earned. Abuse of others will never make the abuser great. Possibly all of the professions need elevating, but it is my opinion that none exhibits such lamentable lack of dignity as the profession of music. Fancy members of the legal and medical professions writing personal letters to clients and patients of other practitioners, offering reduced rates and other inducements in order that such patrons may be brought over to themselves. Why, bless you, such undignified conduct can be traced to shysters and quacks only. Cannot some code be established whereby the innocent may be enabled to determine between the genuine and the spurious? The methods followed by some of our fraternity in their attempt to secure pupils would disgrace a peanut vender. I know a piano teacher, a lady of considerable ability and reputation, who actually writes personal, urgent letters to the pupils of other teachers, trying to persuade them to leave their present instructors and come over to her. When this was first told me I could not give the story credence, but a perusal of the letters was convincing proof.

If I were to presume to offer advice to teachers, whether of experience or otherwise, it would be something like this: Don't try to build a reputation in any way except by honest work; don't try to steal the reputation another has earned, for such stealing is theft; don't pretend to an ability to develop artistic performers more rapidly than the world's acknowledged great masters have done; don't write letters nor in any other personal way try to beg the pupils of other teachers, for such solicitation is a confession of weakness, and at the same time a profession of superiority that proclaims the ignorant egotist. A teacher can prove himself competent in but one way, namely, by leading pupils step by step into such knowledge as will give command over the best that is in them to do, the test being such public approval as insures the undeniable success of a reasonable proportion of those so trained and developed. The work requires knowledge, sincerity, innate love of teaching, firmness, tact, ingenuity, ability to read human nature, and the patience that never fails. The acquirement of all the above qualifications leaves no time for backbiting and no room for viciousness. The one who thoroughly loves his work will in time grow into self-forgetfulness, and forgetfulness of self is practical thoughtfulness of others.—*Song Journal*.

SCALES—SOONER OR LATER?

BY E. M. TREVENEN DAWSON.

PROBABLY no teacher would deny that scales must be taught sooner or later. But the question remains, should it be sooner? Or later? Or both sooner and later?

The "sooner" class—notably certain finishing masters—consider "all that" ought to have been learned by the pupil long ago, *i. e.*, before being given into their charge. On the other hand, the "later" teachers, including many an elementary one, consider that scales should not be taught until the pupil's hand is formed, and he is "more advanced," *i. e.*, after he has left them for a "more advanced" teacher.

I remember in my academy days a fellow-student who was "coming forward" as a professional pianist, boasting how many hours she practiced daily, who when asked how much of that time she devoted to scales, laughed to scorn the bare idea. Her master had never mentioned the subject, so she concluded scales were quite unnecessary, and had not played any for years. Yet he was not only one of the foremost professors at that particular institution, but had also a large private teaching connection (in London), and was thought highly of in the profession. He was an example of the "sooner" kind, that is all, and probably imagined all his pupils had learned their scales before coming to him, and that there was no need for him to trouble about them.

That it is *necessary* for the pupil, however advanced, to unremittently practice scales, no one in their senses will surely deny, seeing that even finished public performers spend hours a day at it. That it is ever safe for teachers to assume that their pupils *do* practice scales, or are even (no matter how advanced) acquainted with them in all their various forms, I do not believe. It never does to take such things for granted, and accordingly I, for one, do not consider the "sooner" arrangement a success.

As to the "later" style of teaching, it is a moot-point whether children should be taught to play scales till after the first year or so. When I first began teaching I generally started beginners on scales after the first term, but having heard of the superior advantage of "getting the hand formed first" alleged, my curiosity and interest were much aroused on being promised a new pupil fresh from a "later" teacher. This child had been learning the piano about two years, being kept entirely to technical finger exercises all the time, in the "five finger position," on the principle of forming the hand. The first lesson (with me) arrived, Madge put her small miserably cramped fingers on the keys, inspected the former carefully (to see they were in a sufficiently stiff and unnatural posture, I presume!), and then commenced to play an endless succession of finger exercises at a very slow and solemn pace, and with a very solemn air. After a while, "Don't you know any scales?" I asked. "Oh, no!" with a condescending air, "Mr. So-and-So said I should not be advanced enough for scales for some time." (I believe three years was the regulation time before scales were allowed, but Madge's parents had got dissatisfied with her progress before that period had elapsed and taken her away from the teacher.) Well, I can't say I was prepossessed with the effects of this system, for there was an absolute lack of flexibility in the muscles of the hand, playing always in one circumscribed corner (if I may so term it) of the keyboard, had induced a painfully timid, "fettered" style; and it cost me a great deal of time and trouble to get Madge's fingers out of their cramped and rigid position. So that after that experience I was never tempted to try the "later" plan for myself.

Another objection raised to teaching beginners scales at first, besides their being "too advanced" for small hands, is that they are "too advanced" for the youthful intellect. Teachers holding this opinion will take a beginner, term after term, right through some instruction book, with finger exercises, and easy little pieces or duets, in various keys. This is, in reality, far more puzzling to a child, who is consequently expected to read and play in keys with up to two or even three sharps or flats, without having a notion what a key is, or why, as the teacher lucidly (?) explains, "You have to play F

sharp and C sharp every time you come across an F or a C in this piece, *because it's in the key of D.*" This style of thing is extremely bewildering to the juvenile intellect, which is far too apt, as it is, to look upon all rules in music as hopelessly arbitrary, not to say capricious. Whereas, if the scales are learned first, it would dawn upon the dullest child that there is *some* connection between "scales" and "keys," that the same sharps he has to remember in the *scale* of D he has also to play in the *key* of D, for instance. Surely the better way of introducing a new key is to teach the respective *scale* first, carefully explaining its formation, and either at the same time, or, if preferred, not till the scale is mastered, giving an easy piece in the new key. I have said "carefully explaining the formation," for I never yet met with a pupil too young or too stupid to at least grasp the way "pattern C" is made, or to understand how all the other scales are made on the same model, although it is as well, perhaps, not to burden the childish intellect with the long word "fundamental" (scale) just at first.

It will thus be readily seen that my own answer to the question at the head of this paper would be neither "sooner" nor "later," but rather, most emphatically, both "sooner" and "later."

AN ARTIST'S LOVE AFFAIR.

WHEN it was decided that Franz Liszt should go to Paris to complete his education at the famous Conservatoire, Cherubini, a sour pedant, refused him admission on the grounds of his nationality. However this did not matter. He had good introductions, played in the *Salons* of the aristocracy and became their darling at once. He paid two visits to England about this time but was not very enthusiastically received, strange to say. His mother, poor lady, was left behind in Hungary and never saw her husband again, for five years later he died in Paris in faithful attendance on his son.

During this time Franz composed much, but published scarcely anything; he was now only sixteen, though quite a man. On his father's death his mother hastened to Paris and thenceforth he repaid her long loneliness by the most passionate devotion. A year later came the turning point of his life. A very romantic love affair, so pure and touching that it is almost sacrilege to speak of it, with a pupil—the youthful Countess St. Creig—turned his thoughts towards a religious life and brought about the second attack of his strange illness.

After his recovery he was for some time little before the public but his mental activity was tremendous. His literary education was somewhat scanty, naturally, so now he read enormously, on all subjects and in several languages. History, science, theology, poetry, mathematics, he digested all, and before long appeared as an essayist in the columns of the best papers and reviews. After a time he resumed his concerts and recitals, traveling much, but regarding Paris always as his home. No wonder, for Paris in the thirties was the "hub" of the universe, where all men of genius congregated, and Liszt knew them all, loved and admired them all, and was their idol.

Next comes an episode in his life which must not be judged off-hand as being discreditable—I allude to his connection with the Countess d'Agoult. As a matter of fact, this lady left her husband and ran away with Liszt—not he with her, though he was far too chivalrous ever to seek to exculpate himself. He was obliged to retire from public life for some years and lived mostly at Geneva, where he composed much.

The public could not but forgive and forget the scandal when the noble artist appeared in 1837 in a series of concerts given for the relief of his fellow-countrymen, sufferers by the inundations of the Danube. His playing awoke more frenzied enthusiasm than ever, and he handed over no less than £2,000 to the charity. He now resumed his career as a public performer, but the abundant proceeds were always chiefly devoted to assisting strugglers and unhappy ones. During the next few years his wife—as she was in all but name—and three children saw but little of him and resided with his mother in Buda Pesth.

Next comes the famous episode of the Beethoven

monument. It was desired to erect a memorial to the greatest of musicians in his birthplace at Bonn, but, alas! Germans are poor and the subscriptions came in with painful slowness. Liszt burned with indignation at this want of patriotism, and hastily writing to his friend Bartolini, then the finest sculptor in Italy, he got an estimate for the cost of a really fine statue and thereupon wrote to the Memorial Committee offering to erect the monument at his own expense. Needless to say, the offer was gratefully accepted, and the Beethoven memorial at Bonn which every tourist now visits is far more worthy to be called the Liszt memorial, for it was paid for with the proceeds of a few concerts and recitals given by him.

A few years later a subscription, no laggard one this time, was formed to raise a statue to Liszt himself at Pesth in memory of his benevolence to his countrymen, but he would not hear of it, and insisted upon the money being given to a struggling and talented young sculptor, whom he himself was secretly supporting—*The Presto*.

TO THE PIANIST.

A WRITER in one of the Boston papers regarding piano practice, says: It can be proved by plain and easily understood figures that even with the systematic workers the development of the most important part of the hands has been left undone.

The strength of a chain is only the resisting power of its weakest link; and the power of any set of fingers for even and uniform execution is entirely dependent on the development of the weaker and universally neglected fourth and fifth fingers. There is, to use a phrase employed in speaking of uneven action in the members of a boat crew, a "break" between three and four. In a boat, this would mean that the man rowing in seat number three was too quick for number four, or vice versa. Using the same phrase in the case of the fingers, it means that the first, second, and third fingers are in ninety-nine out of a hundred hands developed far and away beyond the power of the fourth and fifth fingers to keep up with them. Hours and hours of the hardest work have been put in by conscientious students, to even up the work of the fingers, and yet the very exercises used have often made the matter worse. Why? Simply because the strong fingers of the hand are not only used very largely in general playing, but are actually given from two-thirds to three-quarters of all the work in technical exercises. There can be but one result; the strong fingers get stronger and stronger, and the gap between them and the neglected members becomes wider and wider.

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

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

Not a single exercise should be used that does not at least give the weaker fingers a quantity of work equal to that given the stronger; and four out of every five exercises used should give the weaker from three to ten times the amount given the stronger. A careful course of this kind of work will simply be a revelation to those who have struggled with the discouraging "break" at the point where the stronger fingers give over the work to those that are so poorly fitted to take it up.

—The well-edited edition of a classic, gotten up by a musical authority of acknowledged rank, is a most desirable and most excellent thing. A poor one, on the other hand, fathered by the little pianist pounder who sees no other way of appearing before the public, is infinitely futile and useless, when not positively detrimental.

"HITCH YOUR WAGON TO A STAR."

—Emerson.

BY PETER PEUSER.

ONE can never succeed in any vocation without a definite purpose. The difference, for instance, between a certain school-janitor and a certain superintendent of schools, is only a difference of ideal and purpose.

The one in his boyhood had no lofty ideas of life, cared for nothing beyond being able to earn a bare living.

The other was ambitious and anxious to make something of himself. Had you asked this young man what he was studying for, he would have answered, "Why, I am going to be superintendent of these schools, some day!" and would have felt really wounded had you doubted his word. Yet his vision was as clear, his purpose as definite as were those of the other young man.

Let us apply this illustration to musical students. That one who cares nothing for music save the learning of a few pieces, will never become a good musician. The other side is answered. All good teachers have noted the results of the work of ambitious pupils, and how they were brought about—they had an ideal and a definite purpose when they began.

I contend that purpose should be primary and work secondary, if success in any measure is to be achieved in the musical profession.

Yet visions, or ends in view, do not become realities by mere chance, but are brought about by the hardest kind of work. The barriers to be broken down, and the many years of hard, earnest toil before the height of musicianship is reached, are sufficient to undermine a strong constitution, and should entitle the names of those who succumb to be added to the long list of martyrs who have actually died for the cause of music. Were not Mozart, Bach, Beethoven, Schubert, and indeed many others, martyrs all their lives, for the cause?

Especially in the early history of music, when musicians were considered nothing more than the most common of servants, were they notable for their great ambition to study the divine art, notwithstanding all that they might have to contend with of poverty and contempt.

For the lazy person music has no sympathy; but will yield some portion of her treasures to the industrious student though he may possess but an ounce of talent. If power to work is not talent, or, as some contend, a good substitute for it, it is certainly an indispensable adjunct to it. Otherwise why did even the great masters, who in common speech were "born geniuses," find it necessary to labor so zealously? This is a pertinent question, and one bearing strongly upon our subject. Mozart worked so hard that he neglected to care for his frail body, which could not meet the severe strain upon it, and he died at the early age of thirty years.

Poor, neglected Schubert died at thirty-one.

Great love for art and persevering industry, then, must combine to make the stuff from which true musicians are manufactured, not "talent and laziness," as many imagine. If work is essential for the great masters, can any student of music dispense with it?

A great deal also depends upon the quality of effort. Nothing can be accomplished by thoughtless or careless work. Three or five hours' daily practice will never make a pianist, unless the practice is intelligent and sensible. That quantity is the chief essential of practice is a common mistake, and exists to-day among all classes of students. There is too much of *thoughtless* work, and not enough of *playing with the understanding*. In this age of invention there is no excuse for so many failures other than careless or thoughtless practice. There is too much time wasted in getting a good technic! Eight or ten years of hard labor, and what is the result? The student has a technic! In other words he is more of a machine than a musician. How much time has he devoted during this period to the study of *music*? Can he really perceive the difference between a good tone and a poor one? What does he know about singing, about harmony, counterpoint, or the orchestra? Yet the man has tried to be honest with himself; has been exceedingly ambitious, with apparently no other than the above named result. The fault in such a case lies in the

method of work. In ten years' time a person of even average musical ability ought to become a first-rate musician, not merely a *mechanical performer*.

Nor should the student be content to be nothing beyond the musician. I know of men to-day who are thorough masters of at least one instrument, who know enough about orchestral instruments to arrange and compose for them, are fairly good vocalists—in short, excellent all-around musicians, yet are ignoramuses in the common walks of life.

Musicians who know nothing but music, may be justly termed narrow-minded. The age of such narrowness, however, is, happily, rapidly passing away, and the best musicians of our times are scholars in other branches as well as in music. The more extensive a man's culture the better will be his music.

With a proper classification of labor, with earnest, well-directed effort, the vision or ideal that one has must become a reality; not in imagination, nor by chance, but because, I repeat, of noble purpose and conscientious, well-planned effort.

A TEACHER'S EXPERIENCE.

BY MARGUERITE ROSE.

THE summer vacation was just over, and brightest sunshine ushered in the glories of an autumnal morning as I took possession of my favorite nook in the music hall. While awaiting my pupils, I seated myself, and was glancing over the old year's register, when the door opened and I was greeted by Madam N—and her twelve-year-old daughter.

Nell was to be added to my list of pupils provided that I would give the promise that in three months' time she could fill the position of church organist in their flourishing town. No need to lose time with technical studies of any kind, since she could never make use of them anyhow. Madam N— would by no means accept a decided answer to-day; the child must have a fair trial.

Next came Madam W—, a tall, elderly woman, whose pale face was in striking contrast with the rosy-cheeked damsel at her side.

Marie had been taking lessons for four years, and although given every advantage that money could procure, was, nevertheless, two grades behind neighbor Jones's daughter, who had been taking but three years from the same teacher. On inquiring into matters, the parents were informed that Marie was indolent, seldom brought well-learned lessons, cared only for light, "unclassical" music. The irritated father declared that the child's instructions should cease at once, but yielding gradually to the earnest entreaties of the indulgent mother, consented to give her a last trial—this time under my direction, sending me strict orders that the poor delinquent was never to see or handle anything in the shape of a "piece."

While Madam W— was yet speaking, No. 8 entered. She, like No. 1, was the proud mother of a gifted child whom she introduced, adding: "Jennie has an excellent ear; can play everything she hears, but some friends remarked that she always plays out of time. I know you can easily remedy that, but the poor child must not be bored with the practice of those dreadful"—Madame B— paused, while Jennie whispered triumphantly: "You mean scales, mamma." "Yes, scales, as you call them. They do annoy her father so, and he is quite a musician himself; plays the accordion beautifully. He wishes our daughter to have only such music as is worth listening to. He was satisfied with her former teacher until he had the misfortune to order a certain study to be exchanged for one with German fingering. What need of foreign fingering when one was taking lessons in America."

Variety, indeed, and a spicy beginning, thought I, as I bade my friend good-morning, and once more seated myself at my study. The beautiful sunshine without seemed to smile mockingly upon the clouded interior of the music hall. Must art, the best interests of the child, my own conscience, all—all be sacrificed to the whims of ignorance, or to the shining dollars which might thus fraudulently be obtained? No; decidedly no!

FIFTY PER CENT. OFF.

Dear Editor.—I wished you would not only give publicity to these few lines, but also open your columns to the discussion of the subject as expressed by the heading.

It is a well-known fact that for more than fifty years publishers used to allow teachers and teachers only a commission on all music sold by them. First it was only the same as given by book dealers, viz., 25 per cent. Then from $\frac{1}{4}$ it rose to $\frac{1}{3}$, to $\frac{1}{2}$, and even more. The idea or underlying principle may have been that each teacher ought to be able to start a musical library of his own for his and his pupils' benefit. The teacher in selecting music at the store has to sacrifice a good deal of his time; sometimes pieces are returned to the teacher by his pupils for various reasons. He may select pieces which are fine but not salable immediately; until sold they may become slightly soiled or damaged, and when selling he has to sacrifice his commission or buy new copies.

This was seemingly fair enough so far. The price for the pupil was printed; that for the teacher, understood.

Now let us consider some of the consequences of that system. The principals of many schools, institutes, and colleges insisted on buying the music for all their pupils themselves, regardless by which "professor" they were taught. As teachers they got their commission, which in many cases amounted to quite a nice little sum, considering they had over 50 music pupils to provide with music. The professors were the losers, but had to accede, for they received a fixed salary in such cases.

Another consequence was that young ladies claimed to be teachers—in the music store only—to obtain their music cheaper. Still another consequence was that some firms published sheet music and sold it at a ridiculously low price, say ten cents, and even five cents (whilst the usual full standard price was printed on the title page), to teachers, pupils, and in fact to everybody. Some of these editions were very poor, either poor paper, or bad type, or full of mistakes, omissions, or wilful alterations, such as transpositions in the key of C whilst the original was in E flat. Who suffered by it? Both the public and the teacher. But that is not all. In some cities the finest and best editions of sheet music are sold indiscriminately to the public at large at half rates. What will be the end of all this? Cannot something be done to remedy these evils? If the publisher receives enough profit by selling a piece of music that is supposed to cost 40 cents for 20 cents, why not print 20 cents on the title page and thus act honestly? Why not say to the teacher: "If you buy more than one copy of a piece at a time we allow you a small commission." The teacher will be satisfied and so will the public, for it is not probable that anyone who is not a teacher will buy more than one copy at a time.

Finally, I have been informed by pupils that clerks of a firm who advertised "half rates" sold sheet music at full price, taking advantage of the supposed ignorance of the buyer.

E. VON ADELUNG.

The above subject is one of the most perplexing in the profession. We should be pleased to hear the opinions of others.—EDITOR.

CHOPIN'S BIRTH.

His distinguished countrywoman, Miss Janotha, has addressed an interesting letter in regard to the true date of Chopin's birth, which is wrongly printed in all the musical dictionaries, and even by Prof. Niecks, and is also erroneously given on the monument erected to the musician in the Church of the Holy Cross, at Warsaw. March 1 or 2, 1809, is the date usually accepted, but it should be nearly a year later. Miss Janotha's authority is the Rev. Father Bielsawski, the present curé of the Brochów parish church at Zelazowa Wola, who writes:—"From the most authentic documents, as well as from baptismal testimony, and from the record of his birth made in the civic books of the parish of Brochów, we know that Frédéric François Chopin, a son of Nicholas Chopin and Justine Kozzanowska, was born in Zelazowa Wola, district of Sochaczew, on February 22, 1810, and was baptized in the church at Brochów on April 23d of the same year."—*American Art Journal*.

THE PIANOFORTE PUPIL.

Translated from the French.

WHILE having a chat a little while ago with one of the most influential professors of the Conservatoire, I incidentally remarked that the board of examiners must often find a difficulty in awarding the prizes at competitive examinations.

"Certainly," he replied, "and especially as we cannot adhere to the strict laws of equity."

"But what about the principle of justice!"

"My dear fellow, there is no absolute principle in this world. Earth is the kingdom of contingencies. There are circumstances which often make evil, good or, reciprocally, good, evil."

"It is consequently just sometimes to be unjust!"

"Perhaps."

"Upon my word!"

"Without going any further, I will give you an example:—This year, some days before the competition, I had a visit from a middle-aged officer decorated with the Cross of the Legion of Honor. As soon as he was announced, he exclaimed, without any preamble:

"Ah, monsieur! What a devil that woman is!"

"I inquired, 'What woman?'"

"The mother of that poor little thing!"

"What little thing?"

"Oh, true! You cannot know anything about it. Pardon me, I feel quite upset by what I have just heard. It is monstrous, horrible, frightful! Here's the story for you. You must know, monsieur, I am a melo-maniac. I retired from the army about three months ago, and went to live in a house where there are a great many pianos. I love the piano. I admit, of course, that a great many people massacre the noble instrument, and that others, though playing tolerably, inflict too many scales and exercises on us. But at times I have the luck to hear pieces perfectly executed; this makes reparation for all the rest—then I live, I vibrate.

"Now in the room next to mine there is a piano, and I hear nothing from daybreak until late at night but scales and exercises. I came to the conclusion that my neighbor must be a pupil of the Conservatoire. The concierge informed me such was the case; that a little girl about twelve years of age lived in the room with her mother.

"She plays marvelously already; yet the mother is not always satisfied; for, through the walls I sometimes hear the sound of an angry voice and the noise of blows, followed by pitiful sobbing. I assure you it is hard to keep from interfering.

"One day, however, I met the little girl on the stairs, and exchanged a good morning with her. The poor child had such a sad sympathetic little face; and I noticed a big bruise on her forehead. I asked her what had caused it. She blushed, looked down, and remained silent. I said 'Dear child, I guess what has happened to you. Your mother did it?' She murmured an almost indistinct 'Yes.'

"Oh, the wretch! She often beats you, my child?"

"Yes, monsieur."

"We must see about putting a stop to it."

"Oh, monsieur, do not say anything or mamma will know I spoke to you; then she'll beat me more, and leave the place as she did before."

"I did not do anything just then, but I determined to stay near the child and protect her. Well, that morning again things were not to the mother's liking. The little girl failed in the execution of a difficult passage. She made her go over it twenty four times, I counted; and each time with a knock on the knuckles. Naturally the execution went from bad to worse.

"You stupid beast," she cried, "you will not do it!"

"I cannot; I cannot, mamma. I'm sure I cannot," and the child begged and prayed and entreated.

"You cannot? Then listen; you know me. I solemnly swear that if you do not get a first place this year I will kill you. Do you hear? I will kill you."

"And meanwhile she knocked the child down, kicking and beating her about the body. 'It isn't the same as if it were your face,' she vociferated. 'The board of examiners will not see the black and blue.'

"The child screamed. I made a bound towards the door. I knocked and knocked, but in vain. This is what brought me to you, monsieur. I wish to ask your pity for the child. She will be at the next concours de piano. She is an artist already—one feels it. She deserves a first place, and if she does not get it I am sure the mother will kill her."

"The old officer's story affected me more than I can tell you.

"On the day of the examination I had no difficulty in recognizing the little martyr and her ogre. When her turn came she played with correctness, feeling, and charm. She was an artist, but, alas! whether it was the remembrance of the mother's terrible threat or want of compass in her little hand towards the end of a piece, one of Mozart's sonatas, she missed a note.

"Only three first prizes were to be given; and three competitors much older than the little girl had played faultlessly. Among them was the daughter of a millionaire who cultivated music for a distraction.

"Now the question presented itself whether it was just to give the prize to the American belle or to the child to whom it meant, perhaps, life or death. I decided in favor of the child. I extolled her touch and execution to my colleagues. But it was no use, the mistake was there, and the president did not like youthful prodigies. My cause seemed lost, so I determined to play my last card. I told my colleagues the secret of my enthusiasm for the little one; and compassion gained the day. The child was unanimously accorded a first prize."

"Bravo!"

"The old officer came to thank me next day.

"The mother, armed with the little girl's certificate, is looking out for tuitions for her; and (touching incident!) the brave captain, in order to protect the teacher, has inscribed himself as her first pupil."

A TIMELY WORD.

"It is a singular fact that although life depends mainly upon the proper development and natural working of the lungs it is a painful and remarkable fact, that no part of the body is so much neglected; much time and trouble being taken to strengthen the arms and legs, but for the life organs, little or nothing is done, until it is too late. The healthy state of the blood depends upon the lungs. If properly developed, the weight of men's lungs should average 45 ounces, and women's 32 ounces. Each breath should be about 1½ pints at the rate of 16 inspirations per minute, 120 gallons an hour, or nearly 3,000 gallons in twenty-four hours. If all this oxygen, nitrogen, and carbonic acid be drawn into the blood by well-developed lungs, good health is the result. But instead of this happy state of things being generally the case, the bulk of the public use merely the top part of those organs, which results in what is really incomplete breathing, the greater part of the lungs being useless for want of proper development, consequently, when such individuals are struck down by influenza, in the majority of cases death results from pneumonia. Correct deep breathing strengthens the heart, enlarges the veins, and ensures a healthy circulation. Lung development should be learned and practiced by the general public, as well as by cyclists, as the latter can then go any distance without the slightest fatigue or risk to health.

"My advice to professional cyclists and others, is not only to be most particular about their lungs, but also to pay great attention to the kind of food (to be always well cooked), drink, clothing, and general habits, as much more depends upon this attention than to mere leg strength, which, after all, becomes ineffective if the lungs fail. In conclusion I invite the public to make inquiries as to the average cause of death of the professional racing cyclist, and I feel confident that I shall not be far out, when I say that it is in most cases the result of chill, or else some form of lung complaint, mainly due to the need for proper exercise and development of those grand vitalizing and purifying agents, the lungs."

[The foregoing statements and advice by an English vocal teacher in *Musical Answers* are merely a forcible representation of an old story that must constantly

be retold. In these cycling days it is in place everywhere and anywhere. *ETUDE* readers will do well to remember that attention to the details and instructions given is more important to *pianists* than attention to mere *arm strength*; even as attention to them will better serve the bicyclist than mere seeking after "*leg strength*."]]

LUNACY AMONG MEN OF GENIUS.

PROFESSOR LOMBROSO has been turning his analytical bull's-eye on the great men of the past, and, as a beginning, he has found that Dante was a lunatic. According to the professor, Dante was subject to epileptic fits, and the visions of heaven and hell are put down to that explosion of nerves. Dante was irascible, inordinately vain, and of very violent character,—all symptomatic of the epileptic subject. We suppose musicians will have their turn at the hands of Professor Lombroso. We can imagine the capital that might be made out of Beethoven's eccentricities. He was, like Dante, decidedly irascible; he had a violent temper, but he was not inordinately vain. So many of his habits have been exaggerated that the professor will have a difficult task to come at the truth. The little episode of pouring water over his head when there was nothing on the floor to catch it, and the sudden running out into the rain, will all be noted against the great composer. Attention will, of course, be turned to Wagner. We shall have the stories over again of his dressing up before composing; of his standing on his head in the morning to induce circulation; of his enmity to Jews; of his excessive combativeness; of his desiring a particular kind of red feather (flamingo's, so the legend runs,) before he could compose the flower-maiden's scene in *Parsifal*, and so on. It is all so futile. Granted that the nervous temperament of genius is abnormal,—that sometimes it is so abnormal that epileptic fits come as a climax,—what do we prove? We admit that it cannot be asserted that the tendency to epilepsy in a genius such as Dante is a result of his genius; for undoubtedly in some ways it is a cause, for the ordinary epileptic subject is also given to exalted moods; but epilepsy alone will not create works of genius. It is a pity—a thousand pities—that men can create nothing very beautiful and nothing very original unless in some ways their nervous temperament is abnormal; but really there are quite enough normal people in the world, and but very few epileptic subjects, who have brains enough to be geniuses. And, at any rate, we have the immortal works of men such as Dante that have given infinite pleasure to hundreds of thousands of sane men and women, so that it is certain the writings of these alleged madmen are not so very mad. —Indicator.

—Not infrequently we hear of parents who are very particular as to what their children should read, and some go so far as to examine every book before they allow it to be put into the hands of the young people. This is probably a good idea and the children are saved much trouble. It seems strange, however, that these very people manifest such utter indifference as to the quality of music their children select for practice, being permitted to take up anything that comes along. They apparently go on the anything-will-do plan when it comes to music. It is too bad that parents cannot realize that they should exercise the same care in picking out the best of music for their children as they show for the books they read. —Metronome.

—Ear-training cannot much longer be neglected, for teachers will eventually discover that the only safeguard against piano pounding and picking is a cultivated ear. Pupils whose hearing faculties are in the dormant state do not realize how they offend aesthetically, and I make bold to say that they will never appreciate the delicate shades of tone which a piano may be made to yield until they have passed through a systematized course in auricular analysis.—A. J. GOODRICH in *The Musical Courier*.

UNTEACHABLE PUPILS.

BY ROBERT BRAINE.

It is probable that nine teachers out of ten have pupils in their classes who seem to be almost completely unteachable. Of course there are some teachers, a favored few, who have so many applications for lessons that they can pick and choose only the most talented from those who apply. Few teachers are so fortunate, however. The rank and file of our teachers, poor souls, must live, and are consequently obliged to take practically all pupils who offer. Even the most eminent teachers are obliged to take some pupils of mediocre talent, for genuine musical talent is extremely rare, and in many instances the pupil with real musical genius is too poor to pay the fees demanded by the most noted teachers.

The director of a celebrated German Conservatory has gone on record as stating that out of one hundred applicants for piano lessons not over five have real talent. If the percentage is so small in musical Germany, where it is claimed that 50 per cent. of the people understand more or less of the musical art, what will it be in the United States, where so much less attention is paid to music by the people generally.

Nearly all teachers are obliged to accept pupils of limited ability. Mme. Fannie Bloomfield-Zeisler said to me one day, in speaking of Leschetizky, the famous pianist and teacher of Vienna, who was her teacher, as well as that of Paderewski: "Leschetizky is usually very careful to accept only the best material for his private teaching, but he is obliged in many instances, from friendship, from the social position of the applicant, or for other reasons, to accept pupils of limited ability, although he will not accept any one totally destitute of musical talent. It is really amazing what he can do for these pupils, however. He seems to work just as hard with them as with any other pupils, and the pieces he has thoroughly drilled them on they play really well. He seems to create a talent for them in some instances."

It is stated that Joachim also, the king of violin teachers, has received pupils of comparatively limited talent for large fees, especially in the case of rich Americans. Other European teachers of great reputation occasionally accept pupils of small talent for financial or social reasons. Their general rule is, however, not to waste their time on pupils without a future.

It is with that large class of what seem to be really unteachable pupils that I hope to deal in this essay, however,—pupils who apply for piano lessons without the semblance of an ear, or who apply for singing lessons without a ghost of a voice to begin with. Many teachers are in despair to know what to do with these pupils. Many such pupils, either from a mistaken idea of their own abilities or because their parents are anxious for them to learn, go the grand rounds of the teachers year after year without making the slightest progress, and constantly changing teachers because they suppose their lack of progress is due to the want of ability in their teacher.

I have seen numerous instances of young pupils who at the end of three years' instruction were unable to play the scale of C, ascending and descending, in two octaves or even one, without stumbling or making mistakes, and who were not able to play the simplest étude or melody correctly. Their parents paid little attention to their musical progress, and although they knew their children were not progressing favorably, they dismissed the subject with the thought that music is a difficult science, and that the progress of children is necessarily slow.

The truth of the matter seems to be that in many of these instances the teacher is to blame for their slow progress. There seem to be instances truly, in which pupils apply for lessons, who seem to be "tone-blind" just as some persons are color blind, but this is not nearly so frequent as many teachers believe. Almost any one of average intelligence can be taught something in music. I have frequently seen pupils, who seemed to be hopelessly stupid at first, develop into really good musical workers.

The great mistake most teachers make in dealing with pupils of this class is that they try to teach all their pupils in the same way, with the same treadmill of pieces and exercises in each case. The bed is the same length in each instance, the tall pupil having his head cut off, and the short pupil being pulled out unmercifully in the vain attempt to make every one fit a certain standard.

The true theory of successful music-teaching is to adapt the method so as to suit different individual cases.

Just as a successful physician never treats any two cases, even of the same disease, alike, so musical prescriptions should be varied to fit individual cases.

The first effort of a teacher who is called upon to teach a pupil seemingly destitute of musical talent should be to awaken his perception of tone and tone intervals. Almost incredible instances are on record as to the development which can be brought about by careful teaching. A case in England bearing on this subject may be mentioned, that of Mr. William Coltman, of Leicester, who, blind from his birth, had so dull an ear when six years old that he could not distinguish the tone of a violin from that of a flute; at this period he was presented with a piano, which at first amused him only by its curious structure. At length his ear was caught by the sounds, and he soon began to lay aside his other amusements and show an increasing fondness for music. The rapidity with which his ear was formed and perfected is certainly without parallel. On first hearing the Seventh Symphony of Haydn performed by a full orchestra, he instantly comprehended the different modulations in that piece and played them on the piano with the greatest accuracy. In the things of common life it may be mentioned that he ascertains his situation in the street and his near approach to objects by a stroke of his stick. To distinguish the firm step of a man from the light step of a woman is what many can do, but he recognizes his friends by their walk, and can tell the age as well as the disposition of strangers by their tone of voice.

This is, of course, an extreme case but it gives a good idea of what is possible in the development of the musical ear.

I have found in my own experience that the best way develop to the "tone-blind" pupil is through the medium of the voice. Simple piano instruction in the majority of such cases will inevitably fail. You may teach the pupil to strike a certain key when he sees a certain note in the music just as he would push down a key on a type-writer, but if it is purely mechanical, and if he have no perception of the tones he is producing, he will not improve much with years of instruction. The best way is to let piano technic go for a few weeks and try to awaken the tone faculties. Seat your pupil at the side of the piano and strike a note—the middle C for example—and ask him to find that note with his voice. Probably the first attempt and possibly the hundred and first attempt will be a complete failure, but only persevere and in nine cases out of ten success will result. Have the pupil sing "la" or "ah" to the tones you strike. When the pupil is able to sing C to the proper pitch have him sing D, then E, and so on up the scale. Many obstacles will have to be surmounted before he can find instantly with his voice any note you strike. Many and many an hour have I sat at the piano teaching children in this way, striking notes and compelling them to find them. Many notes they will sing a tone or a tone and a half too low or too high. If they sing too low I tell them to "force the voice" a little to a higher pitch. Even young children seem to understand and find the right tone in a few minutes. If they sing too high I tell them to "loosen the voice" and take a lower pitch.

This way of developing the tone perception will seem to the instructor a good deal like tuning pianos, but he will be amazed at its efficacy.

As soon as the pupil can find tones as they are struck on the piano with fair accuracy, it is a good plan to strike a tone and, after the pupil has found it, have him repeat it several times from memory. This will develop his musical memory, which is one of the most important elements of success in musical development. After simple tones can be found, the major scale should be tried with the piano and then from memory. The pupil should have his attention called to the half-tones between

the third and fourth, and seventh and eighth notes of the scale. This will assist him to learn to sing in tune. It will be quite difficult at first for the pupil to learn the scale from memory. At first he will only be able to sing up two or three notes from the bottom, but with perseverance he will be able to go a note at a time higher as his studies progress, and finally he will be able to sing the entire scale from memory. From the moment the pupil can sing the scale in tune, ascending and descending, his success in music, in a comparative degree at least, is assured. As soon as I have taught one of these seemingly "tone-blind" pupils to sing the scale, I resume instruction in piano technic, accompanying it, however, with five or ten minutes' drill in finding notes with the voice. After the major scale is mastered, its common chord should be taken up; then the minor scale and its common chord, then the various intervals of the scale and the chromatic scale.

In this way a dull pupil will progress twice or three times as rapidly as if he were taught piano technic alone in a purely mechanical way. Compelling the pupils to learn the scales and intervals so that they can sing them correctly without the notes being struck on the piano will develop the musical faculties in a really marvelous degree.

The pupil should be made to understand that he is not being taught technical singing, but that it is his tone perceptions which are being cultivated. It makes no difference how rough a tone he produces so that the pitch is correct. He should be taught to make his tone cultivation part of his daily practice, say for ten minutes out of every hour.

Under this system of instruction I have seen dull pupils progress more in six months than in three years of previous instruction. The musical mind has been awakened and the tone perceptions have been cultivated just as the eye of an artist is trained to recognize proportions, distances and subtle distinctions of color. Piano instruction alone will not develop in a rapid manner the musical mentality in pupils who have little talent, because in piano playing the intonation does not depend upon the performer. Piano playing is like drawing from the flat as opposed to drawing from nature, all the proportions being ready made and not left to the perception of the pupil. The study of instruments with a fixed intonation, such as the piano or organ, should, in my opinion, be invariably supplemented with elementary singing exercises in which the pupil is obliged to have a mental conception of a note before he sings it. When once this musical conception of tone intervals is established in a pupil's mind, his improvement will be rapid, no matter on what instrument he is studying.

STUDIO ILLUSTRATION.

BY L. G. NICHOLAS.

MANY music-teachers have found it one of their hardest tasks to teach a child five or six years of age to read the notes. I have recently adopted a plan which has worked so well that I would like to help others.

I have one bright little pupil, a five year-old boy, who cannot read yet. This is the way I taught him the notes on the lines in the treble. I told him this story: "One time there was a circus in a town called 'Treble Clef.' Five little brownies went with this circus, and each brownie walked a tight-rope. These five tight-ropes were stretched, one above the other, between two bars. Now the first brownie, Mr. 'E,' was a very good little fellow, so he walked the very lowest tight-rope. Mr. 'G,' walked the second tight-rope, and Mr. 'B' the third. Then Mr. 'D' came along and would not walk the tight-rope at all unless they would put his tight-rope above Mr. 'B's.' So his was the fourth tight-rope. But the very worst brownie was Mr. 'F,' for he insisted that his tight-rope should be the fifth, and above everybody else." The child was delighted with the story, and soon I heard him telling it to his mother. A story about rivers and steamboats sailing on them, served for the spaces.

ANSWERS TO

THOUGHTS FOR THE THOUGHTFUL.—VI.

XVIII.

1. Have you a musical library belonging to your class, if a private teacher, or belonging to your music school, if you teach in one? 2. How do you raise money to get books for it? 3. What ways of raising money for a library have you tried? 4. Does your library include books of standard and classical music for the use of your pupils, in study and practice, or only books about music, musical history, biography, etc.? 5. Do your pupils read them to any extent? 6. What course do you follow to interest your pupils in musical reading? 7. Do you make the subjects that they are reading an object of conversation and remark during the lesson hour? 8. Have you tried a class in musical history? 9. Have you tried to have your pupils read *THE ETUDE*? What has resulted from it?

Have used Filmore's lessons in "Musical History," giving the questions and having the pupils write answers to them from hearing the text read; this has proved profitable from the intellectual standpoint. We also have an Etude Club, reading articles selected beforehand as suitable for, and helpful to, pupils.—*S. L. Wolff*.

I possess a musical library of my own, to which I steadily add; it consists of musical histories, biographies, dictionaries, classical and standard music, and miscellaneous musical matters. The books I give to my pupils for private reading; after finishing a book I catechise them regarding the contents, and so impress upon their minds the most important factors. I have a class in musical history as a part of my regular work, and they always enjoy it. I also take every opportunity to speak to my pupils of *THE ETUDE*, as being an indispensable paper.—*August Geiger*.

But few teachers or music schools lend collections of études or volumes of classic music for pupils to practice out of. Teachers generally consider it best for the pupil to own the music that they have worked on long enough to have learned. Several music schools use all profits coming from the sale of sheet music for the purchase of a general musical library of biography, history, etc. Some private teachers do this also. It seems to be the more mature pupils who enjoy reading musical history—those pupils who intend to teach music. Several writers report success in conducting classes in musical history and biography. All speak of a marked increase of interest in the study of music written by a composer whose life they have read. In several instances a silver collection was taken at a musicale, for the purchase of musical works, and in others a regular admission fee was charged, and the entertainment was called a concert.—*EDITOR*.

XIX.

At what point in the advancement of a pupil do you teach the scales?

This section has called out a great many answers. Many teachers let the pupil play but one octave during the first few weeks. Several teachers give the scale of C first in parallel motion. In many respects this is the hardest scale of the whole, especially when played in parallel motion. Several teachers have the pupil build up the scales for themselves, placing the half steps between three and four, and seven and eight, saying that this gives them the reason for using the black keys. One teacher thought preparatory exercises had a tendency to make the pupil think the scales harder than they really are; while other teachers make free use of the preparatory thumb work. None wrote of the great value of the Mason Mordent exercises as found on the last page of Volume I of "Touch and Technic." As to position, curved fourth finger seems to bring the hand right as to form, especially if the pupil is allowed to touch the keys with the tips of fingers only, never feeling key contact with the ball of the finger. Letting the arm hang loosely from the shoulder, several think, is the preventive of elbows being held out. The majority of teachers do not teach scales until the pupil has somewhat of freedom in use of fingers, and skill in reading notes. The most noted musicians among the writers emphasize the idea that scale playing is a means, not an end,—that is, how perfect as to touch, smoothness, and all of the

art qualities, that give whatever of value there is to scale practice. They want the pupil to do as fine and finished work on scales as on their best pieces. Much is said by them about a quiet hand as to lateral or sideways motion, none being allowed loose wrist, especially loose and active thumb,—feeling that it is loose at the joint where it joins the body of the hand near the wrist, and one thinks that a loose wrist secures this necessary condition for both the thumb and the fingers.—*EDITOR*.

XX.

At what point in the pupil's advancement do you begin the development of the hand or wrist touch?

As soon as the pupil has music or studies suitable for its introduction,—the greatest difficulty is to keep the wrist devitalized,—material rather scarce for right-hand study. Prefer using three note chords. The chief difficulty is in muscle; this touch improves finger legato. I first have the pupil swing the hand from wrist away from piano, then on keyboard in sixths without making the tone finally pronounced.—*S. L. Wolff*.

Just as soon as the combination of notes appear in the exercise work octaves should be avoided by small hands. Teach by Mason's "Touch and Technic," always trying to avoid a banging touch and the hammer touch from wrist. I find it difficult to avoid rigid wrist which prevents the reflex action of forearm muscles. The early development of this touch I find to be favorable since it brings about flexibility of wrist, and this being the basis of good legato playing, it gives the proper condition of muscles.—*T. Atticks*.

Many of the most successful teachers are developing the hand or wrist touch from the first lessons to their beginning pupils. Some teachers were at first fearful that it would lead to a permanent staccato, but the universal opinion is, that it secures a good and flexible musical legato by the quickest and surest route. There is a decided tendency to teach this important touch without the use of octaves, it being considered that the reach or stretch of the octave of itself stiffens the wrist. Many begin this touch on single reiterated notes, then using thirds, and lastly sixths, leaving chords and octaves for the mature hand, and for the difficult grades of teaching. Our correspondents think that the first page of exercises in Mason's first volume of "Touch and Technic," is the best preparation, and that pupils who play these exercises well, already know this touch. There seems to be a great lack of material for the development of this touch which gives no octaves.—*EDITOR*.

XXI.

At what stage of advancement in the learning of a piece do you have the pupil give attention to phrasing?

As soon as notes are learned and technical difficulties overcome. I require a short pause at end of phrase,—time to breath.—*S. L. Wolff*.

If I wish to have the piece mechanically correct, then the work of phrasing is taken up in such a way that the pupil may be able to find the phrases himself; he also must separate the phrases by a shortening of the end note; this shortening will be lessened, so that it finally becomes almost imperceptible.—*Geiger*.

To get pupils into the way that notes are not all there is of music, that they must be made to say something, made to express an emotion, seems to be the idea of our correspondents. Nearly all want more or less of the technical difficulties overcome before attempting the phrasing, while others want the pupil to give out the musical thought as clearly as they can at first and always working up the hard passages as they would a bit of technics. The tendency, it is evident, is to make everything in the way of expression emphatic at first, strong contrasts, marked Accel., and marked Rit., Cres., and Dim., with a strong climax, phrases distinctively separated, all accents well marked, and the rhythm well brought out, finally modifying all to the dictates of a refined taste, claiming that this overfulness brings a truer and more definite feeling for what the real content of the passage is, and rapidly leading the pupil to despise expressionless playing. Incidentally, such a de-

mand for expression will, doubtless, lead the pupil to give greater attention to touch, and also to do more and better practice, for his playing yields him satisfaction.—*EDITOR*.

XXII.

Do you have your pupils learn a new piece or étude by playing with one hand at a time?

No, excepting the difficult passages. I want every accent right, every slur and staccato note noticed, and every phrase clearly marked from the beginning. Is that giving out musical thought? I think the exact work should be done first, though not necessarily with the hand. I believe exact work is never well done if left to the last.—*Bertha S. Chase*.

Doubtless, the end of all piano playing is to make the fingers sing. In a strong sense, therefore, the more the fingers give out song, melody, and full musical content, the better. Hence, single-hand work, while easier and admitting of more care as to exactness of detail, lacks in the essential of expressiveness. Also, sight reading, which all players must do more or less of, is playing with both hands at sight. To do this requires just that kind of practice, while single-hand work would never make a good sight reader. On difficult passages, the correspondents recommend somewhat of single-hand work. Others think that on fine classic music and music of the higher styles, especially if the pieces are to be used in public, that single-hand work is valuable. On the whole, it seems desirable to do single-hand work under these conditions.—*EDITOR*.

XXIII.

There are many kinds of pupils. 1. What kind has been the least desirable in your experience? 2. The lazy, those who are overburdened with society, talentless, slow learners, talented but no application, the poor in pocket with a bad instrument as compared to the rich who lean on their rich parents to such an extent that there is no work or real application in them? 3. Name the most discouraging features you have found in your teaching experience? Answers will be confidential.

Give me the poor, with a bad instrument and a desire to learn, in preference to the society miss who dawdles.

There are two classes that I wish never to come in contact with, viz., the naturally lazy and the conceited ones. The former come lesson after lesson with the stereotyped "I can't," and the latter know all beforehand. I consider these two incurable.

To me the most tantalizing pupil is the talented one who will not work. I can have long-suffering patience with stupidity, but not with laziness. The most discouraging features that I find in my work are careless practice and the unwillingness of some pupils to make use of their brains.

In summing up this, perhaps it may be best expressed by saying, that it is a life struggle to prevent the good from crowding out the best. In youth, the inherent love of fun, the lack of taking thought for the future, stand greatly in the way of progress. So far as the writer's experience goes, he has found it hardest to put up with those who can learn, but let trifling things take up their time and attention to the exclusion of music; and this includes the children of the rich, who lean upon "pa's money" instead of their own personal endeavors.—*EDITOR*.

BICKERING.—We do not wish to appear hypercritical, but it seems to us that the majority of amateur musicians waste too much valuable time in useless discussions, wrangles, and foolish bickerings. For instance, if musicians would employ their spare moments in reading something that would improve their minds instead of encouraging petty jealousies and cheap gossip, they would be much better off in every way and the musical art would receive a new impetus. If each musician would only turn about and criticise his own work instead of that of his brother's, what rapid strides would be made by every one, and how quickly would all discussions cease.—*W. H. A.*

ALBUM LEAF.

Albumblatt.

Edited by Thos. a'Becket.

V. J. HLAVÁČ.

Andantino grazioso.

p dolce.

ten.

pp

mf

a tempo.

pp *poco rall.*

un poco più agitato cresc.

p *piu lento.*

a tempo.

1. 2.

First system of musical notation. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1 and 2, 1, 3, 2, 1. The bass staff contains a single eighth note with a finger number 1. The system includes the markings *cresc.*, *accelerando.*, and *p*.

Second system of musical notation. The treble staff features a sequence of eighth-note chords with fingerings 5, 4, 3, 2, 1 and 1, 2, 3, 4, 5. The bass staff has a single eighth note with a finger number 1. The system is marked *a tempo.* and includes a first ending bracket labeled "2."

Third system of musical notation. The treble staff shows eighth-note chords with fingerings 4, 2, 3, 1 and 5, 4, 3, 2, 1. The bass staff has a single eighth note with a finger number 1. The system includes the marking *ten.*

Fourth system of musical notation. The treble staff contains eighth-note chords with fingerings 4, 2, 3, 1 and 5, 4, 3, 2, 1. The bass staff has a single eighth note with a finger number 1. The system is marked *pp* and *ten.*

Fifth system of musical notation. The treble staff features eighth-note chords with fingerings 4, 2, 3, 1 and 5, 4, 3, 2, 1. The bass staff has a single eighth note with a finger number 1. The system includes the markings *poco rall.*, *pp*, and *pp poco rallent. e dim. ppp*.

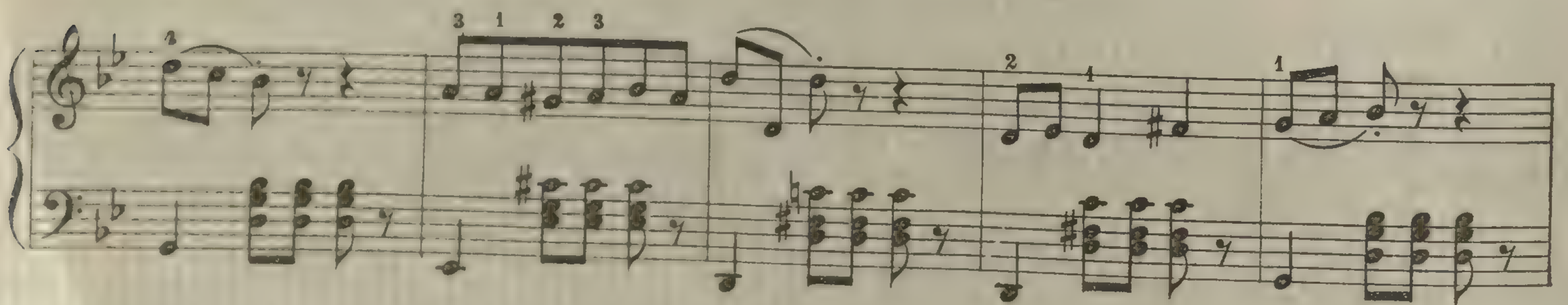
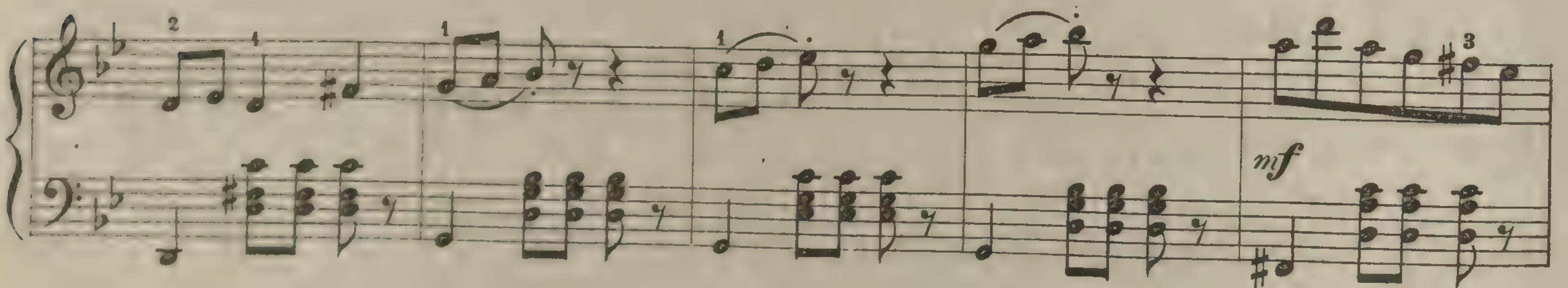
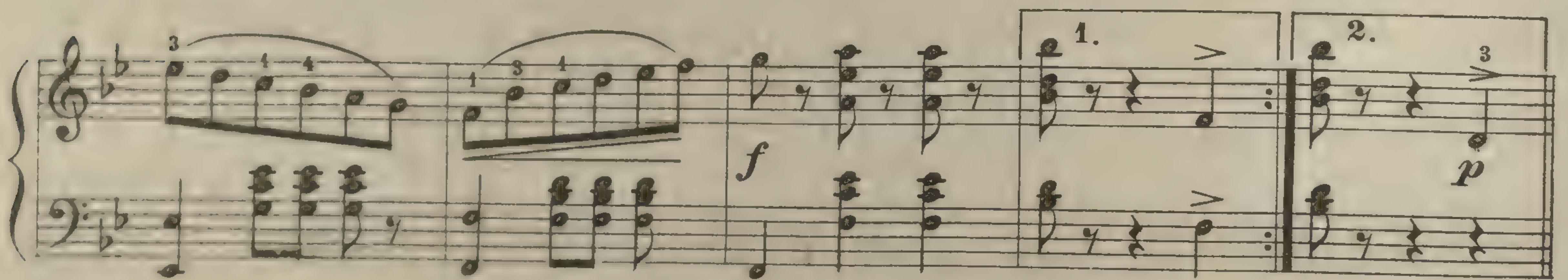
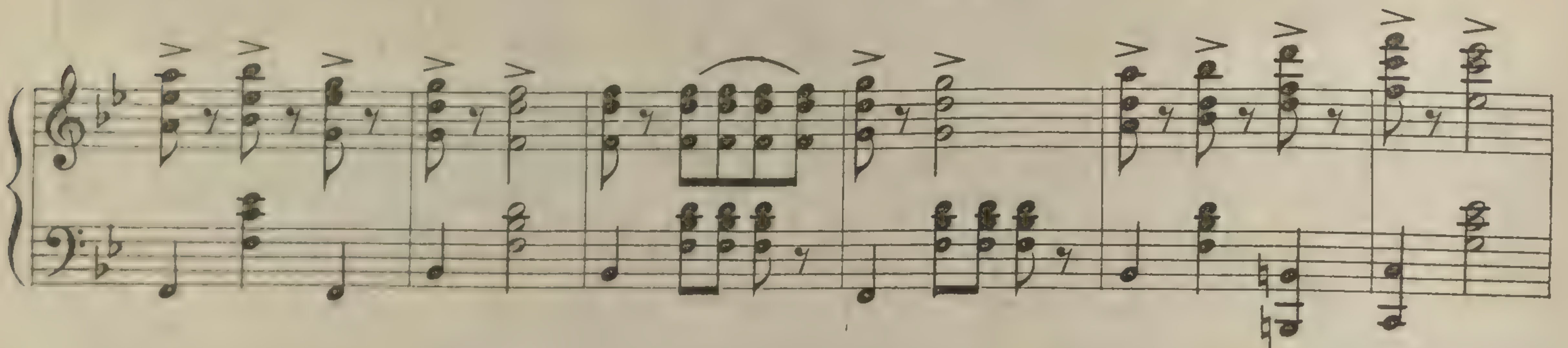
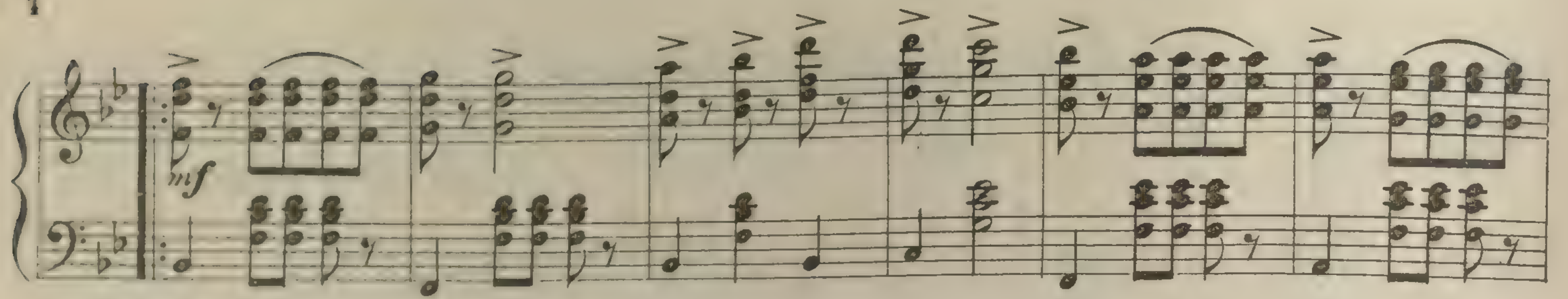
SPANISH DANCE.

3

ARTHUR M. COHEN, Op. 360.

The musical score is written for piano in 3/4 time, featuring six systems of music. The key signature is one flat (B-flat). The score includes various dynamics and fingerings:

- System 1:** Treble and bass staves. Treble staff starts with a *mf* dynamic and a fingered note (1, 2, 3, 4, 5). Bass staff starts with a *mf* dynamic and a fingered note (1, 2, 3, 4, 5). The music consists of eighth and sixteenth notes.
- System 2:** Treble staff continues with eighth and sixteenth notes. Bass staff has a *p* dynamic and features a series of chords and single notes.
- System 3:** Treble staff continues with eighth and sixteenth notes. Bass staff has a *p* dynamic and features a series of chords and single notes.
- System 4:** Treble staff continues with eighth and sixteenth notes. Bass staff has a *p* dynamic and features a series of chords and single notes.
- System 5:** Treble staff continues with eighth and sixteenth notes. Bass staff has a *p* dynamic and features a series of chords and single notes.
- System 6:** Treble staff continues with eighth and sixteenth notes. Bass staff has a *p* dynamic and features a series of chords and single notes.



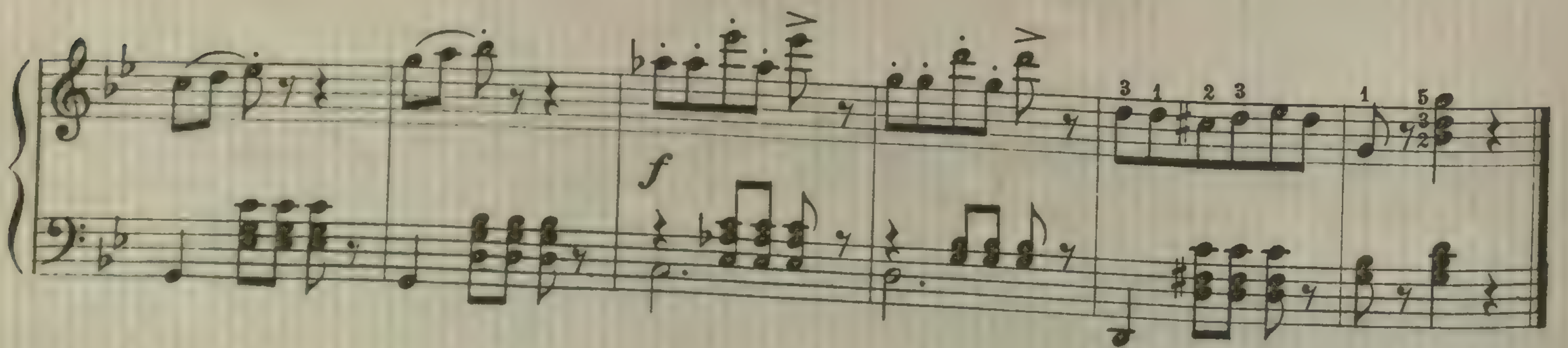
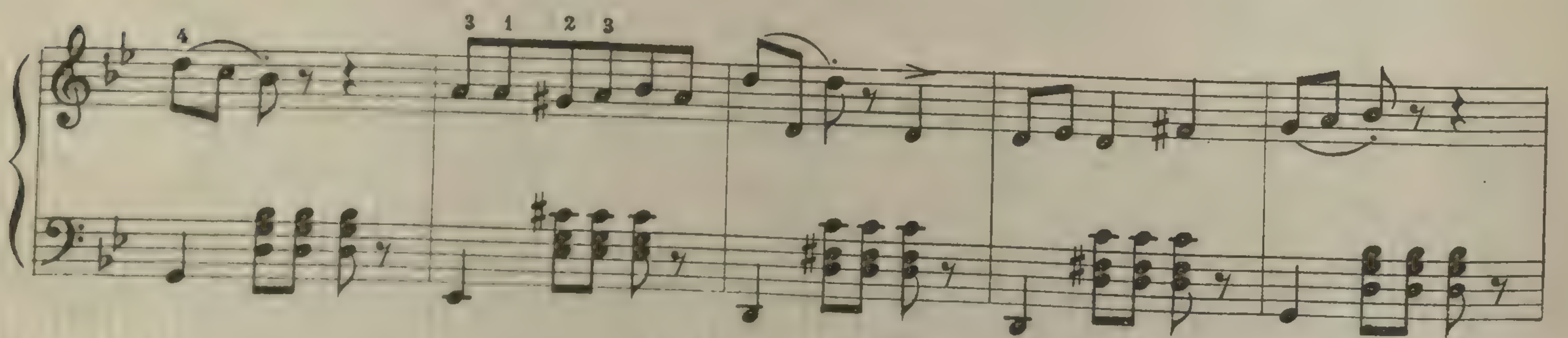
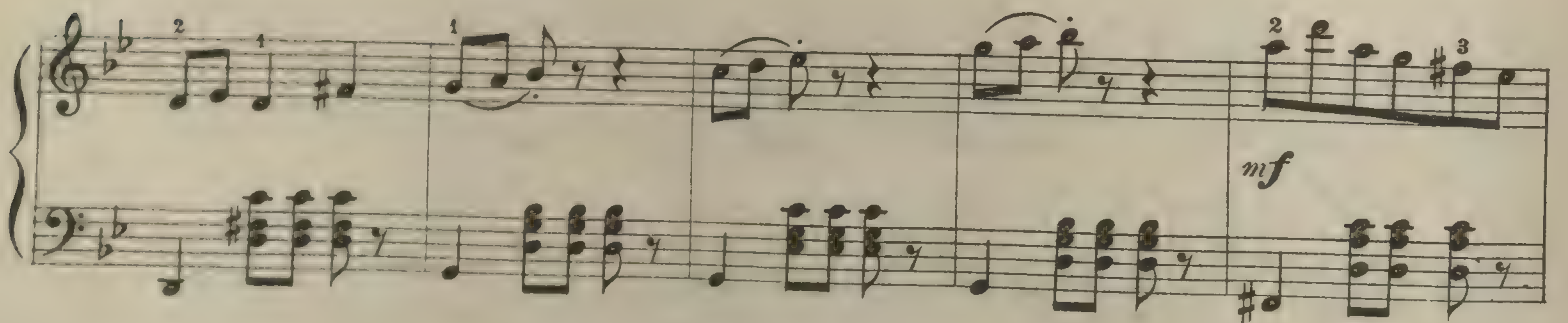
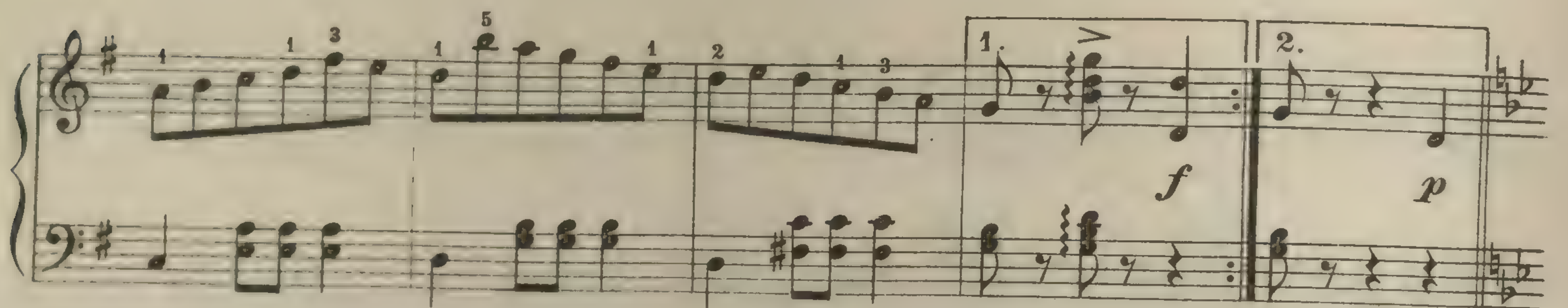
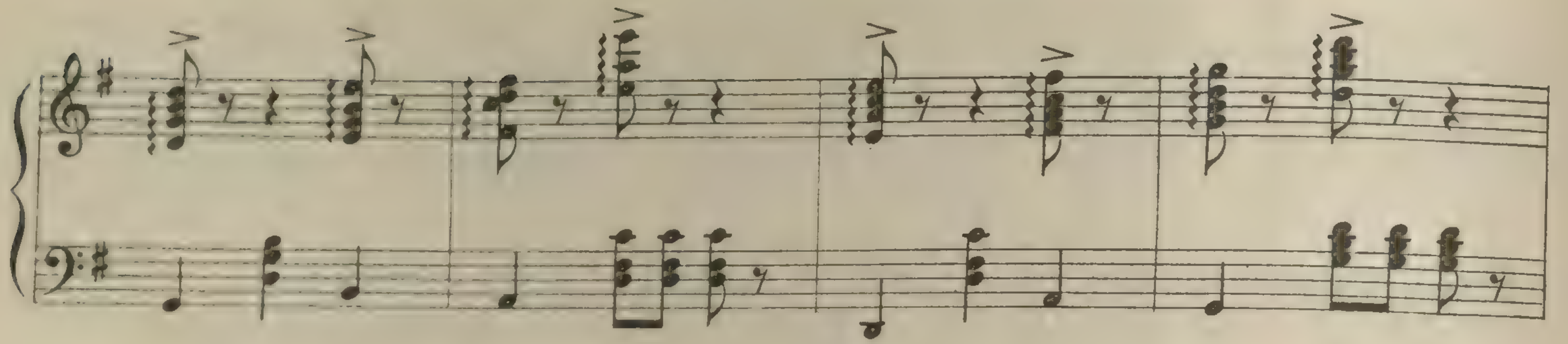
First system of musical notation, piano part. The key signature is two flats (B-flat and E-flat). The system consists of a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over the first four measures, followed by a repeat sign and then a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking *p* is present, followed by the instruction *marcato il canto.*

Second system of musical notation, piano part. The key signature remains two flats. The right hand continues the melodic line with various fingerings indicated by numbers 1 through 5. The left hand features a series of chords in the first three measures, followed by a more active accompaniment. A dynamic marking *mf* is visible.

Third system of musical notation, piano part. The key signature changes to one flat (B-flat). The system is divided into two measures by a repeat sign. The right hand has a melodic line with fingerings. The left hand has a rhythmic accompaniment. A dynamic marking *mf* is present. The system concludes with a double bar line and a fermata.

Fourth system of musical notation, piano part. The key signature is one flat. The system consists of a grand staff. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment. A dynamic marking *ff* is present.

Fifth system of musical notation, piano part. The key signature is one flat. The system consists of a grand staff. The right hand has a melodic line with fingerings. The left hand has a rhythmic accompaniment. A dynamic marking *p* is present.



Dumka.

ELEGY.

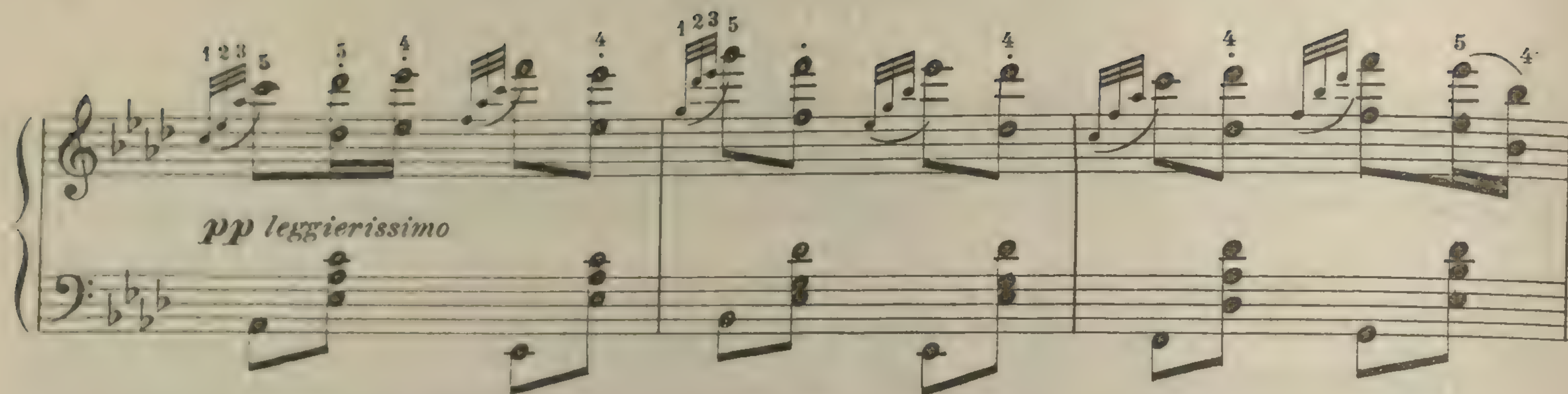
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Dumka is a Polish word signifying a song of Mourning or Elegy. Its expression often takes a wider range than its name would indicate, varying from a quiet Elegiac melody, like this example, to a wild passionate threnody, or to a slow-sad wail. Many Dumkas exhibit every phase of these varieties of expression, but the main theme is constantly recurring, each time with some change or addition that greatly intensifies its expression.

Andante con moto.

S. NOSKOWSKI, Op. 29.

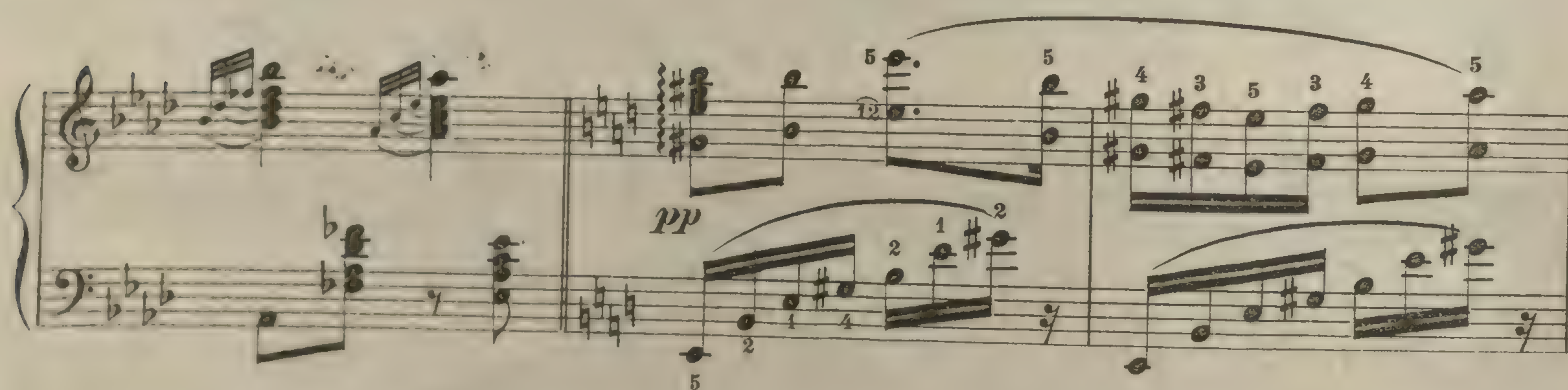
cantabile



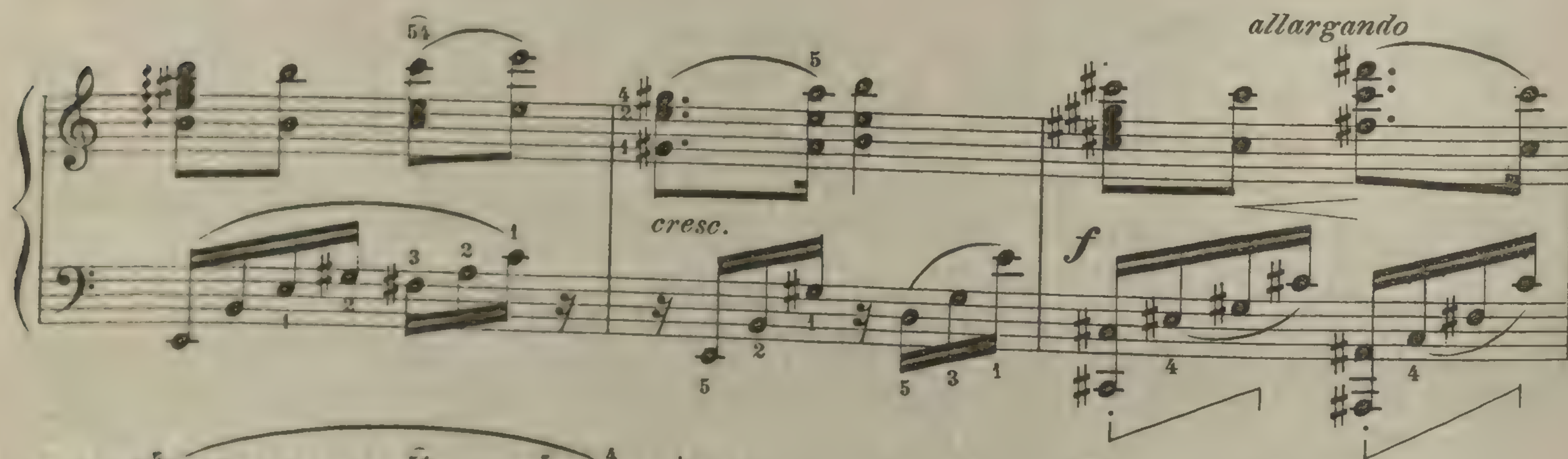
First system of musical notation. The treble staff contains a series of chords and single notes, many with fingerings (1, 2, 3, 4, 5) indicated above them. The bass staff contains a simple bass line. The dynamic marking *pp leggierissimo* is written below the treble staff.



Second system of musical notation. The treble staff continues with chords and notes, including fingerings. The bass staff continues with a simple bass line.



Third system of musical notation. The treble staff features a melodic line with fingerings. The bass staff has a bass line with some chords. The dynamic marking *pp* is written below the treble staff.



Fourth system of musical notation. The treble staff has a melodic line with fingerings. The bass staff has a bass line with some chords. The dynamic marking *cresc.* is written below the treble staff, and *allargando* is written above the treble staff.



Fifth system of musical notation. The treble staff has a melodic line with fingerings. The bass staff has a bass line with some chords. The dynamic marking *ff* is written below the treble staff, and *molto riten.* is written below the bass staff. The system ends with a *pp* marking and a final chord.

Tranquillo.

9

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tranquillo.' at the top. The dynamics are marked as follows: *p* (piano) at the beginning of the first system, *f* (forte) at the beginning of the second system, *pp* (pianissimo) at the beginning of the third system, and *animato* at the beginning of the fourth system. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The piece concludes with a section marked 'animato'.

Pilgrim's Chorus

from

Arr. by A.W. Borst.

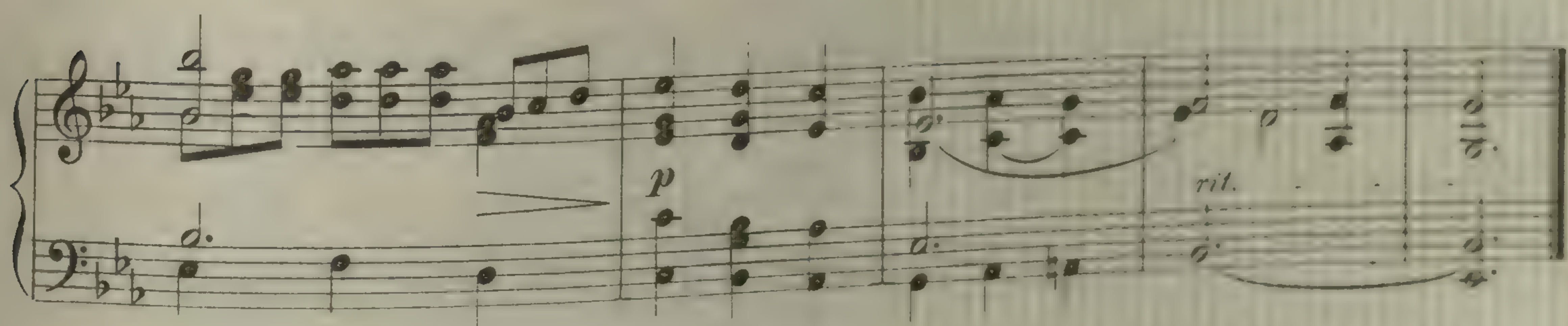
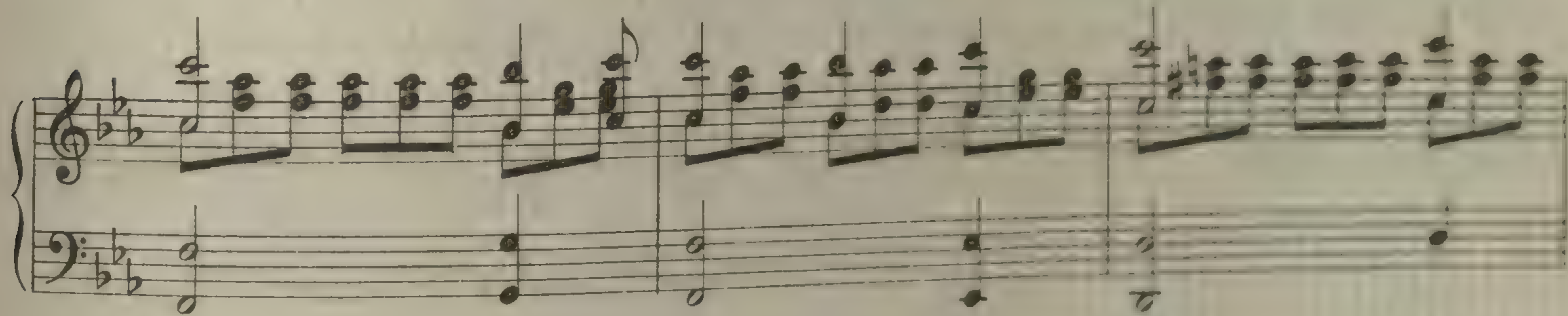
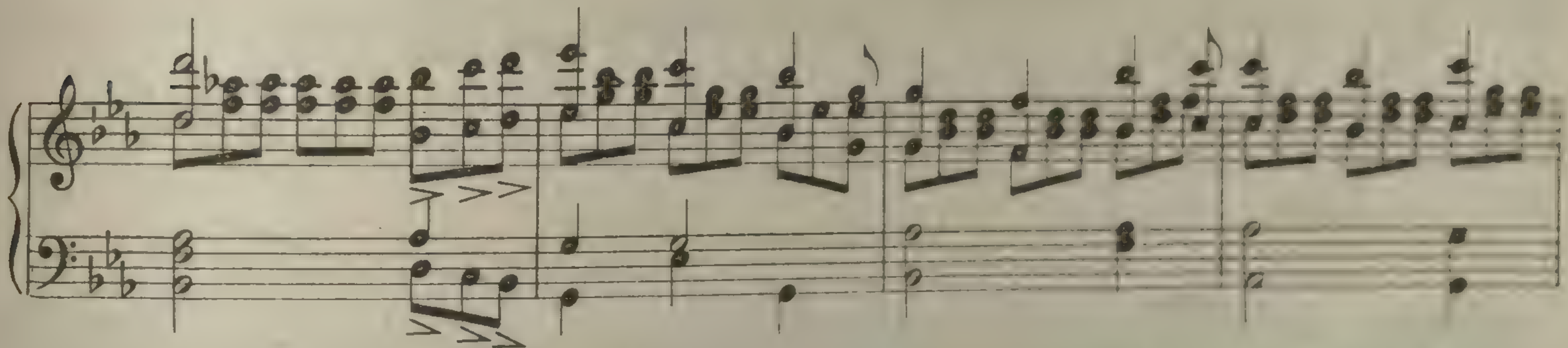
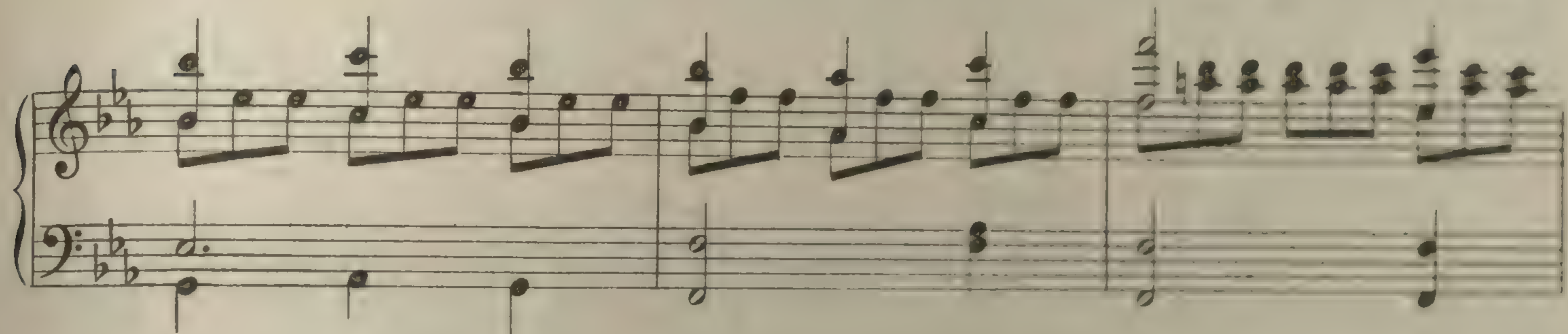
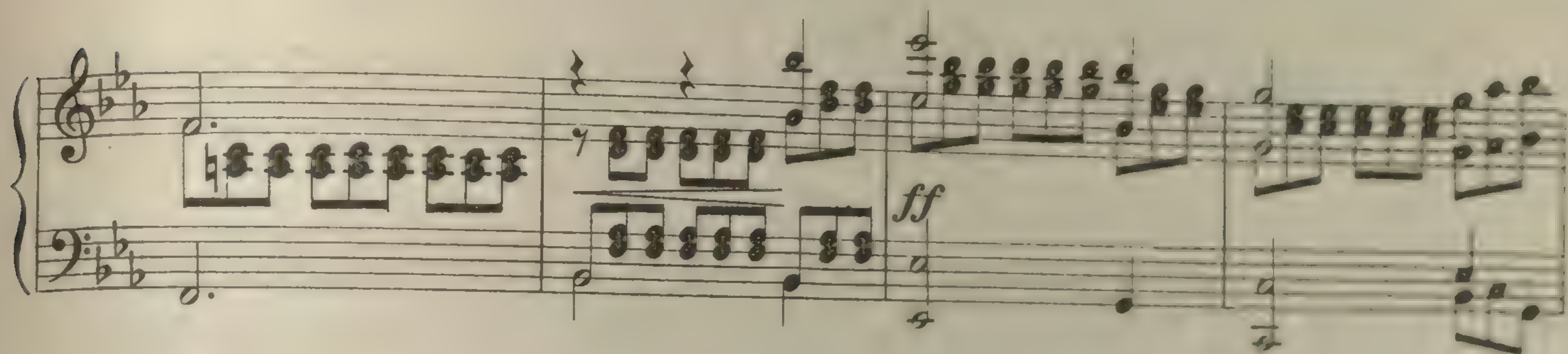
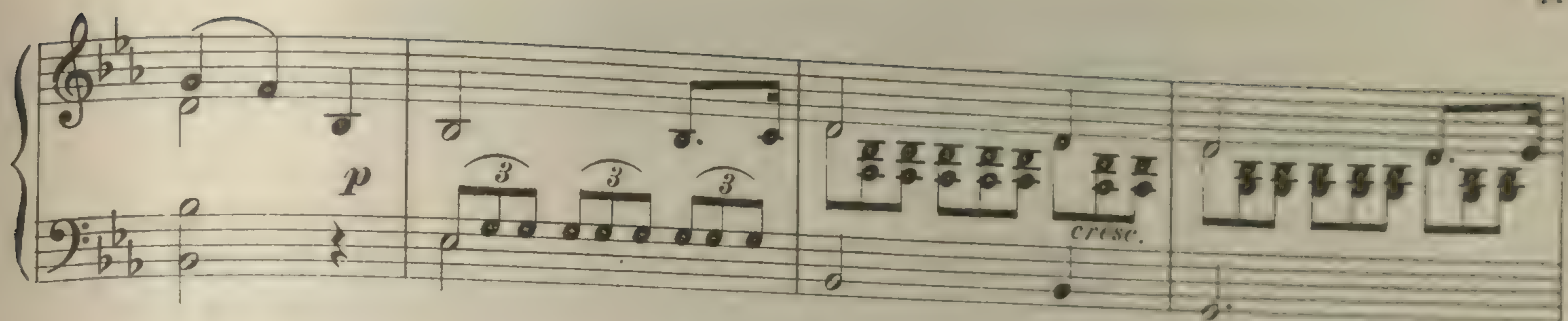
"TANNHAUESER"

R. WAGNER.

PIANO OR ORGAN.

Andante maestoso.

The musical score is written for Piano or Organ and consists of five systems of music. The first system is in 3/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and features a melody in the right hand with triplets and a bass line with chords and triplets. The second system continues the melody and bass line, with a crescendo leading into the third system. The third system starts with a forte (*f*) dynamic and includes a piano (*p*) section in the right hand. The fourth system begins with a crescendo (*cresc.*) and features a melody in the right hand. The fifth system concludes the piece with a final chord in the right hand and a sustained bass line.



ROMANCE ITALIENNE.

CH. MAYER, Op. 134.

Lento con grazia.

The musical score is written for piano and right-hand accompaniment. It begins with the tempo marking "Lento con grazia." and the time signature of 6/8. The key signature has two flats (B-flat major). The score is divided into five systems, each with a piano (p) and right-hand (RH) part. The first system includes the markings "p" and "dolce." with fingerings 1, 3, 2, and 4. The second system includes "p" and "cresc." with fingerings 1, 4, 1, and 1. The third system includes "a tempo.", "dolce.", "dim. e rit.", and "p" with fingerings 1, 2, 3, 1, 5, 3, 2, 1, 2, and 2. The fourth system includes "p" and fingerings 1, 4, 1, 4, 1, 2, 1, and 1. The fifth system includes "marcato.", "f", "dim.", "p", "Fine.", "dolce.", and "p" with fingerings 1, 3, 5, 3, 2, 1, 2, 3, and 3. The score concludes with a final chord in the right hand.

First system of musical notation. The treble staff features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano). The tempo/mood is marked *dolce.* (dolce).

Second system of musical notation. The treble staff continues the melodic development with fingerings (1, 2, 3, 4, 5). The bass staff has a steady accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte).

Third system of musical notation. The treble staff shows a more active melodic line with fingerings (1, 2, 3, 4). The bass staff features a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and the instruction *appassionato e stringendo.*

Fourth system of musical notation. The treble staff has a melodic line with fingerings (1, 2, 3, 4, 5). The bass staff has a harmonic accompaniment. Dynamics include *ritard e dim.* (ritardando e diminuendo) and *p* (piano).

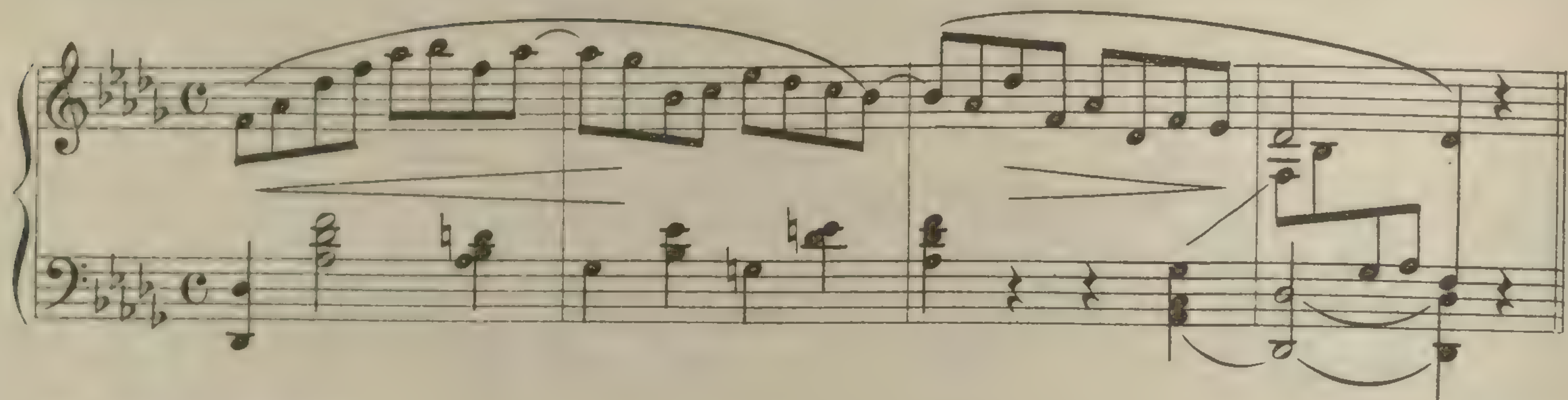
Fifth system of musical notation. The treble staff features a rapid, flowing melodic line with fingerings (1, 2, 3, 4, 5). The bass staff has a simple accompaniment. Dynamics include *f* (forte), *dim* (diminuendo), and *calando.* (calando). The system concludes with the marking *D.C.* (Da Capo).

SONG OF FAITH.

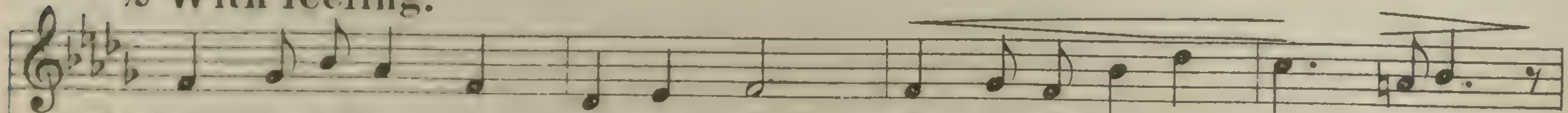
Song for Soprano or Tenor.

Words by James Grant.

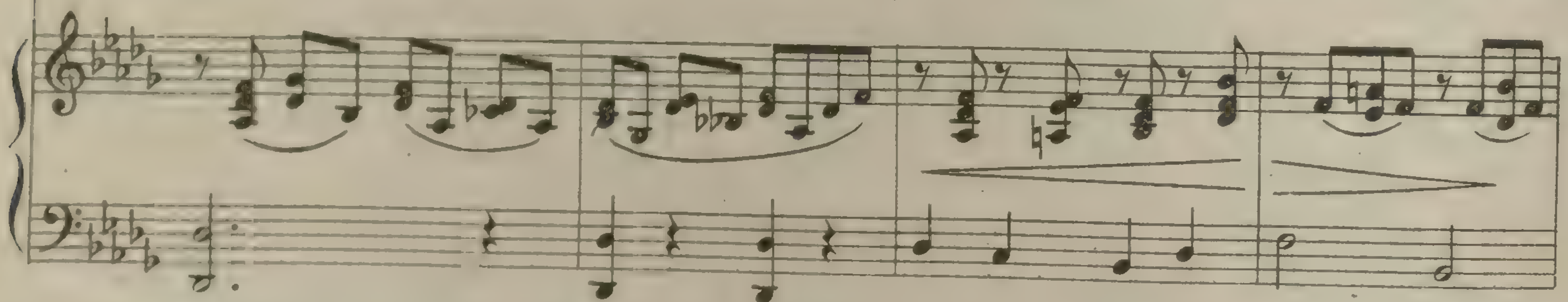
Music by Thos. O'Neill.



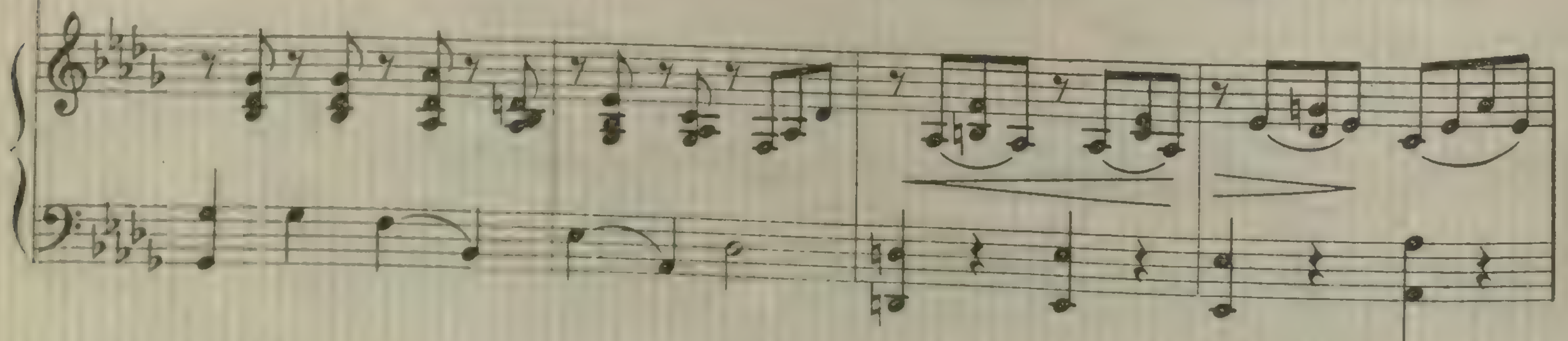
§ With feeling.



1. Yes, my Re-deem-er died for me, Up - on the cru-el, cru - el tree;
 2. What un-told an - guish rent His breast, That He might give the wear - y rest,
 3. For me, with ov - er - whelming stroke, The reigning pow'rof death He broke,



For me the blood-y stripes were borne, For me His hands and feet were torn,
 And be a ref - uge for my soul, When Sinai's dreadful thun - ders roll.
 For, by His tri - umph o'er the tomb, He lighted up its dread ed gloom;



poco animato.

For me He raised the aw - ful cry, Mid rending rocks and dark'ning sky;
My Shield, my Rock, my Hid - ing - place, What mighty pow'r, what wondrous grace,
And now, mine Ad - vo - cate a - bove, He pleads for me with deathless love,

poco meno.

For me He bow'd His thorn-crown'd head, For me His prec-ious blood was shed,
What ten-der love was shown by Thee, And all that love for me, for me,
The price He paid to ran - som me Up - on the cross of Cal - va - ry,

*con espress.**rit.*

For me His prec-ious blood was shed!
And all that love for me, for me!
Up - on the cross of Cal - va - ry.

dim. p rit. pp

*a tempo.**ten.*

ten.

D.S. After last verse.

Andante and Variations.

from SONATA Op. 26.

L. van BEETHOVEN.

$\text{♩} = 80$

a) An almost unnoticeable dwelling on the melodically most important highest tone advisable, so as not to alter its relative value to the next. To be played nearly thus:

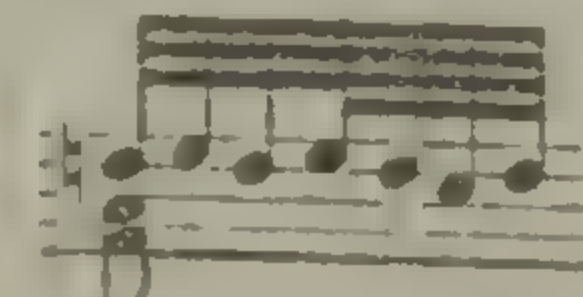
and similarly in measure 24:

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b) The counter-melody in the left hand must be brought out in the same independent relief as the thematic song in the right, and with opposed shading.

c) Here the trill should undoubtedly be rounded off with

a turn



or simpler



d) This taking of the lower tone of the octave with left hand, in order to facilitate the legato in the melody, is equally applicable to the last eighth note of the preceding measure.

HOW TO LISTEN TO MUSIC.

In our anxiety to become skilful players and singers, we are sometimes in danger of forgetting that music is not simply the vehicle for the display of virtuosity, but is intended primarily to be heard and enjoyed. Listening to music is an art not less than performing music, and an art which necessitates training. It is no small thing to listen to a sonata or symphony in such a way as to comprehend all that the composer has to say in the work.

Of course, the first step in intelligent listening is to comprehend the harmonic structure of the composition, discern the motives, and trace their development. The usual courses of instruction prepare one for analysis of this sort. But comprehension of the work as a whole is something in advance of analysis. When we hear music we want to understand its form and structure, chiefly in order to realize completely its beauty. The beauty of the most exquisite poem escapes us if we are either so ignorant of grammar as to be unable to comprehend the relations of words, or so intent upon syntax as to be able to think of nothing but "nominative case," "past tense," and so on. The same principle holds in music. Ignorance of the grammar of music is a drawback, but in order to find our acquaintance with it a help in listening to master works, it must become as instinctive as our knowledge of English grammar.

Now, our real knowledge of English grammar is gained not so much from text-books as from speaking and hearing others speak,—that is, by trying to comprehend the thoughts of others, and still more by trying to express thoughts of our own. We must go to work the same way in music in order to obtain satisfactory results. If music is a language, as is commonly maintained, it must be thought in order to be understood. Notice how rapidly the understanding of French or German increases as soon as one begins to think in the language. It is true that most of us never have any musical thoughts to express. But there is nothing to prevent us from thinking the thoughts of others after them, and, indeed, this is necessary if we would understand those thoughts.

Whenever the intelligence is addressed through the ear, the sounds heard must be reproduced in the imagination of the hearer in order to be understood. Words are meaningless when they are heard passively. The mind must act upon them, reproducing their sound in the first place, reproducing also the thought which they symbolize, before the ideas conveyed by the words become intelligible. In music, so long as the tones simply play upon the ear without arousing mental activity, they are without significance. When the mind acts upon the sound material presented to the ear, reproduces in imagination the melodic, rhythmic, and harmonic forms, it is proper to say that the thought of the composer has been comprehended by the listener. Then, and then only, has the process which went on in the mind of the composer in creating the music been repeated in the mind of the hearer. This is the only way that thought can be transmitted from one mind to another. For thought is not a substance to be passed along as water is poured from one bucket into another; it is a process, a mode of intellectual activity, which must spring up anew in the mind of every thinker. In a word, thoughts can be understood only by being thought.

Music first comes into being as an idea in the mind of the composer; it is the product of his imagination. And the real composition is what the composer hears in imagination. All attempts at performance are efforts to represent this idea in actual sounds, and are necessarily only approximations. In order for the listener to hear the real composition, the sounds heard with the outward ear must stimulate his imagination to activity similar to that which originally went on in the composer's mind. Then those deeper powers of the soul, over which we have no direct control, will be aroused to sympathetic activity, and the full significance of the composition, both intellectual and emotional, will be comprehended.

The normal human being enjoys what is intelligible. A little reflection will show that it is the ability to repro-

duce the music in the imagination which determines the pleasure of the average hearer. People who are really intent upon enjoying music like best things with which they are familiar, because familiarity makes it possible to think the music through more distinctly. Many persons find their pleasure increased by beating time to the music in some way, which is simply reproducing in bodily movement a very important element of the music,—the metre. The popular airs in an opera, the favorite waltzes in the ball-room, are those which are "catchy,"—that is, which fasten upon the mind of the hearer and force him to repeat the airs for himself. Where there is no restraint, these "catchy" airs are hummed aloud. In some of the theatres of Italy half the audience will sing the opera with the performers on the stage. In harmony, as well as melody, the popular preference is for that sort of structure which does not impose a difficult task upon the imagination.

In these common experiments may be found a hint of the way to develop power along this line. Ear-training, harmony, and analysis of form are of great assistance, but are not indispensable. Anyone who has opportunities of hearing music can make an advance toward intelligent hearing if he only will. If, every time you hear a piece of music, you keep your mind intently upon it, and try persistently to sing it through mentally as you hear it, you will find that you constantly get a firmer grasp on what you hear. The chief melody of a piece will naturally first claim attention, but as soon as this can be sung in imagination, one should endeavor, also, to carry in mind the harmony, and to realize the subordinate melodies heard at the same time with the principal. One should try, too, to recall the melody and harmony of a piece after it is heard. The effort to reproduce the tones as they are heard makes it easier to remember them afterward. It is a good thing to be able to write down the tones reproduced in imagination, but the translation of sounds into notes on paper is of secondary importance. The chief thing is to imagine the sounds distinctly.

The benefits of continued effort to listen to music in this way are obvious. There will result greatly increased pleasure in the first place. Then the musical intelligence will be developed in a way that will make the technical study of music more effective. Finally, the deeper, inner significance of music will be revealed. Aim, then, in every possible way to cultivate a musical imagination, for this is the key to all the mysteries of the art.—*The Musical Standard*.

CONCERNING LATE METHODS.

At an examination not long ago in the Royal High School of Music in Berlin, technic was defined as the art of putting the right finger on the right note at the right time. This definition is at once accurate and concise, but the question of the means of accomplishment is yet unanswered in the minds of many students otherwise richly endowed with musical gifts.

The methods employed for acquiring technic are so numerous as to bring to mind the half humorous, half desperate words of the late Charles Platt, "Every man has a method," and indeed it would be strange if every man who reaches a goal in the art of piano playing has not, during the long and tedious process, evolved some unique system for himself. In Amy Fay's book, "Music in Germany," we see something of the trials of a student amid conflicting methods, and in reading the tale of ambition and suffering, it is but natural to wish that there was but one method, and that the right one.

Rubinstein is reported to have said at the age of sixty that he never played the scale of C major to his own satisfaction. While in his ideal both tone and expression were undoubtedly mingled with the bare technic, his words might still have been true, though referring to the one requirement alone. Legato and staccato, octave playing and finger work, crescendos and decrescendos are all technical. In legato playing with most pianists the thumb is the unruly member, and great teachers have invented many means of overcoming the difficulty caused thereby. Among the best of these is in my opinion the "dumb thumb" practice, taught by Oscar

Raif, of Berlin, although this has not secured the approval of all his contemporaries in that centre of music. In ordinary runs this plan of using the thumb silently while permitting the fingers to give to other tones in the scale their full resonance is very efficacious. In the case of arpeggios and unusual runs of the modern school, the theory taught by Robert Tolmie, of San Francisco, which he presumably learned from either the elder Kullak or Moszkowski, is most excellent.

Consider A, B, C, D, E the five fingers and regard any five notes as the ones to be learned, to illustrate the theory. To the finger A (the thumb) count 1, 2; to B, again 1, 2, and so on. Now the usual practice in legato would be to raise the thumb A when the finger B is put down at the count 1. According to this method, however, A is held till the count 2 of B, B in turn is held till count 2 of C, and so on. Thus each finger learns not only the art of falling but also of rising again, for by this means the raising of each finger is a separate act necessarily suggested by the mind. In this way a close connection is established between mind and fingers, and is the cause not only of accurate, but of intelligent, piano playing. An excellent legato is effected by this manner of practice; and if the study be sufficiently long and earnest the piano can produce even such strings of pearls as Joachim brings forth from the depths of his violin.

In staccato work the best results I have seen have been from the method taught by Prof. Heinrich Barth, who invariably used the wrist instead of the finger staccato. Like all wrist exercise, this is a matter of many hours, but to the real student that is no hindrance.

With many technicians the chief difficulty of all lies in octaves. Played with a stiff wrist and tense muscles of the forearm, octaves must ever remain difficult and fatiguing. Attacked with the arm loose from the shoulder and with the fingers governed and held in proper relative distance from each other by the muscles of the hand alone, they are played with comparative ease. How long a time is required to make octave playing easy by this means I cannot tell. It can be done, and that is the only foundation the earnest student requires whereon to build his study. In chromatic runs in octaves Kullak tells us that many of the great virtuosos, among them Dreychock, used always the first and fifth fingers, but in many instances it seems advisable to use on the black keys the first and fourth and on the white keys the first and fifth, as Kullak himself suggests in Volume I of his "Method of Octaves."

In all piano work, but most especially in octaves and full chords, the looseness of the arm from shoulder to wrist is to be preserved. When this gives place to tension of the muscles extreme fatigue is the immediate result. Naturally one cannot practice even with the best methods without a certain amount of weariness; but when the fingers or the arm grow tired, one should not stop, but with all the muscles relaxed, practice on with the utmost repose till the weariness is gone, when the tempo previously employed may be resumed. It is a good rule never to stop when tired.

A difficult passage may be practiced many days and weeks without apparent progress, but labor cannot be lost, and after long and careful study all difficulty vanishes suddenly from the passage as if by magic. To succeed in overcoming technical imperfections a student must have infinite faith; he must know beyond all thought of doubt that earnest work will inevitably have its effect. He must "learn to labor and to wait." Thus, far from making technic a drudgery, he will cultivate the higher faculties of his being and learn at the same time the art of "putting the right finger on the right note at the right time."—KATHERINE RUTH HAYMAN, *Musical Courier*.

—Always dress neatly. We must dress, therefore we should do it well, though not too well: not extravagantly. It is astonishing how much people judge by dress. Of those you come across, many go mainly by appearance in any case, and many more have in your case nothing but appearance to go by. The former is a pity, the latter a shame, and only about a third of a third, though not a late conclusion that you will be more or less of the things also.—SIR JOHN LUNNOK.

LESCHETIZKY—RUBINSTEIN.

BY A. JEWELL.

THE name of the great teacher of Paderewski is becoming a household word, notwithstanding the difficulty of its pronunciation.

Four years ago I took my daughter to Vienna to place her with this first master of the world. Though, as I say to my friends, "whatever musical instruments my children may play, *I blow the trumpet*." Fortunately, on this occasion, I allowed my daughter to speak for herself. Her meek and almost despairing "Can you do anything for me?" won the day. Woe and alas for the fond parent who goes to the great man with "This is our genius," or "Here is a child with remarkable talent." Ten chances to one but she or he, especially, will be sent away empty.

Shortly after my daughter became one of Leschetizky's pupils, I had a conversation with Helen Hopekirk, which bears me out in this.

I shall not attempt here to give any idea of Leschetizky's methods musically. It is more with the mode of his *receiving* than *giving* that I am now concerned.

I have heard those who knew him well, say to trembling aspirants, "Perhaps he will tell you to go home and brush boots or sweep floors. Never mind, go back again, his mood may have changed, and you will be well received."

One day while an unfortunate was misinterpreting one of the masters, he deliberately walked up to several of his pictures, and giving them a twist on the wall, snarled at his victim, "That is the way you play." On another occasion he said, "If I were to pierce the skin of your hand, do you suppose blood would come? No, *sour milk*!"

To a beautiful youth he said one day in a fury, "If I ever teach you anything, build a temple in some grove to me!" and yet that same youth is now giving concerts as a Leschetizky pupil. Leschetizky objected to his want of delicacy in touch. Some one says, apropos of his *strong* playing, "He has made a *hit* in Paris and other cities, doubtless he will make some *pounds* in London."

On one occasion Leschetizky electrified his class, after one had finished playing a Chopin selection, by falling on his knees before the bust of Chopin, and praying, "Oh, master, pardon this desecration."

I called one day for my daughter, and waited in the reception room, adorned with musical trophies. While she was finishing her lesson, Miss S., a very brilliant pupil and favorite of Leschetizky, sat waiting her turn. We heard him shouting, almost *screaming*. Miss S. said, "Oh, she is having her first *bad* lesson; he is nervous and tired. What shall I do, for I come still later?"

Presently my daughter appeared radiant. I said, "Then you have not had a bad lesson." "No, indeed. He was telling me how much greater Paderewski might have been, even than he is, if he had faithfully carried out all his master's instructions." He had grown quite excited over it. A small child of ten was to have a lesson before Miss S. She acquitted herself so *soullessly* that she was sent flying from his presence, her music rolled up in a ball following swiftly at her heels. So Miss S. had not long to wait. The little maid's expression was one of joyous relief at such an unusually short lesson. He sometimes, often gives an interesting pupil one hour and forty minutes.

One evening as we sat in the grand Vienna opera house, Leschetizky happened to be directly behind us. He reached forward and said to my daughter, in his sharp Viennese dialect: "Rubinstein is to play at my house to-morrow. Tell all the members of the class you may meet to bring flowers and wear light dresses." I may say here that had Leschetizky chosen to play in public, he would have been one of the world's wonders. Like the great king maker he was quietly kept back and made wonders. Essipoff was his pupil and wife. Long ago when he occasionally condescended to give a concert in Vienna, not only would the hall be crowded, but

every avenue leading to it blocked with eager people trying to find entrance.

There was great excitement among Leschetizky's pupils at this opportunity to hear the great Rubinstein, a personal friend of Leschetizky.

The master's orders were fully obeyed; each lady pupil arrived fascinatingly arrayed and flower laden—"herself the fairest flower."

For over an hour the grand composer charmed their listening ears. (The musical journals have recorded all he played and how.) At the very end of his last piece he struck a false note. Leschetizky, with his ready wit, said: "That, my friends, is one thing you all can do as well as Rubinstein."

As he walked from the piano to the door it was literally on a path of roses and lilies. One said to me, "I not only threw the flowers I had ready in my hand, but tore off those I was wearing," and no doubt all were equally enthusiastic.

They accompanied him to the railway station, and he gallantly kissed each fair maiden who was brave enough to go forward and offer him her hand.

It was the last chance they had on earth to hear and see the great master. Not many months after the world was in grief for the death of Rubinstein. Leschetizky yet lives and teaches in Vienna. Pupils from all parts of the world flock to him—"The cry is, still they come."

THE NECESSITY OF A STANDARD OF ATTAINMENT FOR TEACHERS OF MUSIC.

BY E. VAN VALKENBURG.

THE music study of the average American may be likened in its effects to a raging fever which leaves the pupil empty-pated and exhausted after repeated paroxysms of undisciplined practice.

Betty sits at the piano during her practice hour and "lifts her fingers," or mayhap she doesn't even lift them. Bobby in the next house wriggles the piano stool with amazing skill, pats the dog on the head by way of diversion and looks at the clock with all the regularity of the faithful timepiece itself.

Whose is the fault?

The deficiency is largely with the teacher. The young mind is unprepared for the task set before it. What progress would one of us make if we were put to unraveling a dead language with but a few hints of its general structure?

No wonder that Betty and Bobby long for the practice hour to come to a close. The precious youthful energy of their young lives is absorbed in a dreaded mechanical performance which is harrowing in its monotony.

The great wave of music study which struck the Atlantic coast a decade or so ago and since then has rolled steadily across the continent has left in its path a various and miscellaneous forest of mushroom teachers who are graduated after a few terms of lessons and then turned upon the unsophisticated public for the purpose of practicing the teaching art upon the credulous portion of the music-loving community. That music is so widely sought after is a gain; but that it is often poorly studied is lamentable since it is so great a factor in the discipline of the human mind.

No student can hope to achieve marked attainment unless fortune has favored him with a music master who knows how to "use and not abuse" his time. Misapplied and ill-directed ambition has caused many a talented pupil the sacrifice of a useful musical life. The practice hour is too precious to be misspent. That is a beautiful sentiment quoted by Thomas Tapper in his remarkably fine work for music students: "Hours have wings. They fly up to the Author of Time and give an account of our usage."

Pupils after years of study under the direction of poorly trained teachers often find out for themselves that their whole course has been wrong. If they had been started aright, all their troubles would have been obviated.

Nowhere in a whole course of music is a pupil so urgently in need of a good teacher as in the very beginning of his career. To be a superior elementary teacher

requires the highest art. Such a one must have had years of the best training, should be well versed in the literature of music, and should have that innate love of high principle and adaptability to the work which makes him the proper instructor of the young.

If the pupil is well started, he will early be tutored to the use of the best models, and time wasted will not hang like a cloak of despair around the healthy body of his ambition. He should be trained to correct ideals, thereby attuning his mind and heart to the best and highest in life and art.

Little Precocity, with his sweet baby soul on fire with the love of music, longs for a helping hand to unlock the mysteries of the tone world and pour its beautiful story into his ears. Too often the routine of teaching goes round and round in its dismal rut of notes. Notes—what are they? Notes—where are they? Notes—upon what beat are they played? This is nothing to satisfy the hungry heart or spur the lagging fingers.

An incorrect ideal or often times no ideal at all is communicated by the teacher whose ability and skill extend over the mechanical performance of a list of so-called popular pieces. They alone who have had long apprenticeship and practical study under good leaders are fitted to form the mind of the student to correct and lasting standards. Beauty is discovered in art and the fingers patiently work at their daily task.

What can be done to insure a safeguard against quackery in music? This appalling evil exists in nearly every town and there is no immediate prospect of an abatement. Doctors, lawyers, and schools have their standard of attainment whereby their workers are graded and protected. Not so with music. Its purity is blurred and its mysteries often misinterpreted by those who know not its true value.

The teacher who has risen through the processes of skilled drudgery to a higher plane than his fellows looks over the army of music volunteers and is aghast at the number of privates who wear epaulets. It often-times occurs that the musically undereducated public mistake quackery for an article of superior merit. However galling this may be to the profession, nothing better can be expected until the profession itself recognizes only an established grade of excellence in its teachers. A well-regulated system fixed upon a permanent basis suggests a desire for culture to the appreciative listener. This inclination helps much in the training of the public taste, for when an intelligent demand requires it, quackery will give place to something better.

The elevation of the profession is the wholesome aim of every earnest thorough-going musician. Years of study, training, and experience have brought a keen sense of the injustice done to the public, to the rising generation, and to the profession itself, by the half-developed music teacher who sprouts up in a night and seeks the hasty downfall of his predecessor.

One of the most potent factors at work for the advancement of moral good among the masses is that uplifting song of the people which helps to make men better. The moral effect of music offers one of the most important themes for investigation in all the realm of musical art. If a teacher would leave something besides a bubble of fame behind him, if he is conscious of a desire to further the progress of art, if he would become truly a teacher, he will seek for his profession a standard that will enlarge the horizon of musical intelligence and teach not only music, but the art itself.—*Musie*.

It is better to be generous than selfish, better to be true than false, better to be brave than a coward. Blessed beyond all earthly blessedness is the man who in the tempestuous darkness of the soul has dared to hold fast to these venerable landmarks.—*Coleridge*.

* * * * *

HOW TO INTEREST YOUR TEACHER.—Just now a large amount of musical teaching begins and ends in words; between the gush of pseudo-sentiment and pseudo-science the practical part of musical art is in a bad way, and the misfortune is that nothing but bitter experience can teach the student the difference between self-respecting knowledge and elaborate humbug.—*Leader*.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

I FIND a very interesting lot of questions on hand for the present letter, and the only regret is that so many of them can have only partial or tentative answers. I begin with one from South Dakota:—

"My daughter is working on the tenth grade of your 'Graded Studies' by herself, having had a good teacher and finished up the preceding grades last winter. Our difficulty lies in the proper expression. Having never heard the pieces played, and there being no one here to show her, she feels that her rendering of them is unsatisfactory. If you could give her a few hints through the ETUDE you would add to the gratitude of one who already owes you much as an author." I. A. W.

The material in the tenth grade is of very advanced character, calling for a good deal of technic and mature musical expression. It is not possible to say much in a letter which will be of any marked value to a student not already in the habit of hearing music of this grade played well. But in general the following may serve as suggestion.

Beginning with Liszt's "Waldestrauchen," the first thing is the proper tempo and general character. I suppose the proper metronome mark of this would be perhaps 132 for quarters. At this rate it is not easy to get the sixteenth-note triplets sufficiently delicate and even. It is accomplished by practicing them a great many times, hundreds, at a rate half as fast, or even slower and then half as fast, and finally at the proper speed. These degrees of speed should alternate with each other. More rapid progress will be made. If there is a practice clavier accessible, time will be saved by working up the triplets at a weight of perhaps six or eight ounces. The first difficulty is in the expression of the melodic motive which begins with a quarter note on the half beat. Offset this false suggestion of the measure by giving a good accent on the count "three" and "one" when you come to it. The accompaniment cannot do much of this as delicacy is the first consideration, and anything like a distinctly measured counting off of notes would be wrong. When the sixteenth note triplets are transferred to the bass these again will require a great deal of patient practice in order that none of them shall be missed. The cadenza passages, pages 7 and 9 must be brilliant, almost hard in tone quality. Sharp and definite power is to be worked for at this point. Whenever you can play the piece through at the tempo mentioned above, observing these various indications of expression, and especially with the contrast between the extremely delicate murmuring and the very strong and brilliant cadenzas, you may consider that you are at least in a creditable condition toward this piece. And whenever you can play it by heart easily and with brilliant and pleasing effect you may think you have done well, because I do not think you can remember music without getting the sense of it more than one usually does when playing it from the notes. When you get it into your head you have to get it together in the form of ideas, or else it will not stick. Then the idea shapes and modifies the playing.

The second piece, the "Bach Fantasia," is to be played exactly as written, and whenever you get it at the tempo and observe the mordents and the transferences of melodic idea from one hand to the other, and play it rather boldly and forcibly, you may consider it done. The "Black Key Study" of Chopin is done whenever you play it nearly up to the indicated tempo, clearly and distinctly, and with the indicated expression. It sounds very prettily indeed when thus done. In the next study strength and fluency of the left hand are main qualities, and the right hand has to put in significant remarks. The same may be said of the "Finale of the Schumann Etudes Symphoniques" which finishes the book. Whenever you can play the notes at the time indicated and bring out the melody, you ought to be pretty nearly right.

I will say in conclusion that the art of musical expression cannot possibly be taught by letter. You might as well try to kiss a sister by letter. It has to be built up from the foundation, learning the art of melody,

playing from the beginning. If you make your music sing so that it sounds to other folks like singing, and feels to you as if you were singing with your fingers, you will probably be right or nearly so. Many pupils living remote from musical centers fail to get the necessary breadth in their interpretations, but while playing all the melody very sweetly, nevertheless fail of contrast. Look out for this, but never pound, no matter what you do. Learn to use force where the musical idea requires it, without pounding or going beyond the limits of musical tone.

"I have a pupil advanced as far as 'Cramer Studies' She reads well, and her execution is very rapid, but her technic is very poor. I wish to give her Mason's 'Touch and Technic.' Would it be better to discontinue all other exercises and pieces until her technic is improved? Or would it be as well to combine all together?"

E. E. G.

What you say about the playing being very rapid, suggests a kind of pupil who is not uncommon,—one who plays very fast, but seems merely to skim over everything without really playing it right through the heart. If this is the kind of case you have, the fault of the expression is partly technical and partly mental. Her conception of music has to be improved by making her play intelligently and bring out every idea according to its relative importance in the piece. Then technically, her finger work is probably wanting in distinctness, weight, and solidity. I do not think it necessary to have her discontinue all her studies and pieces when she begins the technics. But, I should say, let her practice for a time about a third of her total time upon "Mason's Exercises," giving for a month about a half hour a day to the two-finger exercises, and the remainder to the arpeggios. Let the scales wait. Along with this have her play some serious pieces by Bach and Schumann, and see that the full expression is secured. Later, if she is so very fluent, she could learn a few pieces by Liszt, which this kind of girl generally likes, and which are admirable studies in key-board mastery. Take, for instance, "Rigoletto," the "Eclogue" from the "Pilgrimage," "My Sweet Repose," "Hark, hark, the Lark," from the Liszt transcriptions of the Schubert songs, and then the "Spinning-Song" from the "Flying Dutchman." Some one will probably object that these pieces are more difficult than the studies mentioned. So they are; but a smart girl with a fluent hand will not mind that, but work harder in pride of the quality of the pieces she has. What you have to secure is more weight and volume of tone, a close melody legato, more musical intelligence, and constantly increasing key-board command. The course above mentioned will accomplish all these ends. Let me hear how it works.

"Having always had lessons of a private teacher I have not a definite idea of what constitutes the different grades, hence the following questions: My last studies were Bach's 'Two Part Inventions,' 'Andante con Variazioni,' Op. 32, and 'Preludium and Fugue,' Op. 35, by Mendelssohn. I would like to know where these would be classified.

"Does Mathews' 'Graded Studies' constitute all that is necessary to teach pupils from the beginning until they have finished the tenth grade? If not, will you please state a systematic course of instruction, including pieces from first to tenth grades, so I will know just what constitutes the different grades.

"In the second measure of No. 1 of Bach's 'Three-Part Inventions,' which hand plays the sixteenth notes in the treble staff? If the right hand, how can C, the first note of the group of sixteenths, be played fingered four, and the following F and G fingered one?"—S. F.

The best definition of what I suppose the range of each grade to be is given by the "Standard Grades" themselves. Look through them carefully and compare the studies with the lists of pieces given in the beginning of most of the books. The pieces you mention were not necessarily in the same grade. Bach's "Inventions" represent a phase of playing, which, if you have not got it, you have to take, no matter how difficult your other pieces may be. I should consider these two-part inventions to belong to the fourth and fifth grades. The pieces you mention I suppose are fifth grade, although I do not happen to have copies here. Perhaps the prelude and fugue might be classed a grade higher.

The "Standard Grades" do not constitute all, or nearly all, that a pupil ought to have. It is intended

that she should have plenty of technics according to Mason, possibly other studies, although I do not think this is generally necessary, and particularly some brilliant pieces all along. It will also be much better to supplement the grades by many poetic pieces, the best assortment of which for ordinary use that I know of is in my books I. and II. of "Phrasing Studies," to be used from the latter part of the third grade clear through to the end of the fifth, by which time all these pieces ought to have been thoroughly learned. I am not prepared to make a list of graded pieces, nor do I think it desirable, for every such list has a tendency to hamper the teacher and get her into a rut by giving always the same pieces to all pupils, thus missing all consideration of the individualities of the pupil. Of course, most of us older teachers do practically confine our teaching to a list which is absurdly short of what it might be. Nevertheless we manage to cover most of the landmarks of musical literature, and do most of our business with a small number of the greatest writers for piano, on the ground that if a pupil knows these everything else is easy. We use these things both because we know them very well and consequently like them, and also because, being strongly marked pieces of music, they make an effect upon the pupil's playing.

The middle voice in the three-part inventions of Bach are sometimes played by one hand and sometimes by the other. In the Peters edition this cooperation is indicated by writing the fingering *below* when it belongs to the left hand, and *above* the notes when it belongs to the right. The first four sixteenth-notes are played by the left hand.

"Would you use Mason's Vol. III. for a small hand scarcely able to grasp the chord?"

"Can a school of music be considered thorough and 'up to date' not using Mason's 'Touch and Technic'?"

"Who is the best piano teacher in the Cincinnati College of Music?"

"Please tell me something about Dence."—M. B. S.

I would use Mason's arpeggios with a beginner, but for some time by rote only, not using the book until later.

This must be left to the conscience of the "school." Look in the catalogue. The prices tell.

Dence was an excellent and thorough teacher of pianoforte exercises in the New England Conservatory. He died some years ago, I believe. I do not remember to have seen the name Kuyanaigh. Kavanagh is pronounced kav-a-nah.

"Is a metronome indispensable to a pupil studying Mason's 'Touch and Technic'?"

It is not. It is occasionally handy. Nothing is indispensable, but a piano, a few brains, and some industry.

—Here is a little Rubinstein anecdote that is well worth reproducing.

The great Russian was in Marienbad where, in consequence of his having to play at a charity concert, a piano had been sent to his rooms at the hotel.

Intent upon his work and forgetful of the lateness of the hour, he continued practicing far into the night, when suddenly there came a knock at his door.

A well-groomed valet handed him a note reading as follows:

"Sir—People come to Marienbad for rest and quiet, not for the purpose of hearing hammering and strumming on the piano. If you are determined to make such a noise, try, at any rate, not to play so many wrong notes!"
COURTESY—

Without a word he closed his piano, and sitting down at his desk indited the following reply:

"MADAME—I am sorry my poor playing should have annoyed you."
ANTON RUBINSTEIN.

The lady's consternation may be better imagined than described.

—Chaminade said quite lately: "Science never hinders inspiration; but inspiration may be very severely hindered by lack of science." It is being hindered daily, hourly, and that in the vast majority of cases unfortunately.

WHY AND HOW; A PLEA FOR SPECIALIZATION.

BY F. HERBERT.

The important question, confronting many teachers at present, is how to obtain the best results in the least possible time.

The more the science of music-teaching is investigated, the more apparent is the tremendous difference between it and all other kinds of instruction; partly, because its subject is art, science, and manual dexterity combined; partly, because its laws are most compulsory; partly, because class-teaching is not as applicable.

Yet the magnificent results achieved in all other branches of human endeavor should, at least in part, be attained in this also on proper application of analogous methods. And these methods can be summarized in one word: *Specialization*. Much has been done to carry out this idea. In mechanics, the metronome, the technicon, the practice clavier; intellectually, the studies in rhythm, attack, touch, phrasing,—all tend in this direction. Each in its way has its proper sphere, and cannot be dispensed with in certain circumstances.

What these certain circumstances are, in the case of each particular pupil, is the problem which the teacher must solve. Two factors are especially important in its consideration: first, the knowledge of the actual deficiencies of each pupil technically expressed; second, the knowledge of the means, which in each particular case will remedy these deficiencies. Besides these two, some of the following questions must be answered:—

Whether all advance should or should not be stopped until all the defects are cured, or until all or some are removed to a certain degree? whether each fault should be dealt with separately, or two or more combined for treatment, and the others not considered at all for the time being? whether, if this last be answered affirmatively, all or some of the mistaken ideas left alone for the present, will not sink into the pupil's mind too deeply to be cured at all when their time comes? whether the mistakes and deficiencies should be pointed out in the old studies, etc., and there eradicated, or new material be procured in which they must be avoided?

There are, of course, many more points, but these are typical. Next comes the study of actual progress. In which particular line shall we advance first; by what particular studies, pieces, technical problems, etc.; and the same questions appear here as before.

From the form in which these questions are cast the answer may be anticipated. There is no one rule, nor any set of rules, which can be applied to every case. In fact, I should like to go further, and say that no two cases can come under exactly the same rule.

Consequently, specialization in music teaching must take these two forms: first, an exhaustive study by the teacher of all accessible methods, systems, forms and models; second, a careful and thorough study of the individuality of each pupil; his intellectual capacity, his talent, his disposition, his temperament, his surroundings, his parents, his financial resources, his instrument. Do not think that every pupil must be taught in just the same way as you have been yourself, nor that two pupils can be taught alike. First study your pupil's needs, and then choose out of the wealth of material that one particular study which will best supply that particular want of that particular pupil. Make yourself acquainted with the best books, old and new, on the theory of teaching, instruction books and studies; read, and read very carefully, at least one good musical paper; don't neglect altogether the mental sciences, for they show how to gain and hold attention, how to teach concentration, how to arrive at thoroughness, how to attain perseverance. Pay some attention to your own breathing and pronunciation, learn how to define technical terms, how to explain mechanical problems, how to connect by explanation the cause, the means, and the result.

Do not allow yourself to believe that you have done your whole duty when you have spent the contracted time with your pupil. The young teacher ought to work out in detail every lesson before it is given, and

decide what he means to do about each part of that lesson if that part be recited well, indifferently, or badly. Every teacher should lay out a detailed and special course of study for each pupil, to be followed as long as there is no reason to change it; and, if a change is advisable, he must determine the character and scope of that change. Do nothing without a reason. Consider carefully before deciding upon any course of action; but when once your decision is made, stick to it, and carry it into effect to the best of your ability. Don't go too often over the same ground in your private deliberations; it provokes hesitancy and indecision. And be sure of this: no amount of "it will do," or "good enough" teaching will ever carry us or our pupils one single step forward; only the very best work that we are capable of doing, only the highest ideals which we can conceive, are materials fit for the foundation of the temple of success.

HOW TO INTEREST YOUR TEACHER.

BY HARVEY LEWIS WICKHAM, L. MUS. L. C. M.

It is well known, to the initiated, that professional men do not distribute their attention equally among their several patrons. A physician may have a hundred patients whom he treats off-hand to one of whose condition he makes a particular study; and a lawyer works up a case with reference to its legal interest rather than the fee. The music-teacher is no exception, and gives to one pupil more than to another.

Moralists may deplore these conditions, yet they are to a great extent irremediable. Let the instructor be never so conscientious, he cannot keep his mind at its highest tension for many consecutive hours. Periods of semi-repose must intervene, and it is natural that these should coincide with the appearance of dull pupils and unprepared lessons. Moreover, the consciences of all eminent professors are not miracles of tenderness, and to inevitable lapses must sometimes be added actual indolence, which does not rouse itself at every call.

Make a definite financial agreement with your master, and, so far as possible, adhere to it. Be punctual to your appointments, and never omit a lesson without sending a notice at the earliest opportunity. Even if it is his custom to charge irrespective of attendance, nothing but ill will is gained by wasting his time. If you are tardy, do not expect the lost moments to be, as it were, refunded, and should your practice be interrupted at any time during the week, make it up if possible, but do not postpone the recitation. If there be any one point upon which all pedagogues are agreed, it is that an irregular pupil is a nuisance; and if there is anything more prejudicial to progress than another, it is the habit of non-attendance on account of insufficient preparation. Some act as if the studio were a concert hall, not to be visited until ready for a display.

Once within the music-room, remember that you are there to be educated and not entertained. It is a great mistake to introduce overmuch of the social element into the lesson period. A tired artist may be willing to substitute pleasant conversation for the stern business of the hour, but virtuosos are not made by chit-chat.

Self disparagement is another evil custom. It is rather a mask for boasting, or a usurpation of the teacher's office. He is there to criticize. If so well aware of your own shortcomings, why not mind them, without engaging extraneous aid? Moreover, expressed disaffection with your advancement implies, or seems to imply, a distrust of the régime under which you are laboring, and often amounts to impertinence.

On the other hand it is the height of folly to attempt to hide faults, or make an impression, as the saying is, pretend not to have practiced at all; and others will acknowledge no error, while a single subterfuge remains untried. But these are not the ones who inspire the best instruction, or, to use a vulgar phrase, get the most acuteness by professing to understand what is not yet perfectly clear. Remember the test which is sure to follow and unmask your ignorance.

Attention is, of course, a prime necessity, but beware of a false show of interest and the asking of idle questions. If a thing bewilders you, inquire about it, but do not attempt to puzzle one who makes no claim to omniscience.

It is better to play for your preceptor than to ask him to play for you; but if you make such a request, do not wait until the hour is over.

Above all things, refrain from argument and the condemnation of etudes and compositions. The teacher has not arrived at his present eminence to bandy words or exchange opinions with a novice; nor is it at all certain that he enjoys being contradicted or having his chance inconsistencies pointed out. Praise is, from a pupil's lips, a yet greater breach of etiquette, as it presumes upon an equality which does not exist.

It were also a matter of economy not to spend money to have that explained which you could, with a little application, learn yourself. The degrees of the staff, the value of the notes, and most of the signs of expression are probably familiar: yet these consume the precious moments which should be devoted to higher things, in having them pointed out, not only once, but time and time again?

If you esteem anyone sufficiently to become a member of his class, learn, mark, and inwardly digest his precepts. Success will follow, and you will become one for whose advancement he labors to the utmost.

Our excellent contemporary, *Science Siftings*, recently printed the following:—

"It is declared that a large number of nervous maladies from which girls of the present day suffer are to be attributed to playing the piano. Children who ought to be exercising in the open air are kept at dreary and distasteful work at the keyboard hour after hour daily, and the nerves simply will not stand the strain. It is said to be proved by statistics that of 1 000 girls who study this instrument before the age of 12, no less than 600 suffer from this class of disorders, while of those who do not begin until later there are only some 200 per 1,000. The proportion among those who are spared the practice is only 100 per 1,000. The remedy suggested is that children should not be permitted to study music before the age of 16.

"So far as the piano is concerned, however, it is possible that the true remedy may be found in a better method of teaching. The main point in early tuition is to 'form' the hands, and give them flexibility and strength. This is purely mechanical, and it can be done away from the pianoforte keyboard. The endless repetition of sound, which is responsible for much of the wear and tear of the nerves of young musical students, is thus avoided, and better progress is made from the concentration of the mind upon technic only. The objection has been raised that such a system makes 'mechanical' players. As a matter of fact, it makes only those 'mechanical' who would be so under the ordinary system of tuition. To those of true artistic instinct it is an inestimable help and shortener of labor."

—A good story is told of Mascagni, the composer. During one of his visits to London, while in his room at a hotel, he heard an organ-grinder play the intermezzo from "Cavalleria Rusticana." The man playing the piece entirely too fast exasperated Mascagni, and descending into the street the composer addressed the organist:—

"You play this entirely too fast. Let me show you how it ought to be played."

"And who are you?" asked the wandering minstrel.

"I happen to be the composer of that piece," replied Mascagni; and then he played the intermezzo for the astonished organ-grinder in the correct tempo. Imagine Mascagni's surprise when, on the following day, he saw the same organ-grinder in front of his house with a placard on the organ, on which was inscribed, "Pupil of Mascagni."

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

TEMPERAMENT AND SUCCESS.

BY JOHN C. FILLMORE.

Nor long ago I was strongly impressed by the contrast between two pupils in the matter of self-control. Both were young women, not pupils of mine, but of a lady vocal teacher of my acquaintance. Both were young, one perhaps seventeen, and the other, say two years older. The younger has Celtic blood in her. She is impulsive, mercurial, sympathetic, responsive, in short, she has *temperament*, that quality which counts for so much in artistic production and interpretation. This girl is capable of becoming a fine lyric actress; she has vividness of imagination, quickness of perception, and a good, natural intellect in addition to the emotional temperament of the artist. She has also a natural talent for impersonation. She not only sings most effectively, but in certain amateur dramatic performances where I have seen her she was the life of the whole play. But alas, this temperament, with all its advantages, has its dangers. The more of impulse and of impetuosity, the more need of control and of self-discipline. This young woman sang on a certain occasion very effectively indeed, but she had the misfortune to make a trifling slip. With her audience it was of small account, but it mortified *her* intolerably. As soon as she had left the platform and reached the privacy of the retiring room she tore her music into a thousand pieces, vowed she would never sing it again, went home in tears, and for a long time refused to be comforted.

This impetuous, passionate, impulsive quality seems to manifest itself in all she does. To-day she has a fine lesson and her work is excellent; to-morrow she may do poor work, or dodge her lesson altogether. From what I hear, it is doubtful whether she is really going to accomplish anything with her remarkable musical gifts. It is not very unlikely that she may simply throw them away, merely for lack of steadiness of purpose and rigid self-discipline.

The other young woman of whom I write is of different blood and temperament. One could hardly imagine her doing effective work as a lyric actress. Yet she is an exceedingly enjoyable singer, having not only a beautiful voice, but intelligence, refined feeling, and sympathetic insight, especially into what is best and noblest in music. She is quiet and self-possessed, and can usually be depended on to do her best in a public performance and not to go off into a tantrum if she should happen to make a slip. It is pretty safe to predict for her an admirable and useful career as a church singer and vocal teacher, unless she should very speedily be switched into matrimony, and perhaps even then, if she should happen to marry the wrong sort of young man.

If I were to draw this contrast to the first of these girls she would probably protest, with some indignation that the other girl had no such impulses to be controlled as she has to contend with, and therefore deserves little or no credit for her quiet self-possession. To which I should feel it necessary to reply, "the more impulse you have, the more need of self-control. Steam is a great power, and you can't have too much of it, provided your boiler is strong enough and your machinery in smooth working order. But if your rivets and joints are loose, your engine will knock itself to pieces, if it doesn't blow up and kill you."

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DIRECT THOUGHT ARIGHT.

M. MERRICK.

A CHILD can be quickly made to understand that he is to touch the keys of the piano intelligently—that is, with intention—and not in a thoughtless, careless manner. He fully

He fully comprehends the difference between a blow or a push, whether given to him or by him.

He usually knows which he *intends* to administer, whether in play or in anger, and can probably give examples of the peculiar muscular action requisite for each.

He knows, too, with what degree of force he proposes

to administer to either, whether with violence to a bullying opponent or moderation in mere sport.

Can he not, then, be easily taught, through a certain analogy existing between other muscular action and that required for piano touch, how to exercise intelligence and intention with the latter as with the former?

If also we could so direct the thought of a pupil that he would regard the piano as a friend that would, if properly treated, respond to his moods, please, comfort, soothe him, better results would be attained. Right habit and quality of thought are the secret of success in musical as in every other kind of work. Even feeling must be controlled by it, lest its manifestation become so extravagant as to be offensive.

Ah, when will the world clearly apprehend the subtle influence, the controlling power of thought?

Only those who have observed the working and effects of that influence, and have learned how to utilize and direct that power, can efficiently instruct in any branch of knowledge.

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SLOW PRACTICE.

HENRY G. HANCHETT.

My experience with pupils is that very few grasp what is meant by slow practice. Pieces of music go slower or faster, and from that fact comes the idea that the rate at which notes follow each other measures the speed of the practice, but illustration very soon convinces the pupil that notes can be played extremely slow and yet with very quick motions. Slow practice ought to mean slow accomplishment for every detail in the movements of fingers, hands, and arms; the only thing alert and active in connection with it being the attention, which should detect the slightest variation from the exact curve, distance, rate, and quality of every movement attempted. Slow practice is always the best practice, and is the quickest way to learn how to play a thing rapidly; for if the notes and the motions are perfectly known, speed can be added with very little effort.

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THE VALUE OF DETAIL.

EDWARD DICKINSON.

The teacher who sometimes wears of the minuteness and mechanical pettiness of his task may easily draw encouragement from the thought that this routine confinement to prosaic detail is incident to all large and worthy work. The training of a performer is fairly analogous to the production of a work of art in which the conception of the work as a whole is only to be realized by the slow and often tedious manipulation of details. Nor is the teaching of the fundamental principles at all incompatible with true creative work, as may be seen, for instance, in the life of Sebastian Bach—the most perfect example in history of the union of practical everyday musicianship with consummate genius,—who was always prepared to turn from his sublime visions to the prosaic task of rudimentary teaching. He was a great teacher because nothing in his art seemed to him small. His practical philosophy was the same as that taught by Goethe—to be “always in earnest with himself and with the things around him.” Whether it was extemporizing before Frederick the Great, or working out the sublime lyric of the B minor Mass, or teaching a learner how to place the fingers on the keyboard, or lead two parts in simple counterpoint, he always threw his whole force into the duty of the moment. No one need find a task irksome which Sebastian Bach gloried in.

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LOSE TIME TO INSURE CORRECTNESS.

MADAME A. PUFIN.

THIS little suggestion has been of inestimable value to many piano students. It has so long been dinned into the ears of beginners that they must keep time at all hazards, that they continue their studies with the idea that to lose time is the unpardonable sin. The first requisite in playing a piece is that the notes should be struck correctly. But does not many a one remember passages that he is never sure of, and even single notes that are certain to elude the finger in rapid playing, practice them as he may? Do not many become dis-

couraged about playing a piece that is otherwise perfect, on account of these tricky passages?

Did it never occur to you, dear friends, to "slow up" just here, as the engineer would in running his train over a risky trestle, or to take a tempo slow enough to play these notes with certain accuracy, no matter how this rate of speed might compare with the other passages? In time, the habit of correct time having been acquired, the passage may be played up to time. But in case it never is played up to time, there may be an unexpected effect in this lingering over that particular passage that may be very charming and seem to others premeditated.

INSTRUCTIVE AND INTERESTING.—PUPILS' MEDICALS.

BY O. W. GRIMM.

In regard to contents, composers, and styles of compositions, some programs of pupils' recitals have in their make-up a fatal resemblance to the harmony and order found in a junk-shop!

To be sure there are many circumstances which some teachers do consider in writing out a program. For example: Miss Flyhigh wants to play a composition far above her mental and technical ability; Miss Know-little insists upon not being at the beginning of the program but exactly in the middle of the second part; Miss Easy desires her two pieces just five numbers apart, no matter whether they fit there, and nobody but Miss Goodnature will begin and end a program. Such thoughts should not guide a teacher who is working for the good of musical culture, and not for the display of vanity of a few conceited people. Make pupils' recitals instructive and interesting by giving programs devoted to some particular composer or to some particular style. Further, you can produce programs given up wholly to operatic, oratorio, or orchestral music, or even dance music, both ancient and modern. There is so much of this adapted to the piano for all grades and in all kinds of arrangements, that no one can complain of a lack of variety and suitable material. The piano has its own special literature. Yet the most of those who study the piano do not intend to become mere "pianists," but wish to receive a general musical culture, in order to be appreciative listeners in the sanctuary, concert-room, and opera. It will be well for piano teachers to remember this and adapt their methods of instruction according to the requirements of their patrons. Then the lessons will be instructive and interesting.

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RESUMPTION OF FALL WORK.

BY SMITH M. PEARSON

EVERY successful teacher is continually an experimenter. His own ideal may be clear and well defined from the beginner's C D E to the highest concert music, and in his own practice a determined system may be followed from January 1st to December 31st, yet while the desired goal toward which he pilots the crafts of all his scholars may be one and the same, the exact course and the specific directions will vary with all the pupils, depending largely upon the age, the temperament, the habits, the hand formation, the quickness of ear, the general intelligence, etc. I am frequently asked by young teachers, "What is your routine of étude work for scholars?" I answer that while I have an average scheme, it is so elastic that it can hardly be called a scheme. Doubtless all teachers find in the course of a season that the precise exercises or études or pieces given to certain scholars are accomplishing little, the actual progress of the scholars being but slight. In such case the teacher should ask himself whether a change of the routine would not facilitate progress. Naturally, no teacher likes to acknowledge to others that he has made any mistakes, but the resumption of fall work offers the best opportunity for all needed changes. It is necessarily the first duty of the teacher to the scholar to replace the stiffness and rust of the summer with flexibility and suppleness of finger and wrist. A careful reviewing of scales and arpeggios will naturally be included in the first few lessons with a few old études which have proved the most useful. Now is the best time of the year to start upon the new schemes, and thus bring up the lacking elements to true musicianship. There is also

the added zest with which scholars undertake anything new. Parents are seldom the best judges for the musical education of their children, but they are seldom fools, and when they decide that the lagging, listless, stumbling progress of their children is the fault of the teacher, they are usually more than half right. In such case the teacher may retain a scholar by a slight change of routine.

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THE INTELLECTUAL SIDE OF MUSIC STUDY.

BY LOUIS C. ELSON.

THE American student is probably as earnest and energetic as any student in the world; she plunges into her musical studies with abundant fervor, and probably works quite as faithfully as her European sister. Yet the result is not often the same, because she sets technique as her entire and only aim. If she is a pianist, she is constantly exercising her fingers; if she is a vocalist, her vocal chords receive unremitting work, but the education of the mind in musical matters does not often keep pace with the technical progress. "She study very well here," once said an eminent European piano teacher in speaking of his American pupils, pointing to his fingers, "and not at all here," pointing to his head. If only the American girl in music would realize that she must develop her mind on the musical side as well as her technique, we would have a higher standard of musicianship at once. Fancy a piano-student of advanced grade going to a concert and not understanding in the slightest degree what violinist, trombonist, or bassoonist is doing,—playing a Beethoven sonata, without understanding how the development of the Allegro was the pure flower of the seed planted in the exposition; worrying through a fugue without in any degree comprehending the kaleidoscopic interchanging and transformation of the first figures; not knowing of any composer before Bach; or, if hearing anything about Palestrina, having a vague idea that he lived during the crusades, and imagining that he was the remote beginning of all things musical! The picture is not an overdrawn one in hundreds of cases; we possess dozens of advanced young technicians where we own one young musician. It is, however, not less technical, but more intellectual, musical study that we need.

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MEN AND MUSIC.

H. C. MACDOUGALL.

MR. GLAISTONE, ex-Premier and "Grand Old Man" of England, has been making some addresses on the subject of music lately. He thinks that there are very few people wholly without musical faculty and feeling. To quote his own words, "If they are wholly without it, it is because it has never been cultivated enough. I remember when I was young, I used to dispute with people about that. They said it was all nonsense to talk about music as a gift to the generality of mankind. I deny that. I say that if it is properly tended and properly brought out, it is a general gift in civilized countries, and even in barbarous countries; and most certainly it is a gift that pervades the people of this country so far as nature's part is concerned." Very few thoughtful musicians will deny this, for we believe music to be the art that reaches the greatest number of people, in fact, the art universal.

But, while all this is very interesting, there is a practical question that comes to the front, a question ventilated by a writer in *THE ETUDE* some months ago. I allude to the question, "If music is a constituent part of every human being, why is it that with the exception of choral singing (solo singing to a less extent) the art, as regards amateurs, is practiced almost exclusively by women?" This is a very curious, as well as highly unsatisfactory, state of affairs. In common with the writer in *THE ETUDE*, whose name, unfortunately, I have forgotten, I am firmly of the opinion that in the United States music will never get the serious attention to which its merits entitle it, until the men are practical exponents of the art. That is to say, when, to specify a small proportion, but one far above the present status, one out of every fifteen men can play some reputable in-

strument, the art of music will occupy a place in public esteem far above the one it now has.

Music owes much to women; but for its fullest expansion it needs the men.

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EARLY MENTAL POWER.

BY THOMAS TAPPER.

PSYCHOLOGISTS affirm that we cannot learn new things after thirty years of age. Even before thirty the brain is fixed, and new mental habits are acquired either with great difficulty or not at all, the power of early tendencies and limitations asserting itself so forcibly as to make new habits almost impossible.

This naturally suggests the immense importance of understanding that the full mind power of students should be attended to and stimulated in early years. If that is accomplished, a life-long power has been awakened; if it is overlooked or neglected, the mind is crippled for life. Hence, the young mind must be attended to from many sides; by this means the possibilities of life become greater and the mind may ever remain active, with little chance of very great diminution of power.

It is also true that, even in cultured men, only a small portion of the brain-power is ever employed. In other words, we so little understand the power in ourselves that we scarcely draw upon it. Teaching that is done wisely will, consequently, aim to reach this power. Hence, again, we see that isolated facts taught with no principle of connection must necessarily be useless mental property. Much of such teaching goes on because instructors have never taken time to inquire what they are doing and what service it may be in the world fifty years later.

THE EMOTIONAL AFFINITY OF A STUDENT AND HER MUSIC.

BY JOHN S. VAN CLEVE.

A BIT of practical studio experience which came to me the other day awakened in my mind not so much a new thought as gave fresh vividness of coloring to an old and almost trite thought. The incident was as follows: I have a young lady taking a course of piano instruction with me, who is at present turning the coffee mill with great energy on some of the more difficult Czerny exercises. Previous to this she had taken a large number of the selected Heller Studies in the Presser Edition, which are so judiciously contrasted and fully annotated in every way as to form an admirable and, in my opinion, indispensable part of the pianist's training. The young lady in question is an American-born German, and has in her blood all that dreamy romantic sentimentalism which characterizes the Teutonic damsel of poetry. She had taken kindly to the Heller Studies, and had done them with much taste, but her finger technique was lame, uneven, and fitful to a degree. I assigned Czerny as a specific, fearing that she would find it very ungrateful food, but to my amazement, when I was minded to let up on the Czerny, she craved a continuance of the Graham Crackers, and when I suggested that she review the Heller pieces in combination with the Czerny Etudes, she said, with some vehemence, "Oh, please don't give me those things again." I said, "Why? You played them well, and they are full of poetry;" but she answered, "Yes, I know; they are too much like myself." Thereupon this query arose in my mind: Where is the healthy point of balance between the two extremes of the music which is so much like one's own nature that one might have composed it, and that which is so unlike one as to be practically antipathetic? Should an emotional sensitive character be counteracted by constant contact with vigorous intellectual music where sentiment is kept latent, and, on the other hand, should a cold and mechanical mind be steeped in romance and emotionality by the performance of melodious and florid music? Must the gold to make it good coin be hardened by an alloy of base metal? My years of experience as a critic have convinced me that even the greatest artists can not be divorced from themselves, and that no one can do all things equally well.

Liszt, Rubinstein, Von Bülow, Paderewski, Rosenthal, Joseffy, Busoni, Bloomfield-Zeislek, each has a specialty. Is not the truth here? the artist is like the scientist after his university graduation, and may specialize with ever increasing narrowness, but the student is the undergraduate, and will find the indulgence in undue laxity of elective studies a source of intellectual dyspepsia.

RESULTS OF DILIGENT STUDY.

No people better understood the benefits of diligent study and practice than the composers and musicians of the time of Beethoven, Haydn, Handel, and the other old masters, and they appreciated the true value of regular habits and systematic training. When it is considered what disadvantages they worked under, the marvel is that they became such famous composers, but their love for the musical art and their great energy and enthusiasm carried them to success and fame that shall last for centuries.

The old saying that "A little knowledge is a dangerous thing," is true in every respect. We see it exemplified in every walk of life in the present day, more especially among some of our amateur handsmen, we are sorry to admit. Perhaps if they were compelled to study, as were the musicians of old, they would do more credit to themselves and to the art they represent. The fact is, things are too easy for modern musicians; they need something to rouse their enthusiasm to healthy action, having been in comparative indolence too long. We do not wish to be classed among the critics who look only upon the dark side of life, because we see a glimmering light that tells of better things to come notwithstanding the present aspect.

The fault of the age is an insane desire to jump at the top before we understand what there is at the bottom. This is the case not only with musicians, but with everybody else, no matter what kind of work he pursues. It is a constant hustle and bustle from morning till night and not a steady, certain, and slow growth; in fact it is no growth at all, for no one can assimilate that which he merely glances at or bolts down hurriedly. It might truly be said that the most of us are affected with a sort of mental dyspepsia brought on by trying to do too much in a short space of time, the consequence of which is that we accomplish little or nothing and almost disqualify ourselves for following the musical or any other profession.

Most amateur performers enter the musical field with the same degree of assurance that characterizes our modern painters. Both expect to do wonders in the very beginning. The musician is disappointed if he fails to elicit great applause after a few months, and the artist is likewise discouraged because his picture causes no enthusiastic praise. The first does not take into consideration that he does not even know the elementary principles, and the second is oblivious of the fact that he is entirely ignorant of the science of mixing colors. With such poor beginnings is it any wonder that the average musician and artist make so little headway?

Whether one enters the musical field as an amateur or with the intention of becoming a professional performer, he should give his highest and best thought to the subject and should diligently pursue his studies from day to day and from week to week, never allowing anything to step in to interfere with his regular practice. This is the secret of the great success of the old masters. It may be said that they were unusually endowed and exceptionally gifted, and yet if they had shirked their work in any way or passed by seeming trifles as of no consequence, they would have failed. Our greatest men of genius have been our hardest workers. This same rule applies to men of modern times.—W. H. A. in the *Metronome*.

—SECRET OF POOR LESSONS.—The secret of poorly prepared lessons is found in the fact that the pupil fails to attach due importance to the finer details of the lesson which the teacher considers of great significance, and endeavors to so impress upon the pupil.

But when at home-practicing they are carelessly overlooked, the result is a poor lesson, a disappointed teacher, and a discouraged pupil.

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.]

Y. P. A.—The sixth note of the scale is called the "sub-mediante," because it occupies the same position between the tonic and subdominant that the mediant occupies between the tonic and dominant. The subdominant is so called not because it is below the dominant, but because it is the same distance below the tonic that the dominant is above it.

Dominant G.
Mediant E.
Tonic C.
Sub-mediante A.
Sub-dominant F.

F. T.—1. When and from whom did Mendelssohn's "Songs Without Words" receive that name?

ANS.—From Mendelssohn himself. The name first appears in a letter, December 8, 1828, written by Fanny Mendelssohn, intimating that her brother began writing those compositions about that time. Later they were called "Instrumental Lieder für Clavier," then "Songs for the Pianoforte Alone," which was followed by the title, "Original Melodies for the Pianoforte," with which the first book was published August 20, 1832, in England. At the same time the first book appeared in Germany with the German title, "Sechs Lieder ohne Worte," which name it has retained with its English translation, "Songs Without Words," up to the present time.

2. To whom are we indebted for the titles by which each song is now known?

ANS.—Probably to some enterprising publishers, but the following were named by the composer: "Venetianisches Gondellied," No. 6, G minor. Another, "Venetianisches Gondellied," Op. 30, No. 6; "Duetto," Op. 38, No. 6, A flat; "Volkslied," Op. 53, No. 5; a third, "Venetianisches Gondellied," Op. 62, No. 5, and "Frühlingslied," Op. 62, No. 6, A major. The following names, although not by Mendelssohn, have been known a long time: "Jägerlied," or "Hunting Song," Op. 19, No. 2; "Spinning Song," Op. 67, C major; "Funeral March," Op. 62, No. 3. These titles are all very appropriate, but how the song in E major, Op. 67, No. 6, can be called "Lullaby" or "Berceuse" (Schirmer Edition) I cannot understand. Of course, naming the baby is always more or less of a personal matter and depends greatly upon individual taste.

3. What was Mendelssohn's influence on the art of orchestration?

ANS.—Mendelssohn in his orchestration united the classical style of Beethoven with the romanticism of Weber. The latter's influence is easily discernible in Mendelssohn's overture to the "Midsummer Night's Dream," and in similar instances where the fairy element predominates. Mendelssohn's influence continued long after his death, until Wagner, Berlioz, and Liszt superseded him adding greater brilliancy, especially in their treatment of brass instruments. But even at the present time, Mendelssohn's methods of orchestration are faithfully studied in France. Ambroise Thomas is reported to have regretted the fact that Mendelssohn's influence was on the wane.

L. L. H.—Will you kindly tell me, through the columns of THE ETUDE, what studies to give a pupil who has completed Czerny's Velocity, Op. 299, and Bertini's studies, Op. 32?

ANS.—Mathews's Graded Course, Grade VI; Cramer studies; Czerny, Op. 740; Hasert studies, Op. 50; Loeschhorn; Op. 67.

L. B. D., WALTHAM, MASS.—Will you kindly tell me what *fp* means in the trio of Beethoven's "Adieu to the Piano," published in THE ETUDE of June, 1896? Also what is the significance of $\overline{\text{—}}$ over a note?

ANS.—Beethoven often uses *fp* in his compositions. It denotes a sudden forte and an equally sudden piano. In the instance referred to the C is to be attacked with great force, whereas the following part is to be played softly.

The sign $\overline{\text{—}}$ indicates that the note over which it is placed is to be struck with a firm touch without, however, giving it its full value of time.

Harmony, like the study of the piano, can be taken up at any time. It is never too late. I remember hearing of a piano teacher in Paris by the name of Schiffnacher, whose specialty consisted in teaching pupils who had already lost the bloom of youth. The legend goes that he accepted no pupils under sixty, and that he had extraordinary success with them.

While in exceptional cases it is possible to study harmony without the aid of a teacher, I would not advise it unless it be absolutely necessary.

The text-books by Richter and Jadassohn are rather difficult to master, but you might try Howard, or Mansfield, or Emery.

G. K., PALESTINE, TEX.—ANS.—The example you mention in your letter, in which the curved line connects the D flat and C sharp, seems to emphasize the *en harmonic* change. The tie proper unites "two notes of the same pitch, whereby they form a single note which is sustained for the value of both.

The double flat lowers the note by two semitones; similarly the double sharp raises the note by two semitones.

L. A.—Is Czerny's Velocity entirely superseded by other velocity studies, or is it yet used in the schools and by the best teachers?

ANS.—The work you mention is excellent and has stood the test of time magnificently. In spite of the protest of Hans V. Bülow and his followers, no work of the same character has ever surpassed it. I know from personal experience that Leschetizky uses it and gives it to many of his pupils, whereas I never heard of a single instance where he gave Clementi's "Gravitas." (However, I may be mistaken as to the "Gravitas.")

Of course, when the pupil is advanced far enough, pieces containing velocity serve the same purpose. Weber's "Perpetual Movement," Mendelssohn's "Spinning Song," Chopin's "Prelude," B flat minor, Op. 28, Josef's "Spinning Song," Prudent's "Feu Follet," Josef's "At the Spring," not to mention that perennially beautiful "Fileuse," by Raff, all contain velocity, combined with good music. (I would also suggest the "Finale of the B flat minor Sonata," by Chopin, as an excellent velocity study.)

F. E. S.—ANS.—You are perfectly correct in your opinion that where a slur connects two notes, the first being longer, the same receives a stronger accent, the last note being made shorter and lighter by a more caressing touch of the key; not giving a weak tone, but rather a pressure touch, by drawing the finger toward the palm of the hand, as in wiping some particle from the key. Take the "D flat Nocturne" by Chopin, for instance. In the fifth bar from the beginning you will find an A natural connected by means of a slur to the following B flat. Play the B flat as indicated (as a dotted quarter-note, as I have heard distinguished pianists play it) and you will find that it sounds flat. Then again, play it as if the B flat were, say, an eighth-note, and notice the difference.

You will find the whole subject thoroughly discussed in Mathis Lussy's "Musical Expression," published by Novello, Ewer & Co., as well as in Adolph F. Christini's "The Principles of Expression in Pianoforte Playing," published by Harpers.

The above example in the "D flat Nocturne" is an excellent illustration of what Lussy calls the "pathetic accent."

E. H., G. R., Mich.—1. Why is Bach's "Well-tempered Clavichord" so called?

ANS.—There are various methods of tuning. If certain intervals, especially the fifth and major third, are intentionally made sharper or flatter than exact consonance requires, the tuning is called equal or *well-tempered*. Bach's great work was written to test the above system in tuning. Bach's own title of the work was: "The Well-tempered Clavier or preludes and fugues in all the tones and semitones, both with the major third or Ut, Re, Mi, and with the minor third or Re, Mi, Fa. For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement; made and composed by Johann Sebastian Bach, Capellmeister to the Grand Duke of Anhalt-Cöthen, and Director of his Chamber-music, 1722."

2. What is the difference in meaning between "ritardando," "ritenuto," and "rallentando?"

(a) Ritardando, hesitating, gradually becoming slower.

(b) Ritenuto, to hold back in the tempo.

(c) Rallentando, slackening of the movement.

(a) In the second movement of A minor Concerto, by Schumann, just before the conclusion, the composer indicates *ritardando* four bars before dashing into the allegro vivace. The movement becomes slower gradually until it almost dies away in a whisper.

(b) In Chopin's G minor Ballade the *ritenuto* before the final Presto con fuoco indicates to the pianist to hold back in the tempo without diminishing the "il più forte possibile."

(c) In the last movement of the same composer's E minor concerto, where the change occurs from E major to E flat, the rallentando indicates a slackening of the movement. Despite the *ritenuto* it is very difficult to bring the pianist and orchestra together when the theme again enters on E flat. The pianist, as well as the leader of the orchestra, heaves a sigh of relief when this dangerous spot is passed. It always reminds me of a person trying to climb a fence—once over you are all right; but until you get there one never can tell what may happen.

3. What is a chaconne?

ANS.—A dance, probably of Spanish or Italian origin. Generally written in 3-4 time, the chaconne consists of mostly light bars. Gluck introduced it in his operas, "Armida" and "Alceste." The most celebrated chaconne is found in Bach's fourth sonata for violin solo. It is played by all the great violinists and has been changed into an effective piano piece by Raff, who also arranged it for full orchestra. The pianoforte arrangement has been played in public by Joseph Wieniawski. The orchestral version by Raff I once heard many years ago performed by the Philharmonic Society of this city, if I mistake not. Brahms also made a piano arrangement of the same composition for the left hand alone. The chaconne generally consists of a number of variations on a short theme, recurring on a "ground bass." This fact has probably induced Mr. Ebenezer Prout to consider Beethoven's 32 variations in C minor on an original theme as a modern example of the chaconne.

4. Are the best violin teachers also well educated in theory?

ANS.—Joachim, Lauret, Wilhelmj, and Marsick, to name only a few among the greatest violin teachers of the present time, have all published compositions which show a thorough knowledge of theory. Every teacher, whether vocal or instrumental, ought to have a thorough knowledge of the theory of music. Unfortunately this is not always the case.

5. Should the initials of Viotti be J. B. or G. B.?

ANS.—G. B. The celebrated violinist's full name was Giovanni Battista Viotti.

6. Please translate Schäferlied.

ANS.—Song of the Shepherd.

7. Is the theme of Ch. de Beriot's, sixth Air Varié, Op. 12, for piano and violin, original or taken from some opera?

ANS.—Original.

8. What are "Alceste," "Armida," "Orpheus," and "Iphigénie in Tauris," by Chr. von Gluck?

ANS.—Operas by Christoph Willibald Ritter von Gluck. "Orfeo" was performed the first time in Vienna, October 5, 1762; "Alceste," Vienna, December 16, 1767; "Iphigénie in Aulide," Paris, April 19, 1774; "Armida," September 23, 1777; "Iphigénie in Tauride," May 18, 1779.

Gluck's operas breathe the classic atmosphere and confirm Winckelman's saying that the only way to produce inimitable works is to

imitate the ancients. Gluck, similar to his modern prototype, Wagner, passed through several periods before his genius revealed itself in all its splendor in the five works mentioned above.

In the preface to "Alceste" Gluck rails against the abuses of the then prevalent Italian opera. His chief endeavor was to attain a "grand simplicity," in which he succeeded admirably. He was more successful in depicting the accents of terror (chorus of demons in "Orfeo") than those of love ("Armida"). That Gluck-intoxicated man, Hector Berlioz, did much to revive the interest in Gluck's genius in our times. For, despite many passages of great beauty, Gluck's music in many instances seems faded and uninteresting. The fact certainly cannot be disputed that Gluck fails to take a permanent hold upon modern audiences. Hauslick, the well-known Vienna critic, maintains that Gluck owed much to his contemporaries, Lully and Rameau, and that his rival, Piccini, by no means deserved the contempt with which he was treated by his enemies. Without trying to detract from his merits, Hauslick furthermore claims that Gluck cleverly knew how to enhance his own reputation by means of newspaper articles and various other methods known in the parlance of the present day as advertisement.

To my knowledge "Orfeo" is the only one of Gluck's operas that has been given in this country. Several years ago Mons. Hastreiter took the title part. Then the opera disappeared for a time until the Ravogh sisters revived it, and finally Mme. Brema impersonated Orfeo at the Metropolitan Opera House last year.

Reports are current at the present time that efforts are being made to transplant or erect another Bayreuth in America. I hope the plan will be carried out. In that case I also hope that Gluck's five great operas may be produced. It will be a relief after all the blood-curdling sensational stuff we have listened to so long. Perhaps it is reserved for the twentieth century to give birth to the genius who will graft Gluck's simplicity on the gorgeous methods of the Bayreuth master.

ALFRED VEIT.

EDITOR OF THE ETUDE:—

Notwithstanding the fact that the bicycle fever is raging here, my music class is larger than at the same time last year, and this is early in the season. I have the promise of more pupils later. In one instance, the mind of the pupil was so taken up with the wheel that the music lessons were a failure. I dismissed her, whereupon both parents and child came, and with tearful eyes begged me to allow her to continue her studies with me. On the strength of a faithful promise to do better work in the future, I have again placed her name on my list. What the result will be remains to be seen.

MARY B. ALVERSON.

PUBLISHER OF THE ETUDE:—

You ask if the bicycle prevents parents from employing a music teacher. In my experience the bicycle has been no hindrance. Most of my pupils come on their wheels for their lessons, and I know of no case in which the bicycle has interfered with the music. In fact, one pupil who has recently become the possessor of a wheel, told me last week that now she could practice better; for, when weary with practice, if she goes out for a little ride, she returns refreshed and ready for better work. I have noticed the good results in that case. I am not a bicycle rider, and personally care nothing about it, therefore I am an unprejudiced observer.

ELIZABETH M. SMITH.

MILFORD, CONN., September 15, 1896.

SIMPLICITY is not necessarily a symptom of progress, and under any system perfection can be reached only through hard labor. The practical point is that all those who are anxious to study any particular branch of music should look suspiciously at cheap and easy methods of instruction. Teaching facility to the muscles alone requires years of practice, and the pupil who begins his musical course with learning how to play a tune is simply wasting his time. It makes little difference whether the pupil is studying for pleasure, ambition, or future profit; in all these cases there is only one proper method of learning, and that is by thoroughly mastering the instrument and properly educating the muscles. "Yankee Doodle" played on the piano with one finger can hardly be accepted as music, nor even as a symptom of precocity. Simplicity is admirable so long as it is governed by reason, but in the absence of reason it is only a short cut to inefficiency. In art, the paradoxical saying is still true: "The long road is always the shortest."—PHILIP WOOLF, *American Art Journal*.

—We must work with more ardor as the task becomes harder.—*Musical Messenger*.

TEACHER'S EXCHANGE.

We mentioned in our September issue that we would open a column to teachers in which they may advertise music or books which they wish to exchange or sell, no charge to be made for the advertising for the months of October and November. Thereafter we will make a nominal charge for space in this column. All correspondence and transactions to be direct between the advertiser and prospective purchaser. No communication of any kind relating to merchandise advertised in this column to be addressed to THE ETUDE office. In response to this notice we have received the following up to the time of going to press:—

For exchange one copy each of the following:—

Bach's Little Preludes and Fugues, Augener edition, new, \$1.50.
Clementi's Sonatinas, Peters edition, new, 50 cents.
Beethoven's Sonatas, Cotta edition, worn, Op. 27, No. 2; Op. 13; Op. 14, No. 2; Op. 27, No. 1; Op. 78.

In exchange wish something from Bach, other than his Inventions or Well-Tempered Clavier (preferably Gignees and Bourees); Contrapuntal music by Scarlatti, variations or four-hand arrangements of Beethoven; or other good classical and modern writers.

For exchange. All of which are nearly new:—

Practical Organist, A. C. Emerick, \$2.00.
Organist's Friend and Companion, Vol. II.
Scotson Clark's Organ Works, Vol. I., \$2.00.
The Organ, Vol. II., \$1.25.
The New Practical Organist, arr. by Tighe, \$2.00.
One Hundred Voluntaries, Preludes, and Interludes, Rink, 75 cents.
Archer's Organ Book, \$3.00.

Address, Miss M. CLARK, Sennett, N. Y.

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To be exchanged for other desirable piano compositions.

All as good as new:—

Czerny's Etudes, Op. 299, Book II. (12).
1 Narcissus, Nevin.
1 Germany Op. 23, No. 2, Moszkowski.
1 Vesper Chimes (after Millet's Angelus).
1 Andante and Rondo from Second Sonata, by Bohm (four hands).
1 Mathews's Graded Course, Book IV.
1 Boston Conservatory Method for the Piano.
Address, THIRSA AUSTIN, No. 159 N. Ashland Avenue, West Green Bay, Station A, Wisconsin.

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Exchange for musical literature. All as good as new:—

24 copies David, the Shepherd Boy, George F. Root.
20 copies Worthy is the Lamb, From Handel's Messiah.
20 copies Hail Smiling Morn, Spofforth.
20 copies Damascus Triumphant March, Costa.
20 copies Miserere, Verdi's Il Trovatore.
Address, P. D. AMSTUTZ, Pandora, Ohio.

* * * *

For exchange. All foreign fingering unless otherwise marked. Marked when in other than good condition:—

Chopin, Op. 25, Book I. and II.; Op. 10, Book I.
Moscheles, Op. 70, Book I. American fingering.
Kullak's Seven Octave Studies.
Tausig's Daily Studies, Book I.
Wagner's First Instruction Book.
Clementi's Gradus, Vol. I., Litolf edition (fair).
Krause's Etudes, Book I. and II.
Rakoczy March, Liszt, Schlesinger edition (new).
Henning's School for Violin.
15 Light Etudes for Violin, Meyer.
3 "Columbus" cantata.
Milkman's Bride, Walker, cantata.
H. M. S. Pinafore, cantata.
Panzeron's A, B, C, of Music (fair).
Few difficult pieces by Rive-King.
Kunkel's Musical Review (number of copies).
Address, Mrs. B. J. DALTON, Independence, Iowa.

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Best's 130 Handel's Choruses for organ, handsomely bound. Full score.
Haydn's Second Mass. Original edition.
Cantata, Trial by Jury, 16 copies.
Mrs. Speaker, 25 copies.
A. W. BORST, 3600 Hamilton Street, Philadelphia, Pa.

A DESCRIPTION OF VESPER CHIMES.

A MEDITATION FOR THE PIANO BY WILSON G. SMITH.

After Millet's famous painting, "The Angelus."

A TALENTED American composer has here represented in musical tones the same scene and sentiment which inspired the celebrated French artist. In the painting

we see two peasants who have been laboring in the field. The hour is twilight, and as the vesper chimes peal from the belfry of a distant church the laborers cease their work, and, according to the custom of the country, bow their heads in silent prayer.

In the painting we see the field, the man and the woman, the expression of reverent humility, and the church in the background. The ringing of the bells and other details are left to the imagination. In the music we hear a pastoral melody accompanied by a drone bass (so characteristic of rural sentiment) and above this the faint tinkling of the distant bells. After two periods in this style there is a solemn, majestic choral refrain (in place of trio) which may be supposed to issue from the organ in the distant church. This illustrates the difference in method between painting and music. The former shows the nature of the scene, the peasants in an attitude of prayer, and the church beyond. But the bells and the harmony of the organ must, of course, be imagined. The music supplies these details, and suggests the nature of the scene; but it cannot picture the peasants, nor the distant church.

Attached to the piece of music is a motto which describes in poetic language the scene represented by painter and composer:—

"Twilight, precursor of the sable night, now wraps her mantle o'er the busy world. The balmy air breathes incense to the brows of these, the weary toilers of the earth. Silence steals softly forth to weave her spell, and as the vesper bells peal out their tones the toilers pause, and with uncovered heads, pour forth their orisons to God in Heaven, in words of love and praise."

Here, then, are three different methods of expression, poetry, music, and painting (the sheet-music edition contains a fair reproduction of Millet's picture), and it is very interesting to note the peculiarities of these arts as they are revealed in this simple but charming opus.

It should be observed also that the two bells of the initial strain are afterward developed into a regular carillon which acts as counter-subject to the main theme. By means of a cleverly conceived coda, the music dies away and so ends.—A. J. GOODRICH.

PUBLISHER'S NOTES.

THE "Teachers' Exchange" department, which is inaugurated with this issue, will be found in another column. Read the notice at head of the column. The prime object of the department is for the exchange of one article for another, not for their sale, as some notices sent in read. For the next issue (November) no charge will be made for the announcements for the department. We can then determine whether there is any benefit to our readers in such a column.

* * * *

A GREAT many of our readers would be pleased to receive our new issues as they appear each month. We will begin in October to send them out. Only our best numbers are sent, and will average about ten pieces a month. We have a circular explaining fully our plan of On Sale, which is sent on application.

* * * *

THE new method of Charles W. Landon's has at last been sent to advance subscribers. We must thank our patrons for their patience in waiting so long. The delay was unavoidable. There are many details in putting through press a new work, so that there is no calculating when they will end. At the last moment the printer informs us the paper is short a few quires. This requires another shipment from Boston. It may happen that the particular size and weight of paper is not on hand, and a long wait for the mill to make it is to be endured. The book, however, is launched on its mission and we hope it will tend to make the weary work of the beginner a little less weary. The retail price of the book is \$1.00, and we should be pleased to send it to any teacher having an account with us on sale. There are quite a number of similar books for German pupils, but are not adapted for the American. This work is similar to Köhler's "Practical Method" published in Litolf edition, which has become so popular in this

country. It is interesting, first of all, and compiled by a practical instructor. The exercises are short and there is an absence of dry finger exercises. The main object is to make the study of the beginner pleasing. We would advise any who have not already received the book to get one for examination. We predict for the work a greater sale than any instructor of piano ever issued.

We have order blanks and addressed envelopes which we will send to any of our patrons. They facilitate correspondence and cost you nothing. We also send with each order received a postal card which can be used for small orders.

* * * *

THE ETUDE is forging itself ahead. It will this year present a number of real attractions to teachers and students. Whatever is good and valuable in the musical world will be presented to our readers. Our boundaries are widening constantly as our resources increase. We mean to make this year the red letter year in the history of THE ETUDE. The policy will remain unchanged. During the winter months increased pages will be added. Let us have your support in spreading its usefulness. If you have not canvassed your class do so at the beginning of the season. Send for our Complete Premium List and Cash Deductions. We send a bundle of samples free to any who desire to make up a club. Remember that pupils do better work when they have THE ETUDE every month to read.

* * * *

THE Dictionary by Dr. H. A. Clarke is still in the printer's hands. At this writing the letter S is reached, and we hope before the end of the month to have the entire work completed. In the meantime the special offer is still open for 50 cents. A copy of both editions will be sent, one the complete, the other a pocket edition for students. Send in your orders as this is the last month.

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OUR trade is principally with the profession. We believe better service can be had by dealing with publishers direct. If your local dealer does not have our publications on hand it is better to order direct from us. You get it quicker and cheaper. It is to the profession we appeal for our trade. It is the teacher's wants we study. We can supply anything in musical merchandise at rates as low as, or lower than, any house. Our stock has grown to be one of the largest in the country. We feel the profession can be benefited by ordering from us. A trial will convince you.

* * * *

WE are constantly receiving orders from patrons to send Peters, Litolf, etc., editions on sale. This we do not do. They are too easily injured and will not bear transportation more than once without injury. The American cheap editions, such as the "Schirmer Library" we send on sale, but not the German. They are uncut, and once cut their sale as new copies is not always practical.

* * * *

WE have something novel in special offers to present this month. This time it is vocal. We will publish this month two important vocal works, "Randegger's Singing Method" and Concone's "Fifty Lessons in Singing." The works are the most popular for instruction. Our edition is the best we can make it. No vocal method is used more than Randegger's. The retail price of the work everywhere is \$1.50. We will sell both works and pay all postage for 60 cents, but the offer will only continue during October. The works are both in the bindery and will be ready for delivery in a few days. We mean to have one such offer every month. Keep track of them, as they are printed only once.

* * * *

THE On Sale plan which is carried on by this house to a much greater extent and on a much more liberal plan than by any other house, is becoming more thoroughly appreciated every year. Since the opening of the present season we have noticed that not only have our past patrons called on us for a duplication of past work in this line,

but we have had an extraordinarily large demand from new people—teachers who have never dealt with us before. It is for them that this note is designed; our plan does not seem to be clear to them: We send out in the beginning of the season, about the first of September, selections of music according to the needs of the person ordering, to be used during the teaching season; these selections can be added to at any time during the season. We expect what has not been used to be returned in June or July of the following year and a complete settlement made at that time; in the meantime payments can be made on account. No music is returned at the end of the season that has been used at all, nor is it supposed that any music is to be returned that has been ordered regularly.

* * * *

As has been mentioned in another note, "Landon's Beginners' Method on the Pianoforte" has been issued. The name for this was not decided on until after we had made the advance offer on this work. In this way the book became known as the "New Pianoforte Method," which, of course, confuses us, every time this name is used, with the "Piano Method," which is already published. Please take notice of the name, "Foundation Materials," and in ordering use no other.

* * * *

THE ETUDE subscription list during the summer months, we are pleased to announce, has had a greater increase in proportion than ever before in its history. We hope that the efforts of our agents, and those of our subscribers who are working for premiums, will not diminish. To those who have not done any work of this kind before, if they will write us, we will send a premium list, giving directions as to how to obtain subscribers and furnish as many sample copies free as they need in their work. For three subscriptions any of our old subscribers can have theirs renewed for one year, which is an exceptional offer. You will find that our premium list contains many of just such. A great many teachers send THE ETUDE to their pupils and charge it on their regular music bill, as, in addition to the large amount of valuable sheet music which the journal contains in the year, they find that the pupils are much more interested in the work than before they had the journal sent to them. Do not delay if you are at all interested in this work, but let us hear from you.

* * * *

THERE has always been, to a certain extent, a demand for wooden (ornamental) music-stands for the home and for directors' use; it has been next to impossible to obtain anything of this kind without having one made to order, which very often turned out rough, and the cost a great deal more than it should be. A manufacturer of fine furniture has taken an interest in this line and has a most complete list of designs, which cannot be improved on; finely carved, they are intended as an ornament or a piece of furniture for the parlor, therefore they do not at all supplant the folding music-stand that is now used, except where that has been used in the parlor, where it should not be. We regret that it is not possible to furnish illustrated lists. We wish to say that we are positive that they will give satisfaction to whomsoever orders them. The prices on the solo stands range from \$4.50 to \$12.50; they are made in mahogany finish, mahogany, and oak. The duet stands, that is, a stand for two to play from, range in price from \$8.00 to \$17.00, and the directors' stands, according to how elaborately they are finished, are more expensive. In ordering these stands state the price you wish to pay, and we feel sure that they will give satisfaction.

* * * *

We wish to announce the issuing of another edition of "Lessons in Musical History," by John C. Fillmore. This work is especially designed for the use of schools and literary institutions. It has been adopted as a standard in most of the schools and conservatories in this country. Any school in need of a text-book of this kind should see this work before making any decision.

* * * *

We wish also to announce the reissuing of our "Twenty-Four Melodic Studies" selected from the works

of J. Concone. This edition is an especially valuable one, the contents being revised and annotated by Mr. C. B. Cady, together with a portrait and a biographical sketch. The studies contained are not difficult and tend to develop real musical feeling. For pupils who are difficult to interest nothing better can be placed in their hands.

* * * *

THE third edition of Mr. W. S. B. Mathews's "Twenty Lessons to a Beginner" is now on the market. The work has given general satisfaction; it is a wide departure from all previous methods. These "Twenty Lessons" are built upon the following three principles: (1) The supremacy of the ear or inner musical sense; (2) developing control of the fingers according to Mason's "System of Technic"; (3) reading music by thinking and conceiving its effect in advance of hearing it from the instrument. These radical ideas have been fully tested and proved. The pupil learning by this method can, if there is any talent in him, rest assured that he will become a musician by a reasonable amount of study, and this study will be a delight and a task. We would be pleased to send this work to anyone who would like to examine it.

* * * *

OUR "Tablet of Music Paper," which we publish in connection with a synopsis on "Harmony," by Dr. Clarke, has given universal satisfaction. There are a number of other pads on the market, but in a little different form, the prices being less than ours. We wish to say that, considering the size of the paper, quality, and the size of the pad, it is not possible to give more value for the money than we do. A tablet of this kind with the lines ruled upon it is a practical and useful article for both teachers and students and should be in every studio.

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THE following is a list of the names of teachers who are prepared to give instruction in Mason's System of Touch and Technic, that have been received since the publication of our June issue. As we have of late received only a few names each month, we will discontinue publishing them after November, and hope to receive a large list for that month:

Miss Julia Ackermann, Lima College, Lima, Ohio.
Mrs. W. W. Beck, Ravenna and Seattle, Washington.
Mrs. Anna W. Devan, Estherville, Ia.
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