

THE Etude

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FEBRUARY, 1897.

NUMBER 2.

CONTENTS

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THE ETUDE AND MUSICAL WORLD

VOL. XV.

PHILADELPHIA, PA., FEBRUARY, 1897.

NO. 2

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Musical Items.

HOME.

MELBA has a dress worth \$15,000.

A COURSE in musical history is offered at Wellesley this year for the first time.

AN orchestra of 40 is maintained by the Broad Street Conservatory, Philadelphia.

THE great French woman composer, Chaminade, will be heard in about 40 concerts in the beginning of next season. She will also occasionally conduct orchestral concerts.

NEW YORK has a Woman's String Orchestra under the direction of Carl v. Lachmund, who was one of the Liszt coterie at Weimar. Massenet will write a composition specially for this orchestra.

ADELE AUS DER OHE is filling the engagements that Moritz Rosenthal, the pianist, was obliged to cancel because of his unfortunate illness. She is playing the same pieces that he was to have played.

MAINE is to have a great music jubilee at Lewiston in October, 1897. There will be a chorus of 1000 Maine singers, under the leadership of Wm. R. Chapman, of Maine. Nordica, who is to be the leading soloist, is also of Maine.

PITTSBURG is properly proud of her beautiful "Carnegie Music Hall," and under the management of Mr. Geo. H. Wilson the music hall is a great factor in the city's musical life. Paderewski praised it as the "best hall in the country for a pianist."

SOUSA's coming military band tour will embrace 280 concerts in 196 cities of the United States, Canada, and the Maritime Provinces, involving 21,000 miles of travel.

Mr. Sousa also proposes to write two new operettas in two years. He is a fine example of American "push."

THE two American ladies receiving the highest salaries as choir singers are Miss Clementina De Vere, at the Paxton Church, in New York, who receives \$4500 a year, and Miss Dutton, at a Baptist church in the same city, who receives \$3000 for her services. The men in the choir at Westminster Abbey receive salaries ranging from \$400 to \$500.

OF Mrs. H. H. A. Beach's new symphony it is said that the only trace of woman in it is an occasional boisterousness in orchestration. It is commended for musical imagination beyond that heretofore displayed by the author, and for originality and profundity of thought, breadth of style, and a vigorous imagination controlled by skill and artistic feeling.

LOUIS C. ELSON, who began his season this year with a course of 10 lectures at Lowell Institute, Boston, on the "Symphony and Symphony Orchestra," has been called to deliver this course in a condensed form in many other cities. He has given it at Brown University, Providence, most recently, and has received overtures for the same course in Worcester and Portsmouth, to be given in the near future.

MME. CARREÑO is to be the guest of Mrs. Emil Paur in Boston. In Chicago she will be entertained by Mrs. Dr. Watson, and in Milwaukee the Woman's Club of Wisconsin will honor her. In Chicago she will play the Chopin E-minor concerto with the Thomas Orchestra, February 5th and 6th, and in Boston, February 25th, she will play the Grieg A-minor concerto with the Boston Symphony Orchestra.

WM. H. SHERWOOD has given a large number of piano recitals during the past month. He appeared in no less than 14 concerts during January, in the following towns: January 7th, Mt. Pleasant; 8th, Davenport; 9th, Keokuk, Iowa; 16th, Warrensburg, Mo.; 18th, Emporia, Kansas; 19th, Kansas City, Mo.; 20th, Topeka, Kansas; 22d, Hiawatha, Kansas; 25th, Nevada, Mo.; 26th, Hannibal, Mo.; February 4th, Dayton, O.; 5th, Youngstown, O.

Other engagements with Archer's Symphony Orchestra, of Pittsburg, Pa., and recitals at Louisville, Ky., Oil City, Pa., etc., are pending.

NEW YORK and Brooklyn orchestras have been suffering seriously in these days by comparison with the Boston Symphony and the Thomas Orchestra of Chicago. Neither the conductors nor the musicians are to blame, but the Musical Union. Its laws and regulations effectually handicap both the former and the latter. Sufficient rehearsal work is impossible, and art, artists, and the public greatly suffer in consequence. Perhaps the artists are most to be pitied. New York has been their Mecca. Forced to make their appearances with an orchestra that for lack of proper rehearsing cannot be *en rapport* with either conductor or soloist, they must find it almost impossible to do themselves full justice. It has recently

been announced, however, that the New York Symphony Orchestra is now an incorporated body, consisting of about 55 orchestral players, who, among other things, have decided not to participate in dance music, but to devote their attention solely to the development of the highest standard of orchestral work. Mr. Walter Damrosch has been elected director. So we may hope for something better from the Symphony Orchestra.

FOREIGN.

MME. EMMA NEVADA is filling a long engagement in St. Petersburg.

SGAMBATI wishes the Boston Kneisel Quartette to visit Rome. They return to London next May.

THE original manuscript of Rossini's "William Tell," bound in four volumes, was sold in Paris recently for 4700 francs (\$940).

SLIVINSKI is the idol of the American girl in Berlin. His playing, barring his pedal work, is winning favorable mention from the critics.

AT a recent concert in London Eugene D'Albert won great applause with his second concerto, Op. 12. London critics pronounced the work "sublime."

IN Japan a play begins at eleven in the morning and lasts until nine at night. There are no seats in the Japanese theater so every one sits on the floor, and every one smokes during the performance.

HÄNDEL's organ, given by the composer to the London Foundling Hospital in 1750, is being renovated. Händel played on it himself at the dedication, when the crush was so great that gentlemen were requested "to come without their swords and ladies without their hoops."

THE Pope has erected a garden theater at the Vatican so that the gentlemen of his Body Guard may have the relaxation of concerts and musical evenings. Although women are allowed in the audience, the Pope has not yet decided if he will permit them to appear on the stage.

DR. RICHTER favors a low pitch, and makes valuable suggestions as to the best means of so regulating various instruments that it may be attained with but little difficulty. He thinks the old Costa idea of brilliancy is not sufficient for the retention of a high pitch. "With the low pitch," he says, "I can get a greater grip, a larger warmth, and I can feel my orchestra to a larger extent."

EVERY bay and inlet on the coast of Ceylon abounds with musical fish. Their song, if it can be called a song, is not one sustained note like a bird's, but a multitude of tiny, soft, sweet sounds, each clear and distinct in itself, something like the vibrations of a wine-glass when its rim is rubbed with the moistened finger. In the harbor at Bombay, India, there is a fish with a song like the sound produced by an Æolian harp.

A YOUNG Danish singer, Valborg Anderson, is said to have a voice of phenomenal beauty—one that will sur-

pass Calvé's or Melba's. She was formerly a hospital nurse, and cheered and soothed many invalids with her singing. One of these heard with intelligent ears, and drew the attention of a noted Danish teacher and composer to her divine gift. The latter was equally enthusiastic and has been teaching the young songstress for the past four years.

It is stated that in no city in the world are there anything like the number of orchestral performances that are being given in London this winter. In Paris 4 or 5 symphony concerts are given Sunday afternoons. The rest of the week is a blank so far as orchestral performances are concerned. Such a thing as 11 orchestral concerts in a week, even in Berlin or Vienna, is without precedent. In London, between October and Christmas, upward of 80 orchestral concerts were announced—more, perhaps, than can be heard in any other European capital the year round.

ETHELBERT NEVIN is in Paris teaching vocal music. Mr. Nevin says that Herr Carl Klindworth, of Berlin, taught him music through poetry and literature, insisting that a man does not become a musician by practicing so many hours a day but, by absorbing an influence from all the arts and all the influences of life, from architecture, painting, and even from politics. Ah, wise Karl Klindworth, a second Daniel, indeed! Aye, more properly, perhaps, a second Solomon for wisdom, dispensing wise judgment in an age of narrow, petty disputations concerning petty, one-sided methods, and this or that special phase of musical culture, to the exclusion of a finely blended culture fed from innumerable springs, each and all of which have their source in the Divine.

"R. PEGGIO," the brilliant correspondent of the London *Musical Standard*, who is not a Brahms enthusiast, finds, nevertheless, rare musical beauty in the "Four Serious Songs" of that composer. The words of the songs are verses from Ecclesiastes, Ecclesiasticus, and the thirteenth chapter of the First Epistle to the Corinthians. Says the critic: "Brahms shows his greatness in these songs in his simplicity of expression, in the sincerity of his pathos. In point of absolute musical beauty the last of the four songs should be put first. I have already quoted the text from the original, as it is the one that suffered most from adaptation. No words can describe the beauty of the melody, its tenderness, sublimity, pathos and sincerity, with which the composer illustrates the lines beginning 'For now we see through a glass, darkly; but then face to face; now I know in part: but then shall I know even as also I am known.'"

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.]

C. C.—The falsetto voice is produced by the vibration of the extreme edges of the vocal bands, involving so little control by the vocal muscles, that its function as a tone is not legitimate. Its action is precisely the same in male and female voices. In the upper female voice, the muscular control is so nearly identical in the use of what is known as head-voice and falsetto, that the only distinction that can be made is that the head-voice is vitalized, while the falsetto is not.—VERDI.

E. P.—The glissando is executed by sliding the nail of either the third or fourth finger of the right hand over the white keys in ascending, thus making a rapid and brilliant run. In descending, the thumb nail is used. In ascending, some pianists strike the top key with the thumb, it being well under the hand and getting its stroke from the wrist or arm.

M. H. C.—For different effects the minor scales are written differently. No one way is to be used to the exclusion of all others. Instruction books usually give them with the sixth and seventh elevated, or sharp, in ascending, and with the seventh elevated or sharpened, and the sixth depressed in descending, or leave the sixth without an accidental. For the several kinds of minor scales, see "Landon's Writing Book."

C. S.—Yes, there is a strong objection to pupils using the "and" when playing two notes to the count or beat. The pupil should learn to put two notes into a count, beat, or pulse, and do it without using the "and." He should think and play the two notes in a

single mental and muscular impulse. Oblique lines, usually dotted lines, running from bass to treble, or treble to bass, show that the melody is now on the other staff.

N. J. K.—You can learn harmony without a teacher if you have sufficient patience, and will frequently review, and, when writing exercises, keep past as well as recent rules in mind. Why not take harmony lessons by correspondence, and so be set right when getting astray? In reed- or pipe-organ playing, the melody notes are to be struck if they are alike, for the rhythm must be shown, and the legato can be maintained when holding other parts, if a voluntary or hymn tune; or if a waltz or dance the legato is not so essential, but rhythm most decidedly is essential.

H. C. A.—No, I would not teach a beginner both staves at once. See Landon's "Foundation Materials" for the recent ideas on this important subject. The idea is, do not load down the pupil with difficulties, but let him get on pleasantly and easily, so that he can make enjoyable music of his first trials, and add but one thing at once, then, after he becomes somewhat skilled in the use of fingers and in reading notes, teach him the bass staff.

F. M. G.—1. E. B. Perry's composition "Lorelei" takes its name from Heine's poem called "Die Lorelei," which is published in connection with the piece.

2. Leon d'Ourville is a *nom de plume* of Joseph Low.

3. We do not answer questions relating to metronome marks in THE ETUDE, as that information is not of sufficient general interest to warrant a public answer.

A READER.—Your question is of a private nature and therefore cannot be answered in this column. Had you given your name and address you would have received a reply by letter, giving the information desired.

L. G. W.—1. The pronunciation of Leschetitzky was given in this column in December issue; which please see.

2. Cecile Chaminade is, perhaps, the first woman composer ranking equal with famous male contemporaries.

E. A. G.—*Bien* is a French word for "well" or "good." *Bien* rhythm means well-defined rhythm.

E. P.—"La Styrienne" is a dance of the Styrians. Styria is a province of Austria. Their music is somewhat like the Tyrolean, also in three-quarter time.

MISS I. S.—It is as difficult to prescribe a course of study for pupils without personally examining their work, as it would be for a physician to examine patients by proxy. It is not so much *what* they have been through, as *how* they have been through it. As your pupil has had considerable purely technical work, it would probably be well to give her Mathew's "Studies in Phrasing"—Book I, also his "Graded Studies," either Book III or IV. Each of the latter contains a list of pieces suited to its grade. Your pupil ought to have a very fair technic if she has properly studied all that she has gone through. Be careful that musical intelligence and taste are cultivated along with the *technic*—that the latter, she must understand, is to be considered as the *form* or body of musical expression, not as an end in itself.—M. M.

E. T. Y.—You do well to give your pupil such music as will inspire and encourage her, at the same time with that which will tend to cultivate a "good style" of playing. If the *left* hand is capable of doing considerable octave playing, the *right* hand ought to be capable of doing as much. Why not give her Mason's "Touch and Technic," first book, or Shimer's "Preparatory Method" for the same, as a preliminary to octave practice? She might, in connection with it, use Mathew's "Graded Studies," commencing with Grade III or IV. After Clementi's "Sonatinas," or, better, as a rest from them, try Mathew's "Studies in Phrasing"—Book I or II, at your own discretion. Then give one of Mendelssohn's "Songs Without Words," now and then. Haydn's "Gipsy Rondo" is a brilliant composition. The "Spinning Wheel," by Spindler, "The Mill," by Jensen, "Skylark," by Tchaikowsky, are all bright and pleasing, and suited, I should think, to your pupil's capacity. The "Jolly Picnicers," by Geibel, is also attractive. Remember that every piece, however light, should be given with a purpose—as a step toward some attainment of technic or expression; also, that no piece so characterless that it can be termed nothing but "trash" should ever be given. Much of the so-called "popular" music of the day belongs unfortunately to this class.—M. M.

"Zerlina" was the heroine of "Don Giovanni"; "Masetto" her rustic lover. The duet and chorus referred to are No. 5 in "Don Giovanni."

E. D.—The Prall triller in Bach's work is not always played with upper note. In the case you cited, the first number in his "Lighter Compositions," the sign in this case has a stroke through it, which indicates that the lower note is played. Read pages 21 and 23 of "Russell's Embellishments."

B. D.—"The Marseillaise" was composed in 1792 by a young officer, Rouget de Lisle, then stationed at Strasburg. He composed both music and words under an inspiration one night after dining with the mayor of the city. It was brought to Paris by the volunteers of Marseilles, who sang it as they entered Paris, July 30th, and when they marched to the storming of the Tuileries. De Lisle called it "Chant de l'aimée du Rhin," but the Parisians gave it the name by which it is now known, "The Marseillaise." His death had nothing unusual connected with it.

M. L.—A couplet in music has various meanings. Generally it is a repetition of a number of verses to the melody of the first. It is almost the same as a stanza. When two notes are played in the time of three, they are called a couplet. The variation to a chaconne is also called couplet. The fourth meaning is found in rondo. The episodes that offer relief to the principal subject are also known by this name.

C. V. K.—Franz Liszt never visited this country.

This is no way of estimating the salaries of organists. In large cathedrals and where boy choirs are maintained, or where the organist is also choir leader, the salary is proportionately larger. In this city we know of at least six that have a salary over \$1000 a year. Fred. Archer ranks as one of the leading organists in this country.

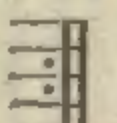
L. G.—The position of a mixed quartette should not be governed by the position of the instrument. The sounding-board of a piano vibrates equally in every part. The bass part is heard in the upper end of keyboard just as clearly as lower end, and the treble part *vice versa*.

M. B.—Yes; Blind Tom is still living.

B. T.—A sketch of the life of Louis Köhler appeared in THE ETUDE, March, 1893. Adam Geibel can be addressed Twentieth and Race Streets, Institute for the Blind, this city. F. Burgmüller was born in Germany, 1806. In 1832 he settled in Paris as piano teacher and became noted. He is, however, known by his numerous pieces and etudes. He died in 1874. He ranks as one of the most pleasing of writers for piano.

2. The reason A is used in tuning the violin with the piano is that it is an open string, viz.: the finger is not used on the keyboard. For information about orchestra get the book "Instrumentation," by Prout. Price 75 cents.

3. For a pupil with weak eyes consult an oculist.

4. The lines  at end of strain mean that the passage is to be repeated.

C. H. C.—In submitting manuscript to a publisher, place your name and address on the manuscript, and do not feel alarmed if you do not get a reply for a week or ten days. First attempts are rarely accepted. About two-thirds of the manuscripts sent to this office are not fit for publication. Defective harmony, lack of form, commonplace ideas or borrowed ones, are some of the principal reasons for not accepting. We do not publish one piece in ten sent to us for publication. No one outside of a publishing house has any idea of the number of ambitious would-be composers who know not what they do. An inordinate desire to rush into print is a great barrier to progress. It is not a good plan for a composer to publish on his own accord. His name as publisher might be interpreted that no regular publisher would print it. If you have talent for composition it will become known sooner or later. Talent of any kind cannot be hidden long. There is no rule in the whole matter of publishing manuscripts. A well-known composer can demand a bonus and royalty; most writers prefer a cash sum, publishers taking all risks. The average piece, if accepted, is published free of everything as far as the writer is concerned. Sometimes a number of free copies are given, and very often the writer agrees to buy a certain number of copies, and he sometimes pays the entire expense of publishing. The subject is too broad to answer in full in this department; the above are bare hints which may be of some service to you.

H. M.—How they are pronounced: Nowocsek, Nò-vo-chek. De Reszke, De Rets-kay. Aronach, Ah-ro-nach (the last syllable guttural). Seraphael, Say-ra-fah-el. Lichner, Lich-ner (first syllable guttural—the German guttural does not exist in English).

B. B.—See answer to H. M. for pronunciation of Nowocsek.

INFLUENCING THE CHILD'S MUSICAL TASTE.

IF a boy is found to possess a remarkable talent for music, and his parents desire him to become a violinist or pianist, he should begin the study of these instruments when he is between six and nine years of age, while his muscles and sinews are still very pliable, and can, therefore, be trained more easily to that flexibility which every modern virtuoso must have. He would have to increase his hours of practice, as his strength grows with his increasing age, and the best teacher is only just good enough after the first rudiments of music have been acquired. The right touch has to be acquired, correct musical tastes have to be formed, and then the young student should be taught reverence for the great composers. The corner-stone on which to build the musical education for a young pianist should be the works of Bach, Mozart, and Beethoven, with the études of Czerny and Clementi. On this foundation can be reared the more modern structure of Mendelssohn, Chopin, Schumann, and Liszt. But the classical foundation, for the student of average intelligence, is all-important to form both a correct and healthy taste for music, and the teacher should take especial care that the general musical education keeps pace with the technical development of the fingers.—*Damrosch*.

—There are 48 different materials used in constructing a piano, laying no fewer than 16 different countries under contribution, and employing 45 different hands.

MUSIC AND CULTURE.

BY THOMAS TAPPER.

"Those who have done much in life usually feel most keenly the littleness of their efforts and results."—*Carl Merz.*

We have arranged for a series of articles upon a course of Musical Reading, of which this article by Mr. Tapper is the first. He shows the reader what to expect in a studious reading of Carl Merz's great book, "Music and Culture." After much correspondence there has been a course of reading selected for music teachers and music students, especially those of the latter who look forward to music teaching. An account of each work in the course will be given with suggestions as to what can be gotten from the book, and with such general helps as can be given by the author and editor. The course of reading includes the following works:

Merz, "Music and Culture"; Tapper, "Chats to Music Students" and "Music Life"; Titschner, "Psychology"; MacMurray, "Elements of General Methods"; Parry, "Evolution of Music"; Ruskin, "Sesame and Lilies"; Ehlert, "From the Tone World."

I.

It is always difficult to tell what there is about any special book, which may be said to stand as its representative quality to all people alike. Perhaps books contain no such quality; and every man readeth as he is. This thought is equally impressive as to teaching, study, or reading. We are always seeking in what we do for that which is in our own likeness. We are reminded that, as a man thinketh in his heart, so he is. And upon this there comes the thought of a modern saying, that if we would seek for beauty we must have it within us or we shall not discover it.*

Many books are exquisitely fashioned in this, that they find us out. They reveal us to ourselves. It remains with us to decide whether or not we have the courage to stand and look bravely at the picture. The peculiar personality of books is attractive to us. Some volumes make us resolute, daring; others are hope-giving; yet others are quietly convincing, and we set about new habits silently but with determination.

Not long since, a literary man said to me: "In looking back upon my reading there are four experiences which rise far above all others. The first is my careful reading of the Bible; next, the very frequent reading of a book, in French, upon the oral literature of Russia; thirdly, my reading of Emerson; and lastly, my Greek reading." Regarding this last, he continued, "I am a firm believer in what Johnson says: 'Greek is like lace; every man gets as much of it as he can.' As regards my reading of the Bible, it has taught me—all other things entirely unconsidered—the habit of 'close-set' language; and Greek has particularly enforced this same point. In Emerson I have been brought face to face with 'close-set' thought; with thought entirely stripped of a gaudy show of words and brought forth in clear-cut simplicity. In the work on oral literature I have enjoyed the wonderful word-painting; besides having gained much in the knowledge of the first esthetic application of thought. Hence, by the reading experiences, I have a trinity of pictures: First, man's wonder at nature's marvels; Second, the power of a few words when they are forcibly placed; Third, the power of thought when forcibly expressed."

All careful readers will at once say, that there are not many books which amount to much in the experience one has of having read them; or, to put the same thought in other words, we give ourselves up to very few books. Out of the many volumes with which we become acquainted, very few stand forth with remarkable distinctness from the rest. Not many of them have become part of us. In the wisest list of books that has ever been made, it is possible that there shall be not a single volume for many a reader; though one must confess that it is difficult to imagine one who could not find some book of value to himself in the list of Lubbock or of Emerson.

It will be readily seen that the value of a book depends on what need we have of it. Many a man would starve to death intellectually on a library devoted to electrical engineering. There must exist for benefit—a need between the reader and the book. Of all the things with which we form true friendship books and plants come very close to the heart. There is life and

* Emerson has said this.

there is beauty in them, and they appeal to us; that is why we like them. We find something of ourselves in them; and unless we are conscious of such a connection in our work we shall not reap benefit from it. Therefore, if we can sit down to a book, feeling that it contains something for us; if, as Ruskin says, we are willing to judge ourselves by the author, and not the author by ourselves, then we shall gain.

With such a high purpose in mind we are not likely to set ourselves at the feet of an unworthy one. When we come into the presence of a great mind there is something inevitably there for us. Some men are but little present in their books. The subject, rather than the author, seems to pervade the pages. The book-atmosphere is the thought and not the writer. Certainly there is warmth in a book, over which, through which, into which the author's spirit seems to be. Such a book is full of life, and, as I have said about the flower, it is because of the life that we love it. We do not feel that we have a dead weight of paper before us, but rather we seem to be listening to one whose conversation is rich, truthful, valuable for us. We are beside one who is at once guide and friend. We cannot find many books of this kind in a life-time.

II.

The author of "Music and Culture" is one whose personality fills his writings to the brim. One feels his earnestness, his decision, and his power of imparting. All this is coupled with a pronounced love for music. It is absolutely purposeless to write, and equally so to read without this spirit. It is the key to everything, and the reason for everything. In the pages of this book there is an inseparable connection between music and culture. These two factors are so linked in the author's mind that the one implies the other. If, in the reading, those two factors may be firmly united and kept as the perception of true music, we shall become better and more earnest musicians. That, and nothing else, is the man's message. He wrote to that end alone. We find in his message the true function of music—to give culture. It is undeniably true, that music can, and does, accompany both high and low mental states. It will do for us. Likewise it will undo. For the earnest and inquiring mind, seeking for higher paths in life and work, music adds a wondrous glow which is all the more strong and healthy because of the truth there is in it. And truth in music must be put in. We know that is true because men often write music in which there is no truth.

This outlook upon music is undoubtedly that of every earnest music-lover. When the music-lover is an author, the revelations are often truly wonderful. They are revelations. The first impression one gets from a "well-forged" book is its general adaptability to the student of art. Certainly that is one of the best elements about a book—that it tells the truth fearlessly for all people.

What shall one gain who reads this book? In the first place, we must endeavor to perceive whether the truth is that of a violet or of all flowers equally. It is evidently true that the author of "Music and Culture" wrote less to teach particulars than to give of the true spirit. That is his whole lesson and his whole purpose. He says this in fact, in his first lecture, where we see that his message begins by demanding that we look upon all art from the spiritual standpoint. Then, if the spiritual nature be high or low, it is clear to us why our ideals are as they are. It is a simple lesson, and Ruskin teaches it forcibly,—that in the intention of the doing lies the worth. It may be artist or artisan,—each must be faithful to his talent, and the one is not more or less responsible than the other. It is not a question of being artist or artisan, but it is ever a question of the meaning and purpose of the man.

That we are taught to look upon the art-life from the spiritual standpoint, is the key to what is said about material tendencies. "The more a people are given to the pursuit of material things, the less will they be able to enter into the spirit—true art." It is quite the same in the life of any unknown one; do as one will, silently and alone, it is, after all, a question—whether or not the true essence of life is sought or whether the love for things is uppermost. It is an exceedingly striking fact in these lectures, how

very forcibly the author hammers into us the truth,—that it is not what is without us which has great value, but what is within. In every thought there seems to be the wish, that we should keep the inside of the cup clean. "Genius searches after truth." This sentence makes it at once apparent what is meant in the opening lines of the first lecture, where genius is defined as being common to all. Thus, truth-seeking must be the duty of all, and in that, every life gets its motive,—"to fathom the heart and study the mind."

Whether speaking of music in its ultra-esthetic sense or as a business, the same grand earnestness is present.

That earnestness, such earnestness rather, is what many of us forget; or what, in earlier years we have not the courage to show; perhaps we hide our little of it by an assumption. At all events, we are not brave enough and so we lose. A lecture on success in art, if properly conceived, is at the same time a lecture on success in anything; it regards not only life's work, but life itself. "How to live, and what to make of life," is really the theme before all others. What are the deductions? They are these: That we must cultivate judgment; that we must be worthy of our responsibilities; that we must keep eagerly busy; that our aim be definite; that we learn to look out from within; and that we always give a helping hand. Thus regarded, it may be a doctor's life or a musician's life or a stone-mason's life, but we may be sure it will be a life full of worth and honesty. This is the spirit of the words of Socrates: namely, to endeavor to be what one desires to appear.

Among the many readers of this volume many will find great value in the "Head and Heart" lecture. It is particularly valuable to a young teacher, because it deals in fundamental principles. There are so few writers who do that; one might say, who dare to do that. Everywhere throughout this and the other lectures one is forcibly reminded that the author wrote out of large experience, out of much thought bestowed upon this experience as well as upon the simplest elements of philosophy in life. In one way this is shown by the great use he makes of proverbs, and the evident pleasure he has in using them.

Once before we have referred to the particular lesson of the book. It cannot be conceived in the sense of a book dogmatically written and dogmatically to be learned. It is written out of earnestness and experience, and must be learned in the same spirit. Therefore, one can say of it, not that this and that part should be read and remembered; it is all to be dwelt upon, until by actual experience we find the truth of all that is said. Eagerly presented in the sense of its warmth of expression, so it must be eagerly pursued. It is seed-thought, and one must be willing not only to plant it with care and faith, but to wait patiently for the fruitage.

New Publications.

"THE FOOTPRINTS OF MUSIC." By CLEMENT B. SHAW, M. A.

THIS admirable work seems to have reached the acme of perfection in the art of clear, concise, condensed presentation. It is designed for public instruction, or for private study without the aid of a teacher. For the former purpose it is to be accompanied by the author's "Self-Explaining Music Chart," a miniature copy of which appears as the frontispiece of the book. "Footprints of Music," needs only to be known in order to become popular, treating as it does so clearly and comprehensively of the "tangible and visible" in the art of music, in relation to which, notwithstanding the "tangibility and visibility," there is a widespread ignorance inimical to progress.

—It may not be generally known that the music in THE ETUDE can be separated from the reading matter with the greatest ease. The wire-stitching is very yielding, and by pulling at the music it can be removed from the wire-stitching, and after taking it out the wire can be bent back into place again, thus separating the music from the reading matter. Try it and see how practical it is. This is a suggestion to those who wish to separate the music from the reading matter and are in doubt as to how to go about it.

MUSIC STUDY IN CHICAGO.

BY W. S. B. MATHEWS.

I HAVE no doubt that the existing facilities for music study in Chicago at the present moment are fully equal to those of any city in the world. To begin, this is a very large town, having at least 16,000,000 people, perhaps a million and three-quarters. So large a population naturally tends to afford patronage for a variety of first-class musical activities, which are easily carried on by a large population, but when undertaken by a small population are a burden. Beginning with the first-class private teachers, we have in the department of the piano at least 4 pianists of more than national reputation, all of them engaged in teaching: Mme. Bloomfield-Zeisler, Mr. Sherwood, Mr. Godowsky, and Mr. Liebling. These are artists of very high rank, each distinguished for some peculiarity in which one is first. For instance, Mme. Zeisler is well known as a brilliant player; Mr. Godowsky as possessing one of the most remarkable and finished techniques at present had by any one; Mr. Sherwood as a sound, strong interpreter; Mr. Liebling as a good all-round player, having at his fingers' ends a larger repertory of first-class piano pieces than almost anybody else anywhere.

In the department of voice we had until just now Mrs. Sara Hershey Eddy, one of the very best; and now have a large number of really experienced and productive teachers, several of whom are finished singers. For example, the Signorina Varesi, representing the Italian method of her grandmother, the great Boccabdotta, and her father Varesi, the celebrated baritone; and younger American singers and teachers in scores, such as Mr. Chas. W. Clarke, Mr. Bicknell Young, Mrs. Young (daughter of the Italian master, Sig. Mazzucato), Signor Mariscalchi, Kareleton Hackett, L. G. Gottschalk, William Castle, Fred. W. Root, and many others whom I do not at the present moment remember. These are all productive teachers.

For organ we have ordinarily Mr. Clarence Eddy, Mr. Harrison M. Wild, William Middleschulte, Mr. McCarroll, Mr. Havens, etc., all known as concert organists. For orchestral instruments, Jacobsohn, Listermann, Bendix, Spiering, Drake, and a score of other competent violinists; Bruno Steindel, 'cello, Schuecker, harp, and the like. In short, among the 80 men of the Chicago Orchestra nearly all are masters of their instruments, and are teachers. Returning to the piano, there are teachers who, like myself, do not play—such as Mr. Cady, Mr. Gleason, Mrs. Vance Cheney, Mrs. Nielsen-Rounsville, and the like.

Our music schools are very large. We have the Musical College, the Chicago Conservatory, Gottschalk School, Metropolitan Conservatory, American Conservatory (probably the second or third in size), all of which I believe do honest work, quite as good as that done in the celebrated conservatories in Berlin, Leipzig, or elsewhere. In these schools and several smaller ones, I think there are just now about 3000 students engaged in study.

Facilities for hearing music are better here than anywhere else in America. The two concerts a week of the Chicago Orchestra, under Theodore Thomas, are given in the Auditorium, where there are plenty of seats at 50 cents, and, by the season, a large number at 25 cents. In this respect we are still far ahead of Boston, where the orchestral concerts have become a monopoly, into which ordinary outsiders cannot break—so large is the demand for season tickets. We also have 3 string quartettes, of which the Spiering quartette is now one of the best anywhere; and the new one organized by the Chicago Orchestra will probably reach a high standard. The Listermann quartette is well known. Of piano recitals and school concerts there is a constant succession, to the number of probably a dozen weekly. At all of these there is more or less good playing and singing, and occasionally some very remarkable playing, worthy the attention of the musical world. For example, at a school concert lately I heard Mr. Godowsky play the Brahms variations upon the Paganini theme, the Bülow "Mastersingers" quintette, and the Schumann "Carnival"—all in a most extraordinary manner. In private

I have heard him play that stupendous arrangement, Liszt's version of the "Tannhauser" overture.

Mr. Wolfsohn, whose name I omitted to mention in the proper place, also gives occasional concerts, always with choice programmes. And so I might go on. Mr. Bicknell Young, who is a lovely singer, is just now beginning a series of song recitals with accompanying lectures. These, I am sure, will be interesting.

As to expenses, it depends very much upon the standard. Lessons under a first-class private teacher will range all the way from \$2.50 for half hours up to \$3.00, or perhaps in one instance \$3.50—in fact, I have been told that Mme. Zeisler asks \$10.00 an hour; I have never been told that she got it. First-class vocal lessons will cost from \$2.50 a half hour up to \$3.00; while harp will cost from \$3.00 to \$5.00 an hour. Violin prices are about the same as piano. There are a large number of teachers in schools from whom one can get lessons from \$1.00 up to \$2.00 a half hour—and get good ordinary lessons. In other words, the prices are about the same as everywhere else, excepting in New York, where prices are higher.

Board will cost all the way from \$5.00 a week up to \$10.00. Generally a young lady can get good board, in agreeable surroundings, at prices not over \$8.00 a week, and my pupils have generally been able to suit themselves at about \$6.00. I have some who need to economize still more, who get board they can stand for \$5.00, with room. To study piano in Chicago with any first-class teacher will cost for forty weeks, 2 lessons a week, from \$200.00 to \$250.00 for lessons; piano rent, ten months (half of 2 pupils), \$25.00; board at \$7.00, \$280.00; washing at \$1.00, \$40.00; carfares and concerts, \$100.00; music, say \$20.00; total, say \$675.00. Lessons in schools, with board at \$6.00, and the usual unfortunate abstinence from pay concerts will reduce this to about \$575.00. Of course, if one took only 1 lesson a week the tuition would be halved; but then so would the progress. Pupils in lower grades, willing to put up with second-class teachers and board at \$5.00, might be carried through the forty weeks for \$500.00. But I would advise study of this grade to be done in some school, like Oberlin, or the Cincinnati College, or Ann Arbor, where the range of prices is a little lower. I suppose \$450.00 will carry a pupil through a year at Oberlin. But we are here speaking of metropolitan advantages of the class for which pupils cross the ocean.

As to the general merit of studying in some American city or in Germany, I advocate the American for several reasons, the first of which is that one gets better instruction here. I believe there is no doubt of this. I have had 2 pupils at Leipzig for two years and both have written me that their lessons in Chicago were more valuable and productive than those they have been getting there. Mr. Liebling's pupils write him the same from Berlin. Then, also, Mr. Liebling agrees with me in the foregoing, and as he was for two years a teacher in Berlin, and a student several years, he knows what he is talking about. No European conservatory contains 2 so good pianists as the Chicago Conservatory has in Sherwood and Godowsky. At home the pupil knows the language, which is an immense advantage; young ladies are safer in an American city; and the only disadvantage of American study is the tendency of the student to try and earn something himself by giving lessons; then he tries still further to economize by dispensing with lessons now and then. The result is that, even while nominally taking lessons, he is really pursuing a career of self-education, with its advantages and defects. I have had for several years a girl studying with me, hoping to become an artist, taking on the average about thirty half hours a year, and earning her own money. Of course, this is not fair to either of us; she plays brilliantly, but this is not the way to succeed in the measure she desires. Still, she could not have gone abroad.

On the whole, our musical activities in Chicago are becoming year by year more complete and many-sided. I have not spoken of opera, because this lasts only about five weeks a year, and is at a very high price, but we have more of the first-class opera than any other American city except New York. I am hoping that we will some time have an established opera in English, like the German cities.

If I were asked to advise between private lessons and joining a school, I should answer that in my opinion the private lessons are more stimulating, while they cost little if any more from first-class teachers than the pupil pays for entirely uncelebrated teachers in a school. The accessory advantages of the schools are worth something, but these can easily be made up in other ways at little or no expense.

NEW YORK THE PLACE FOR THE MUSIC STUDENT.

BY SMITH N. PENFIELD.

THE earnest, ambitious music student, who takes his work seriously and aspires to accomplish much for art, should study carefully the problem where to get the best musical education. We say "the problem," for it depends on many factors and cannot be settled off-hand. The place should be one combining the following advantages: First, the best teachers; second, the best music to be heard; third, a musical atmosphere which is so essential for a stimulus to artistic endeavor and results; fourth, occasional opportunities for performance and for a hearing of original compositions; fifth, special advantages for acquiring some knowledge of the sister fine arts, painting, sculpture, designing, the drama, literature, oratory, all of which assist in refining and broadening the aspirations, cultivating the sympathies, and sharpening the perceptions. Real art is one great unit, many-sided.

To these questions there can be but one answer,—New York city including Brooklyn (the greater New York) fulfils the requirements as no other American city does, and for American wants and needs better than any European city.

First, in the matter of private teachers. There is certainly an immense assortment of them. Nickerson's "Musical Directory for 1895" gives the appalling list of 847 piano and organ instructors, 557 vocal, 262 violin, and corresponding numbers for 'cello, flute, harp, and every other conceivable instrument, and probably not half of those who actually teach or call themselves teachers are on this list. This may seem, at first sight, a little discouraging to one who comes to New York an entire stranger. Yet in this excess of riches one has only to search for the best within the limitations of his purse, and here there is no excuse for going far astray. The long list contains the names of many men and women of national and even of world-wide reputation. They have been drawn largely from all parts of the Union, and the rest are anxious to come. We have also the pick of the European musicians. We need only mention the following at random: Piano teachers, Barber, Bartlett, Fiqué, Gallico, Hanchett, Hoffman, Joseffy, Lachmund, Lambert, Margulies, Mason, Mills, Parsons, Penfield, Pratt, Scharwenka, Sonnekalb, Tidden, Virgil, Wilson. Vocal teachers, Agramonte, Ashforth, Belari, Bristol, Cappiani, Crane, Corradi, Errani, Hall, Kofler, Laurence, Price, Marzo, Murio. 'Cello, Myer, Pappenheim, Powers, Rivarde, Sweet, Towers, Tubbs. Violin teachers, Arnold, Carri, Dannreuther, Feininger, Franko, Gramm, John, Lambert, Mollenhauer, Powell, Richter, Veuth. Organ teachers, Bowman, Buck, Carl, Dethier, Morse, Penfield, Shelly, Smith, Warren, Woodman.

The organists have generally special facilities for pupils to practice. Then, for concerted teaching, with the added advantages of direct rivalry, pupils' recitals, and free classes, there are the conservatories, some of them small and insignificant, others large and prosperous, and deserving their great patronage. Of these latter we may mention the New York College of Music, the Metropolitan College of Music, the National Conservatory, the Scharwenka Conservatory, the New York German Conservatory, the New York School of Opera and Oratorio, the Virgil Piano School. Also for study of the practice clavier and the Janko keyboard there is the best of instruction.

Second, opportunities for hearing music are preëminent. Nowhere in the world is opera better mounted, staged, costumed, sung, acted, and played. No orches-

tras in the world are better than the Seidl, the Damrosch, and the Boston Symphony, all of which give regular series of concerts with a multitude of extras. The Oratorio and other vocal societies have their public concerts, which set the pace for all other cities. In chamber music, the Dannreuther Quartette, the Kneisel Quartette, the Philharmonic Club, and other similar organizations furnish the most refined entertainments. Of solo concerts the name is legion. All the great pianists, singers, violinists, organists, cellists, of the world perform in New York, whether they do elsewhere in the country or not. In the regular season, something fine and artistic may be heard every night, Sundays included. In the field of church music, while there are plenty of poor choirs, there are also the best chorus, quartette, double quartette, and vested choirs to be found this side of the Atlantic, and there are many organists who not only give recitals but play artistic music for their regular voluntaries. There is, to be sure, plenty of bad music in all classes, plenty of vulgar comic operas, plenty of poor singing and playing, but the earnest music student learns to discriminate.

Third, in a city like New York there are various circles, sets, cliques, and even localities, differing widely in their musical tone and atmosphere. There are music circles here of the utmost refinement, where low and vulgar people and coarse expressions never gain admittance. Such a musical atmosphere must be sought for; it is never aggressive. The various private singing societies, the Mendelssohn Glee Club, the Musical Art Society, the Rubinstein Club, the Arion and Liederkrantz Societies, and other such, are all centers of musical cult, around which are atmospheres inspiring to artistic work. Also the American College of Musicians and the American College of Organists, which have each their local habitation in New York, are rapidly clarifying the musical atmosphere.

Fourth, the various pupil concerts of the conservatories and private teachers are perhaps a first stepping-stone as an introduction to the public. Then there are the great number of choirs and entertainments always looking for good voices.

For the young composer the case is a little hard. New York certainly has the prevalent idea that nothing good originates in America, yet the Manuscript Society is rapidly changing this un-American sentiment, and now worthy American compositions in manuscript are accorded an adequate performance and appeal to the public on their merits. The Society has fought its way through ridicule to a commanding position in the city and country.

Fifth, the art advantages of New York are unique, indeed quite unrivaled in this country. The art nucleus is of course the Metropolitan Museum of Art and its connecting schools. It is quite impossible to enumerate all the art advantages which are or may be accessible to any one, many of them quite free, others at a nominal charge. The various art exhibitions will alone make a good liberal education.

It is largely supposed that all this involves a great outlay of money. The idea is erroneous. True, one can spend a large amount of money here to advantage, but also much can be accomplished on little money, probably more than anywhere else. A large city is the most independent place in the world for room and meal accommodations. Your next neighbor does not trouble himself as to how you are living, and there are many good restaurants and boarding-houses furnishing good meals at popular prices. Lesson rates from many established teachers are indeed high, at least on paper, yet it should be understood that the highest-priced teachers are not always the best, also that most teachers are reasonable in the matter, and will not generally allow a talented and promising pupil to leave, who explains frankly the necessity for economy. Also at the opera and orchestral concerts the cheaper upper galleries, where evening dress is not *de rigueur*, are popularly known as the "musicians' galleries," from the great number of music teachers and students who frequent them.

Young people who are inclined to evil ways or are weak and easily led astray should not be advised to come to New York, for temptations to wickedness and vice abound, and even in the musical field the frivolous and

foolish compositions flaunt themselves as comic operas, two-step marches, etc.; but the earnest, self-respecting student of good, natural ability, soon finds in New York the most exhilarating stimulus to high artistic endeavor.

WM. H. SHERWOOD WRITES.

CHICAGO CONSERVATORY, Dec. 30, 1896.

Dear Mr. Presser:—I have made great efforts to prepare an article for THE ETUDE, and have had typewritten copies made of two of my lectures before the pupils of the Conservatory, but I have not yet had anything that suits me for your paper. Perhaps the following will do:

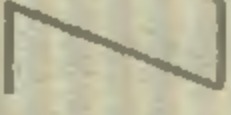
There are some things which cause one great fatigue. I refer to the extravagant claims made in recent newspapers regarding the methods of various music teachers and concert players. For instance, as though any particular European teacher was the *only one* who knew how to analyze and explain the use of the damper pedal. There is no doubt but that Thalberg understood these very things in quite as good, or a superior manner, as have many others.

A concert player informs the public that he uses the pedal by means of a contraction and expansion of the muscles of the right foot, not only where marked (Heaven preserve us!) but with every note played. I wonder if it occurs to this gentleman, and others, that all this has been thoroughly understood and done (when in good taste) before by a good many of the really great players and a few teachers, at least.

Mr. Presser has printed a translation of Schmidt's "Pedal Studies," and Mr. Kunkel, of St. Louis, has printed a book on the "Use of the Damper Pedal," both works containing explanations, exercises, and illustrations, by means of which any student of ordinary ability and self-control can deduce logical sequences, when the information is coupled with the advantages of a good ear and an intelligent and refined taste. But it is necessary for the student to analyze the phrasing, the harmony, the rhythm, and to make a distinction between consonant tones and dissonant tones; also to calculate the relation of the pedal to the velocity and force used; to discriminate between the use of the pedal with bass notes and notes in other parts of the piano.

It is true that nearly all the pedal marks printed in most of the music for the piano are positively wrong; and calculated to mislead the student into totally unmusical habits in regard thereto. Our music papers should certainly continue the agitation in favor of distinctness and correct taste in this respect. A nervous player, who commences wrong in this particular, and who is helpless in certain matters of self-discipline and a clear conception of independent pedal and hand mechanism, is a terror to a teacher of sensitive characteristics. I hope such players will read this sentence and reflect upon it.

One suggestion may be of value in many cases where people may claim they are using the pedal correctly and still fail of a clean result. One can generally put the pedal down much deeper and also lift it up much higher than is necessary to raise or lower the dampers for the effect required. Nervous pupils do so, and with such suddenness as to create a contrary effect to that most to be desired. In fact, one can set the wires vibrating with terrific noise with no other means than working the pedal violently up and down. I find it possible to lift the pedal about two-thirds the full height, and put it down another third of the entire distance, with complete control of its effect, on many pianos. The student should find out how high and how deep it is necessary to move the pedal, and then learn absolutely how to control the movements of lifting and lowering, according to such a method as that described in the Schmidt book and by Mr. Kunkel, or according to the indications that Mr. Arthur Foote has used in his collection of "Nine Études" for the piano.

Some of the younger writers who edit music and who write for the music papers, are using the modern pedal mark  so as to help the student to continue the very faults which exist in so many publications with the old method.

I also object to the method claimed in a recent interview with a pianist, in which the gentleman stated he played octaves invariably with finger action. Such a method could be used to advantage in isolated cases, but it would be exceedingly undesirable as a rule. The player who will learn how to make an arch of the hand from the tip of the thumb to that of the fifth finger, and to maintain the stretch and the rigidity of the fingers, combined with hand action—that is, working the hand up and down from the wrist—also combined with forearm action (unmixed with hand action), will be able to play octaves better, and develop more finger power and greater independence between the wrist and fingers, than one who is unable to play *without* finger motions. The two movements—hand and forearm—should be clearly distinct one from the other, and the player should learn to modify the use of each according to circumstances, and know how to alternate in the use of both without mixing them up.

There are several other good methods of correct staccato playing and half staccato playing, just as there are several ways of moving across the key-board to the best advantage. It is a pity that many people's methods are limited to so few resources, in case they *try* to be strict one way or another. It is also a pity that so many students think they can play the piano without intelligent, technical methods and analysis of the fingers, knuckles, wrist, and arm control.

The claim has been made by several music teachers that they do not teach technic, as it is beneath them, or too commonplace; and I have recently heard of a teacher who does not require pupils to practice at the piano. These people would live in such a rarefied atmosphere of esthetic superiority that they may not develop wings whereby to soar to the realms to which they aspire. Wishing you a "Happy New Year,"

Yours respectfully,

WILLIAM H. SHERWOOD.

STUDIO MEDITATIONS.

BY O. R. SKINNER.

BUT 5 in 100 who study any branch of music become eminent musicians. This ratio would be reversed if all teachers possessed the ability to impart the best knowledge of their art in the best way, and if all pupils were teachable—capable of receiving and assimilating such knowledge.

Lop-sided development, lack of intellectual balance, and broad-minded perceptiveness on the part of the majority of students (and even some of the earnest students must be included in this category), are the foundation of faults due mainly to two things—lack of opportunity for the development of artistic taste by frequently hearing those musical masterworks which are necessary to the formation of such taste, and lack of requisite theoretical training. One feels the truth of this latter statement when he considers that not one student in 50 capable of playing Beethoven and Schumann acceptably can write a composition in classic style, and that 50 per cent. of so called good teachers cannot write acceptable compositions.

Two generations of careful and painstaking teaching, of well planned and correct practice, would suffice to elevate music as an art to the plane which it should occupy.

It is the amount of solid thought put into each study moment for years which finally produces the well-rounded musician. In the majority of instances a higher degree of excellence could be attained by all players if they would but give more serious consideration to each and every problem as presented in their work. With enterprising publishers who place at the teacher's disposal all the best obtainable material, with the best teachers attainable, and a perfected instrument such as even Beethoven did not dream of, the student of this age has opportunities in advance of those which Chopin, Tausig, and even Liszt had; and with endowed powers he should be able to accomplish proportionately more than did the students of half a century ago. "Cultivate a thoughtful inquisitiveness."

THE BRIDGE BETWEEN MECHANISM AND ESTHETIC PIANO PLAYING.

BY CONSTANTIN VON STERNBERG.

It is hardly more than a mere hypothesis which I desire to put in the following lines—a theory which has suggested itself to me in the course of my experience as a teacher. Its formation began by a feeling of dissatisfaction, causing me to investigate its source; then followed a most disagreeable stage of reluctance at confessing to myself that a long-cherished belief must be abandoned in order to get at the truth. This reluctance was due to my conviction that no belief, not even a palpably erroneous one, should be abandoned until it can be replaced by something better; and thus I kept searching to this day, without finding more than a mere theory; but a number of years of testing it having proved my theory to be what scientists call a "working theory," I hesitate no longer to express it publicly, in the hope that other thinking teachers may take up the subject and add thereto, or contest it, as the case may be.

In cautiously approaching my subject, I may say that of every ten pupils coming to me from other teachers, nine bring with them the old cant: "the beginning of a slur over two notes is accented, the end is lightly staccato." What a world of trouble I have had in fighting this fallacy! What queer phrasing I have had to listen to on its account! What a lot of musical nonsense and misapprehension it has caused—just because it had the sound of a doctrinary formula, and was pronounced with the chest-tone of conviction by those who taught it!

Now I believe this is all wrong! To my mind the slur has absolutely nothing to do with accentuation; if it begins on an accented beat, well and good, accentuate the beginning; but when it ends on an accented beat, accentuate the end and not the beginning; or, when neither start nor termination require an accent, why, accentuate neither! The slur merely tells us that two notes under it are not to be monosyllables, but two syllables forming one word, in which either the ultimate or the penultimate may be accented, as in "before" or "after;" some words may be so unessential as to crave no accent at all. Dr. Mason, in his "Touch and Technique," is evidently fully aware of this principle, and indeed bases his exercises upon it; but it is only to be regretted that he did not devote a brief chapter to the discussion and statement of the principle itself.

All this, however, is hardly more than an introduction to the essential point I have in mind, and about which, I repeat, I offer no dogma, but only a "working theory." The slur only leads to a consideration of accent, and accent is the real topic on hand.

The importance of the "primary accent," I believe, is largely underestimated. In calling closer attention to it, matters will suggest themselves which may have often occurred to teachers, but which have hitherto not been sufficiently discussed, in my opinion.

It must be assumed, of course, that the reader is fully aware of the vast importance of accent in music, and that he subscribes to the view that accent is its life-pulse, or, in other words, that accent is to music what pulse is to life. Now, as there are veinal and arterial pulse-beats in the human body, so there are primary and secondary accents in music, both of which I term *regular* accents. Beside the veinal and arterial there are contrary pulse-beats, caused by agitation of mind, or special exertions of the body (the veinal beat becoming for minutes at a time stronger and more perceptible than the arterial), and also exceptional single pulse-beats, caused by external influences of a sudden character; analogously, there are in music contrary accents, to which category all syncopes belong, for instance, and what I will call, for want of another and better term, *accidental* accents. By the latter I understand all such accents as are neither regular (as the primary and secondary) nor contrary (because they are not immediately repeated in regular order), but single beats emphasized for special reasons or effects; these I will term *irregular* accents.

Now, the point of contention is this: That most players, when playing with contrary or accidental accents lose sight of the "natural" ones, and thereby

confuse the hearer. I believe the primary accent to be of supreme importance in all musical dynamics, and that in cases where the melody is tacit on the first beat, some way must be found to apprise the hearer of this circumstance; also, in cases of syncopations the hearer should be notified in some way, or else how can he know or feel that he is listening to syncopations.

How serious the mental confusion can become on these premises is well illustrated by that monumental error of Christiani, who contends in his "Principles:" "Accents, falling on the weak parts of a measure, are given *negatively* to grammatic rule, for the purpose of bringing variety into the rhythmic motion."—(!) [The italics are mine.] And then he suggests in all earnestness to have all those passages (like in Schumann's "Fantasy") rewritten, or at least conceived as if the second eighth-note (with which the passage starts) were the first beat. Is it not downright grotesque? That a man of his mental attainments, of his experience as a teacher, should not have seen that by following the letter he killed the spirit; that by adhering to the accidental accents at the expense of the natural ones, he destroyed the very idea of shifted accentuation!

To me an accidental accent-mark (>, ^, sfz) occurring on a naturally weak beat means only that that beat should receive more significance than it would ordinarily possess, but by no means that it should supersede the natural accent! If our great masters have not stated this in writing, it was, I think, because in the lucid simplicity of their minds they have taken the natural accent for granted; besides—and this is quite important to remember—they did not write to be played by the general public, but rather to be heard by them when played by artists. Things are rather reversed nowadays; everybody plays them (and oh, how!), but nobody wants to listen, for everybody prefers comic opera, "Princess Bonnie," and so forth, *ad nauseam*!

Now, to return to accents, I think that in syncopations the natural accent should be perceptible. If it is the melody that is syncopated, let the bass be heavier on the first beat, or if we deal with syncopated basses, they must not be pounded so as to crush the natural accent, but subordinate themselves to the natural accent, no matter how many *ff* marks there may be written, and this subordination must endure until the rhythmic shift can be supposed to have been appreciated. A syncope is always the expression of agitation, I believe, and unless the hearer is made aware by a sufficient number or weight of natural accents that he is listening to syncopes, he won't get them, that's all! And it is immaterial whether Sally Smith is at the piano or Jan Paderewski, who was especially prolific in rhythmic sins. The hearer gets the melody, and harmony, and figures, etc., but the mood, the agitation he will not, he cannot perceive, because the human mind is so organized that the perception of the irregular is only possible to it through comparison with the regular.

Therefore I hold that the first and foremost endeavor of a piano player should be to establish the natural accents in the mind of his listener, and to deviate from this line only so far as a complete and total avoidance of rhythmic ambiguity permits; for if once the rhythm has grown ambiguous, the hearer (proportionate to his sincerity) begins mentally to reach out for definiteness, and while thus occupied he hears nothing but a jingle; moreover, this occupation in itself is anything but pleasurable, rather agonizing, in fact.

To meet the possible reproach of preaching rhythmic monotony, I will say that the artist has ample means to avoid it in the varieties of his touch, in the vacillations of his tempo, etc., and that the pupil should not bother about "monotony" as long as he is deficient in "definiteness," for surely and unquestionably between the two evils of monotony and ambiguity, the latter is by far the worse. Besides, once the principle of rhythmic definiteness is firmly established in the pupil's mind, he (and especially she) will comprehend music so much more intelligently, that all ground for apprehending rhythmic monotony is fairly removed.

Through a discreet but perceptible maintenance of the regular accents during a period of irregular ones, the esthetic properties of a musical thought disclose themselves so plainly that the hearer is at once placed *en rapport* with it; and it would be rather advisable (on

general principles, too) if people in studying a musical work would consider their poor, innocent hearers a little more. Hence I plead that not even a purely mechanical exercise should be taught nor tolerated from a pupil without strong, yes, even exaggerated, rhythms; for through rhythm the driest finger-exercise assumes the aspect of a melodic thought, or at least of a motive, and thus the pupil enters from the very start upon the esthetic field as well as upon the mechanical.

The accent is the bridge between the two fields.

And since I am about it, I may as well extend my plea to the leaders of our orchestras; it were well if they, too, would sometimes remember that the audience has no score to follow, and that it is one thing for the orchestra and their leader to understand a musical art work, and quite another thing to make an audience understand it. By giving the regular accents in a complex work a little plainer, they would alienate many a one from the strong rhythmic realms of light opera and make a good proselyte of him without damaging the cause of art, for the first and inevitable necessity of an art work is that it should be understood! There will still remain a good distance between understanding an art work and appreciating it, or fathoming its depths, but a facilitation of its rhythmic grasp will do a great deal to encourage repeated hearing, and thus foster that mental inquisitiveness in our audiences which is as yet totally absent except in serious music students, and my brother teachers will probably testify to the scarcity of that genus.

Accent! Accent!! Accent!!!—Pianist and Organist.

PERSONAL POWER AND INFLUENCE.

C. W. LANDON.

It is astonishing what one music teacher can do to elevate musical taste in his own community. But he has hard work before him in bringing his public up somewhere near his own standard. He has to exhibit that rare tact that makes his friends feel that he is one of themselves while still being their acknowledged leader in musical interests. He cannot place himself on a classic pinnacle and ask his friends to climb up and take a stand by his side. He must begin with the Musical Primer of Taste, and lead them onward a step at a time. The writer knows of more than one town where not so many years since the taste was practically nil, at least down to the low level of the trashy dance and popular song, with chorus, of the day; a taste so low as to run after the "latest" only, not caring for the best. The young and ambitious teacher took his public where he found it, and began with as good music as his patrons could appreciate. He gave frequent musicales where he explained the inner meanings of the compositions presented, and pointed out beauties, and even described what those beauties were. He worked hard with his pupils; was sure their pieces were really well learned and finely played before presenting them to his public. In his organ playing at church and with his choir he labored on the same lines. But the result: after a few years his public patronize the best artists that he can bring to his town, and his pupils play, understand, and enjoy the best things in music, classic and modern, and their parents and musical friends with them. The music teacher himself is considered by his friends as standing on the same intellectual and professional plane as do the lawyers, ministers, and doctors of the town. But this result is only attained by hard work and patient labor; yet it is often done, and nobly done.

Is it not also a well-known fact that stupid pupils always blame their teachers, and that incompetent teachers always blame their text-books? A first-rate teacher can train a pupil splendidly while using only a very ordinary text-book, and a bad teacher will remain a bad teacher even if he were provided with the quintessence of all that could be conceivably learnt or known on the subject.

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Editorial Notes.

THERE is a certain class of pupils who consider themselves as having unusual talent. Resting upon this fact they make it an excuse for their laziness. They hope to accomplish by their superior smartness what others secure through labor. These pupils should remember what is said by Dr. Day: "Genius without culture is a germ that never yields blossom or fruit." If one has talent or genius it is to be considered as a message from his Maker that he is commissioned to be one of the favored few of mankind, provided he works sufficiently hard to make ten talents out of his original one talent. And woe be to him if he carelessly neglects his divine gift. Life will go hard with him if he does. The teacher of such a pupil should try to impress upon this pupil's mind that he is set apart by God to do a work for his fellows; that he is no common clay; that he is a chosen vessel not to be used for ordinary purposes. He should be brought to feel that a great duty is placed upon him by Heaven's own decree, and that he must work for its development.

* * * *

AMONG thinking musicians, those who investigate at first hand for themselves, rhythm is being more and more understood and known to be of paramount importance as a vehicle of expression. The instant a passage of good writing becomes obscure under the hands of a performer, it has been done without sufficiently marking its rhythm. On the other hand, if its performance has strongly moved and stirred up the listener, the performer has given out a strong and swinging rhythm. It is the rhythm of a piece that gets hold of the listener, or rather, through an evident rhythm, the melodic and harmonic content of the piece has been made distinctly evident to the auditor. Rhythm as a "vehicle" is coming forward as a cornerstone in teaching expression; yes, as the very means of expression in the hands of the performer. It will be found that those performers who stir you deepest, who exert over you the profoundest spell, are those who make the rhythm constantly felt; yes, those who even bring it prominently forward, so prominently that you distinctly feel its pulsations.

* * * *

No teacher really does his best work until he teaches his own thoughts, and presents subjects after his own methods of fixing them upon the minds of his pupils. To come up to this point he, of course, must have a good musical education, and along with this a fair amount of mental and musical talent, and understand the working of a young mind from the psychological standpoint well enough to present facts in a manner to be absorbed by the pupil. Hence, a young and inexperienced teacher cannot do superior work. He must develop by experience. There is another point included in this fact: after taking lessons of a first-class musician he must experiment on his new thoughts and recently learned ideas until he can present them in his own manner, clothed in his own thoughts. The young teacher uses thoughts and ideas learned from his teachers like he uses money given him, but he must come to the point where he originates ways of working and methods of presenting facts that are his very own, the same as he must earn his own money, something he has mined and minted for his own currency, not had given him, or even bought ready made, he must make it and use it all by himself.

* * * *

WE do not always play equally well. When one plays with superior expression and unusual emotional fervency, it will be found by observation that the player felt the inner rhythmic sense with unusual intensity; his musical feelings were at the time given into the control of the rhythmic flow within his musical consciousness. Hence, if the player can bring his tonal conceptions under the control of his inner rhythmic sense, he can play with expression.

If a teacher shall teach out of his own experiences, and give his pupils thoughts forged upon his own mental and emotional anvil, he must learn to note and realize his own feelings when playing. He must be closely observant of his own emotions and inner musical feelings, and formulate them into teaching knowledge. Furthermore, he

must be able to interpret the feelings and influences under which his pupils are playing, especially when they are playing with unusual effect. Having in mind this rhythmic idea, he has a clue to much of value in expression, a key that will unlock many a musical mystery.

CLASS-WORK FOR THE PIANO-STUDENT.

BY STELLA PRINCE STOCKER.

THE following suggestions for the formation of a children's musical society are especially adapted to pupils who have already taken such a course in general foundation work as is described under "Ear-Training" in THE ETUDE for November.

In the writer's opinion there should be supplemental class-work for pupils from the first lesson to the last. This work should be so arranged that it will give to the student a cultivated ear, a refined taste, a knowledge of theory, musical history, etc.; in short, provide a liberal music-education.

To accomplish this result, the teacher must constantly study the needs of his or her own class. To hold the attention and interest of young pupils, allow them to think they are at play. They will then cheerfully work in departments which are sometimes pronounced dry even by older students. Bring the pupils together and have them organize a musical society, with the teacher as president. The more advanced pupils may be called vice-presidents. They may prepare papers on musical subjects, and give occasional little piano conversations which the other members of the society attend, always bringing note-books and pencils with which to jot down criticisms, salient points in the essays, or any outline of the form and harmonic progressions of the music.

Many so-called advanced players, however, are incapable of this critical work, because manual dexterity has been the sole object of their early training.

It is from a class of children that one can expect the best results. There lies the white page. The message we write upon it cannot be erased. It will be read over and over again in future years. Therefore let us write with care.

The first step in arranging for the little musical society may be the preparation of badges. For her own class the writer chose from Schumann's "Rules for Young Musicians" 20 of the most practical, and copied them upon blank calling cards. Oblong pieces of bright-colored silk were then fringed and attached to the cards by small gilt clamps, the silk projecting on each side beyond the edges of the card.

"Always play as if a master heard you."—Schumann.

Small gilt stars were pasted at the left-hand corner of the card. These stars can be purchased by the box, and are those used at card parties for indicating the score. They can very well be employed to indicate the score in the matter of a pupil's progress when used to decorate each page rendered with due attention to note values, phrasing, etc.

To return to the badges; each pupil receives one and agrees to memorize the motto written thereon, repeating it each day until the next meeting of the society, when all the mottoes are recited. The badges are then exchanged, and the same process is continued from meeting to meeting, until, at length, each pupil has made these "Rules for Young Musicians" the basis of a musical creed.

These maxims are also written in a blank-book, and are regarded by our little society in the light of a constitution, to which each member's name is reverently signed.

A game will now be described which, although it is new only in application, may be regarded as novel by those who think that the study of harmony should be postponed until the student has reached a maturer age.

The game of "Tonic and Dominant" has two divisions. In the first part the children choose sides, and the exercise (which is conducted like a spelling match) consists in a series of efforts to recognize major and minor thirds, distinguishing them from all other intervals as played on the piano by the teacher. The children are then seated and provided with paper and pencils.

It is explained that all must listen for the triads

formed on one and on five of the scale (a triad consisting of a major and a minor third), and that another minor third is often added to the triad on five, which forms a seventh from the root. The chord on one is called tonic, and that on five is called dominant. All explanations as to the names of the other degrees of the scale, and ear-training exercises for the recognition of other intervals, are postponed until the game of "Tonic and Dominant" has been played many times and all are familiar with the two chords.

In the second division of the game a pupil goes to the piano and plays simple compositions by Streabog, Behr, and others. The class indicates the harmony, having previously drawn groups of parallel lines containing 8 measures each, which they recognize as the outline of a period, the phrases being indicated by curved lines.

From Mathews' "Graded Studies," Grade I.

First period in G.

3	I.....	V ⁷	V ⁷	I.....	I.....	V ⁷	V ⁷	I...
4								

Second period in D.

V ⁷	I.....	V ⁷	I.....	V ⁷	I.....	V ⁷	I.....	I...

First period in G (repeated).

I.....	V ⁷	V ⁷	I.....	I.....	V ⁷	V ⁷	I.....	I...

The pupils listen for I and V only, marking with a cross unfamiliar harmonies.

I	V	I	X	V	I
---	---	---	---	---	---

Of course, the teacher can select many little pieces based almost exclusively on tonic and dominant.

At the close of the exercise papers are exchanged; the teacher reads the numbers indicating the chords, and the perfect papers are decorated with a gilt star. Because of the many uses to which we put these gilt emblems, our little society is called "Guild of the Golden Star."

Another game of our own invention is "The Inquisitive Pupil," being a musical adaptation of the old favorite "Twenty Questions."

One pupil has in mind a musical sign—note, rest, flat, clef, etc.—which the rest of the class must discover. Questions are asked in turn, to which the answers must be simply "yes" and "no."

The questions run in this way:

Ques.—Are you thinking of a rest?

Ans.—No.

Ques.—Of a note?

Ans.—Yes.

Ques.—Is the note in the treble?

Ans.—Yes.

Ques.—Is it above the staff?

Ans.—No.

Ques.—Is it below the staff?

Ans.—Yes.

Ques.—Is it A flat, third line below?

Ans.—Yes.

Ques.—Does it belong to a measure of common meter?

Ans.—Yes.

Ques.—Is its value two beats?

Ans.—No.

Ques.—Is its value one-sixteenth of a beat?

Ans.—Yes. It is A flat below the staff, and is a sixty-fourth note.

These games are alternated with the matches in word-notes and note-values (described in THE ETUDE for November), of which the pupils never weary. All exercises requiring rhythmic recitation seem to have a perfect fascination for most of them.

Having donned one's thinking-cap, this class work, while it is building up a solid musical foundation for the child student, may be constantly invested with the charms of novelty.

There are many games which may be devised by the teacher and others which may be found ready to hand, such as "Allegretto" and "Musical Dominoes."

One can hardly go amiss if it is borne in mind that one step should always prepare the way for the next.

Details should not be arranged until a broad plan of work has been laid out with due reference to the relative importance of the topics to be presented.

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A ROMANCE OF HIS PRIVATE LIFE.

Translated for THE ETUDE by F. LEONARD.

III.

Satchels were repacked, the inn-keeper was paid, the postilion dismissed, and, without too great anxiety over her toilet, she herself made ready, and drove off in high spirits to the palace, never guessing in what a strange fashion her spouse had introduced himself there.

He, meanwhile, was most comfortably and delightfully entertained. He had met Eugenie, a most lovely creature, fair and slender, gay in shining crimson silk and costly lace, with a fillet of pearls in her hair. The Baron, too, was presented, a man of gentle and frank disposition, but little older than his fiancé and seemingly well suited to her.

The jovial host, almost too generous with his jests and stories, led the conversation; refreshments were offered, which our traveler did not refuse. Then some one opened the piano, upon which "Figaro" was lying, and Eugenie began to sing, to the Baron's accompaniment, Susanne's passionate aria in the garden scene. The embarrassment, which for a moment made her bright color come and go, fled with the first notes from her lips, and she sang as if inspired.

Mozart was evidently surprised. As she finished he went to her with unaffected pleasure.

"How can one praise you, dear child," he said. "Such singing is like the sunshine, which praises itself best, because it does every one good. It is to the soul like a refreshing bath to a child; he laughs and wonders and is content. Not every day, I assure you, do we composers hear ourselves sung with such purity and simplicity,—with such perfection!" and he seized her hand and kissed it heartily. Mozart's amiability and kindness, no less than his high appreciation of her talent touched Eugenie deeply, and her eyes filled with tears of pleasure.

At that moment Madame Mozart entered, and immediately after appeared other guests who had been expected,—a family of distant relatives, of whom one, Franziska, had been from childhood Eugenie's intimate friend.

When all the greetings and congratulations were over, Mozart seated himself at the piano. He played a part of one of his concertos, which Eugenie happened to be learning. It was a great delight to have the artist and his genius so near,—within one's own walls. The composition was one of those brilliant ones in which pure Beauty, in a fit of caprice, seems to have lent herself to the service of Elegance; but, only half disguised in changing forms and dazzling lights, betrays in every movement her own nobility and pours out lavishly her glorious pathos.

The Countess noticed that most of the listeners, even Eugenie herself, were divided between seeing and hearing, although they gave the close attention and kept the perfect silence which were due to such enchanting playing. Indeed it was not easy to resist a throng of distracting and wondering thoughts as one watched the composer—his erect, almost stiff position, his good-natured face, the graceful movements of his small hands and curved fingers.*

Turning to Madame Mozart, as the playing ceased, the Count began: "When it is necessary to give a compliment to a composer,—not everybody's business—how easy it is for kings and emperors. All words are equally good and equally extraordinary in their mouths. They dare to say whatever they please; and how comfortable it must be, for instance, to sit close behind Herr Mozart's chair, and, at the final chord of a brilliant Fantasia, to clap the modest and learned man on the shoulder and say: 'My dear Mozart, you are a Jack-at-all-trades!' And the word goes like wild-fire through the hall: 'What did he say?' 'He said Mozart was a Jack-at-all-trades!' and everybody who fiddles or pipes a song or composes is enraptured over the expression. In short, that is the way of

the great, the familiar manner of the emperors, and quite inimitable. I have always envied the Friedrichs and the Josefs that faculty but never more than now, when I quite despair of finding in my mind's pockets the suitable coin!"

The Count's jest provoked a laugh, as usual, and the guests followed their hostess toward the dining-hall, where the fragrance of flowers and refreshingly cool air greeted them. They took their places at table, Mozart opposite Eugenie and the Baron. His neighbor on one side was a little elderly lady, an unmarried aunt of Franziska's; on the other side was the charming young niece who soon commended herself to him by her wit and gaiety. Frau Constanze sat between the host and her friendly guide, the Lieutenant. The lower end of the table was empty. In the center stood two large *epergnes*, heaped with fruits and flowers. The walls were hung with rich festoons, and all the appointments indicated an extensive banquet. Upon tables and sideboards were the choicest wines, from the deepest red to the pale yellow, whose sparkling foam crowns the second half of the feast. For some time the conversation, carried on from all sides, had been general. But when the Count, who, from the first, had been hinting at Mozart's adventure in the garden, came mysteriously nearer and nearer to it, so that some were smiling, others puzzling their brains to know what it all meant, Mozart at last took the word.

"I will truthfully confess," he began, "how I came to have the honor of an acquaintance with this noble house. I do not play a very dignified rôle in the tale; in fact, I came within a hair's breadth of sitting, not here at this bountiful table, but hungry and alone in the most remote dungeon of the palace, watching the spider-webs on the wall."

"It must, indeed, be a pretty story," cried Madame Mozart.

Then Mozart related minutely all that we already know, to the great entertainment of his audience. There was no end to the merriment, even the gentle Eugenie shook with uncontrollable laughter.

"Well," he went on, "according to the proverb I need not mind your laughter, for I have made my small profit out of the affair, as you will soon see. But first hear how it happened that an old fellow could so forget himself. A reminiscence of my childhood was to blame for it."

"In the spring of 1770, a thirteen-year-old boy, I traveled with my father in Italy. We went from Rome to Naples, where I had already played twice in the conservatory,* and several times in other places."

"The nobility and clergy had shown us many attentions, but especially attracted to us was a certain Abbé, who flattered himself that he was a connoisseur, and who, moreover, had some influence at court. The day before we left he conducted us, with some other acquaintances, into a royal garden, the Villa Reale, situated upon a beautiful street, close to the sea. A company of Sicilian comedians were performing there,—'Sons of Neptune' was one of the many names they gave themselves."

"With many distinguished spectators, among whom were the young and lovely Queen Carolina and two princesses, we sat on benches ranged in long rows in a gallery, shaded with awnings, while the waves splashed against the wall below. The many-colored sea reflected the glorious heavens; directly before us rose Vesuvius; on the left gleamed the gentle curve of the shore."

"The first part of the entertainment was rather uninteresting. A float which lay on the water had served as a stage. But the second part consisted of rowing, swimming, and diving, and every detail has always remained fresh in my memory."

"From opposite sides of the water two graceful, light boats approached each other, bent, as it seemed, upon a pleasure-trip. The larger one, gorgeously painted, with a gilded prow, was provided with a quarter-deck, and had, beside the rowers' seats, a slender mast and a sail. Five youths, ideally handsome, with bared

shoulders and limbs were busy about the boat, or were amusing themselves with a like number of maidens, their sweethearts. One of these, who was sitting in the center of the deck, twining wreaths of flowers, was noticeable as well for her beauty as for her dress. The others waited upon her, stretched an awning to shield her from the sun, and passed her flowers from the basket. One, a flute player, sat at her feet, and accompanied with her clear tones the singing of the others. The beauty in the center had her own particular admirer; yet the pair seemed rather indifferent to each other, and I thought the youth almost rude.

"Meanwhile the other boat had come nearer. It was more simply fashioned, and carried youths only. The colors of the first boat were red, but the crew of this one wore green. They stopped at sight of the others, and nodded greetings to the maidens and made signs that they wished to become better acquainted. Thereupon the liveliest of the girls took a rose from her bosom, and roguishly held it on high, as if to ask whether such a gift would be welcome. She was answered with enthusiasm. The red youths looked on, sullen and contemptuous, but could not object when several of the maidens proposed to throw to the poor strangers at least enough to keep them from starving. A basket of oranges—probably only yellow balls—stood on deck, and now began a charming display, accompanied by music from the quay."

"One of the girls tossed from light fingers a couple of oranges; back they came from fingers in the other boat, as light. On they went, back and forth, and as one girl after another joined in the sport dozens of oranges were soon flying through the air. Only one, the beauty in the middle of the boat, took no part, except to look on, curiously, from her comfortable couch. We could not admire enough the skill on both sides. The boats circled slowly about, turning now the prow, now the sides toward each other. There were only about two dozen balls continually in the air, yet they seemed many more, sometimes falling in regular figures, sometimes rising high in lofty curves, almost never going astray, but seeming to be attracted by some mysterious power in the outstretched hands."

"The ear was quite as well entertained as the eye,—with charming melodies, Sicilian airs, dances, Saltorelli, Canzoni a ballo—a long medley woven together like a garland. The youngest princess, an impulsive little creature, about my own age, kept nodding her head in time to the music. Her smile and her eyes with their long lashes I can see to this day."

"Now let me briefly describe the rest of the entertainment, though it has nothing to do with my affair in the garden. You could hardly imagine anything prettier. The play with the balls gradually ceased, and then, all of a sudden, one of the youths of the green colors drew out of the water a net with which he seemed to have been playing. To the general surprise, a huge, shining fish lay in it. The boy's companions sprang to seize it, but it slipped from their hands to the sea, as if it had really been alive. This was only a ruse, however, to lure the red youths from their boat; and they fell into the trap. They, as well as those of the green, threw themselves into the water after the fish. So began a lively and most amusing chase. At last the green swimmers, seeing their opportunity, boarded the red boat, which now had only the maidens to defend it. The noblest of the enemy, as handsome as a god, hastened joyfully to the beautiful maiden, who received him with rapture, heedless of the despairing shrieks of the others. All efforts of the red to recover their boat were vain; they were beaten back with oars and weapons. Their futile rage and struggles, the cries and prayers of the maidens, the music—now changed in tone—the waters,—all made a scene beyond description, and the audience applauded wildly. Then suddenly the sail was loosed, and out of it sprang to the prow a rosy, silver-winged boy, with bow and arrows and quiver; the oars began to move, the sail filled, and the boat glided away, as if under the guidance of the god, to a little island. Thither, after signals of truce had been exchanged, the red youths hastened in the deserted boat. The unhappy maidens were released, but the fairest one of all sailed away, of her own free will, with her lover. And that was the end of the comedy."

* Mozart considered both heart and mind necessary to perfect performance; but he also possessed a most delicate touch and the "quiet, steady hand" by means of which he could make his passages "flow like oil."

* This may refer to the occasion when Mozart's audience in the conservatory were so astonished at his marvelous execution that they believed it must be due to a diamond ring which he wore. But when, having laid aside the ring, he played equally well, their amazement was beyond description.

"I think," whispered Eugenie to the Baron, in the pause that followed, "that we had there a complete symphony in the true Mozart spirit. Am I not right? Has n't it just the grace of Figaro?"

But just as the Baron would have repeated this remark to Mozart, the composer continued:

"It is seventeen years since I was in Italy. But who that has once seen Italy, Naples especially, even with the eyes of a child, will ever forget it? Yet I have never recalled that last beautiful day more vividly than to-day in your garden. When I closed my eyes the last veil vanished, and I saw the lovely spot,—sea and shore, mountain and city, the gay throng of people, and the wonderful game of ball. I seemed to hear the same music—a stream of joyful melodies, old and new, strange and familiar, one after another. Presently a little dance-song came along, in six-eighth measure, something quite new to me. Hold on, I thought, that is a devilishly cute little tune. I listened more closely. Good heavens! That is Masetto, that is Zerlina!" He smiled and nodded at Madame Mozart, who guessed what was coming.

"It was this way," he went on; "there was a little, simple number of my first act unfinished,—the duet and chorus of a country wedding. Two months ago, when in composing my score I came to this number, the right theme did not present itself at the first attempt. It should be a simple, child-like melody, sparkling with joy—a fresh bunch of flowers tucked in among a maiden's fluttering ribbons. So, because one should not force such a thing, and because such trifles often come of themselves, I left that number, and was so engrossed in the rest of the work that I almost forgot it. To-day, while we were driving along, just outside the village, the text came into my head; but I cannot remember that I thought much about it. Yet, only an hour later, in the arbor by the fountain, I caught just the right *motif*, more happily than I could have found it in any other way, at any other time. An artist has strange experiences now and then, such a thing never happened to me before. For to find a melody exactly fitted to the verse—but I must not anticipate. The bird only had his head out of the shell, and I proceeded to pull off the rest of it! Meantime Zerlina's dance floated before my eyes, and, somehow, too, the view on the Gulf of Naples. I heard the voices of the bridal couple, and the chorus of peasants, men and girls." Here Mozart gayly hummed the beginning of the song. "Meantime my hands had done the mischief, Nemesis was lurking near, and suddenly appeared in the shape of the dreadful man in livery. Had an eruption of Vesuvius suddenly destroyed and buried with its rain of ashes audience and actors, the whole majesty of Parthenope, on that heavenly day by the sea, I could not have been more surprised or horrified. The fiend! People do not easily make me so hot! His face was as hard as bronze,—and very like the terrible Emperor Tiberius, too! If the servant looks like that, thought I, what must His Grace the Count be! But to tell the truth I counted—and not without reason—on the protection of the ladies. For I overheard the fat hostess of the inn telling my wife, Constanze there, who is somewhat curious in disposition, all the most interesting facts about the family, and so I knew——"

Here Madame Mozart had to interrupt him and give the most positive assurance that he was the one who asked the questions, and a lively and amusing discussion followed.

"However that may be," he said at last, "I heard something about a favorite foster-daughter who, beside being beautiful was goodness itself, and sang like an angel. 'Per Dio!' I said to myself, as I remembered that, 'that will help you out of your scrape! Sit down and write out the song as far as you can, explain your behavior truthfully, and they will think it all a good joke.' No sooner said than done! I had time enough, and found a blank piece of paper—and here is the result! I place it in these fair hands, an impromptu wedding-song, if you will accept it!"

He held out the neatly written manuscript toward Eugenie, but the Count's hand waved it back; as he cried: "Have patience a moment longer, my dear!"

At his signal the folding-doors of the salon opened, and servants appeared, bringing in the fateful orange

tree, which they sat at the foot of the table, placing on each side a slender myrtle-tree. An inscription fastened to the orange tree proclaimed it the property of Eugenie; but in front of it, upon a porcelain plate was seen, as the napkin which covered it was lifted, an orange, cut in pieces, and beside it Mozart's autograph note.

"I believe," said the Countess, after the mirth had subsided, "that Eugenie does not know what that tree really is. She does not recognize her old friend with all its fruit and blossoms."

Eugenie looked incredulously first at the tree, then at her uncle. "It is n't possible," she said, "I knew very well that it could n't be saved."

"And so you think that we have found another to take its place? That would have been worth while. No! I shall have to do as they do in the play, when the long-lost son or brother proves his identity by his moles and scars! Look at that knot, and at this crack, which you must have noticed a hundred times. Is it your tree or is n't it?"

Eugenie could doubt no longer, and her surprise and delight knew no bounds.

(To be continued.)

"BROKEN STAIRWAYS."

BY S. LOYD BAILEY.

AND there is no more pitiful thing in the whole history of musical education than this. It rises chiefly from the poisonous idea that "anybody" will do to teach a beginner.

Instead of the broad, solid foot-hold of a strong and reliable technic, both mental and muscular, ascending securely by degrees, which the little ones can easily climb, we find horrible gaps where security has been sacrificed to rapidity, honesty to haste, and good workmanship has given way to a wild scramble to get to the top; "the top" in this case meaning some ideally difficult composition where the helpless pupil who has spent time, money, and hard work, stands breathless and panting, only to fall through the crazy ladder up which he has been dragged, victimized by the careless building of the teacher who was paid to do good work.

The foundational teacher is not responsible for veneering nor brilliancy, nor artistic finish, but he—or in ninety-nine cases out of a hundred "she"—is responsible for a practical and useable technic that will stand by a pupil under stress of nervousness, a good, clean touch, accuracy in reading, intelligence in phrasing, and exactness in rhythm. None but the conscientious one who has been there can appreciate the agony of spirit endured in the teaching of just these subjects; but it can and must be done, for it is time that the "advanced pupil" who cannot play the scale of "C" decently should cease from out this land of ours.

And oh, the rotten steps, death-traps for intelligence, artistic taste, and musical feeling, which are built by giving the pupil trashy music!

It is perfectly useless to say that little children cannot understand the classic composers. They can and do, and if they have a fair chance will pick out the better piece each time.

Most children can tell good from bad; most children are born with a taste for milk and bread and butter; and if they are not they must be educated, that is all. Surely that is what the teacher is for.

Children like what they have been fed on from babyhood, and if they do not like classic music at first hearing, it is because their little heads are already stuffed full of the trash supposed to be necessary for beginners.

Poor little things, how can they like what they have not been brought up on? Strange! and yet we do not teach literature by enforcing the reading of dime novels.

Where are the children in this country, exclusive of those studying in our leading conservatories, who know their Bach as they know the Creed and the Lord's Prayer? And yet Bach may be introduced into the music course long before most teachers consider necessary. He is the first broad landing where the pupil may pause to refresh his powers for the steeper climb.

A superstructure built upon the work of this grandest of men, in comparison with which all later work is but ornament and filagree, can never fall or prove unstable.

STRAY THOUGHTS.

BY E. A. SMITH.

PEOPLE sometimes read a book for no other reason than to be able to say "they have read it." People sometimes travel to foreign climes, it may be, for no other reason than to be able to say "they have been there." People toil all their lives through in the endeavor to accumulate wealth, principally glorying in the possession of riches, rather than in the good use they might make of it. So people sometimes spend time and money in the study of art and music, not because they love it or expect to bring pleasure to others, or for the real benefit they are acquiring for themselves, but because it is believed the proper thing to do. It is a part of education to look at things aright, to study the analysis of purpose.

* * * * *

A pupil once came for instruction who had taken several of the Beethoven sonatas, and, as she expressed it "she hated them." She had bought a volume of Bach's works, and wished to study them so as to get her money's worth out of the book. Poor pupil! Poor teacher! She got her money's worth ere she had completed the first page. And her lesson finally concluded with one of Clementi's easier sonatinas. She had been advanced far beyond her ability to execute, enjoy, or comprehend. No wonder she "hated them."

* * * * *

A few years ago I remember hearing the sonata containing the A flat variation of Beethoven, and before the theme had been half completed a lady at my side was moved to tears. I wondered at this, for the piano was a poor one, and the audience unsympathetic, and the player very ordinary. Being differently affected myself, I determined to ask the lady the cause of her emotion, and was somewhat surprised when she told me "that her daughter, who was now dead, used to play that composition, and it brought to mind many endearing associations." This, then, the association, was the cause of her emotion. So, through the various senses, music appeals to the emotions and intelligence with never-ending variety and force.

* * * * *

A bright lad came for lessons who said he was "going to be a lawyer," and who gave the following reasons for desiring to study music: "A lawyer can't know too much. Music will help take me into the best society, and among people whom I could not otherwise hope to know for a long time. It will, therefore, extend my acquaintance, and this should help me in my business. As I also enjoy music I cannot see where I could spend my time and money to greater profit, with greater benefit or advantage to myself." There is much truth in the lad's reasoning.

* * * * *

How unconsciously we imitate others. A little child hears some one play the piano who strikes the keys in the bass a trifle before those in the treble, and immediately proceeds to do the same, thereby sowing the seed for the formation of one of the most annoying habits. An artist plays, and straightway several students have acquired some of his mannerisms in a slight degree, though unaware of it, perhaps. All of which goes to show that one cannot be too careful in what is taught, and in the manner of teaching.

These four words are good enough for any one to build upon: Earnestness, conscientiousness, promptness, correctness. Studiousness will then work out the rest.

—One's surprise at the fact that no two persons' voices are perfectly alike ceases when one is informed by an authority on the subject that, though there are only 9 perfect tones in the human voice, there are the astounding number of 17,592,186,044,415 different sounds. Of these, 14 direct muscles produce 16,383, and 30 indirect muscles produce 173,741,823, while in all, coöperation produces the total given above.



JOHANNES BRAHMS.

JOHANNES BRAHMS.

JOHANNES BRAHMS, born in Hamburg, Germany, May 7, 1833, still living, 1888. His musical education, begun under his father who was a musician, was continued under Marxsen, of Altona. In 1853 he met, at Düsseldorf, Schumann, who entertained the very highest hopes of him, and published an enthusiastic article on him in the *Neue Zeitschrift für Musik*. But for several years after this Brahms seemed rather to belie Schumann's prophecies, and Schumann himself, in his later years, expressed himself as much disappointed in him. Brahms remained in Hamburg until 1861, studying hard and publishing a good deal. His reputation was beginning to establish itself, but it was hardly brilliant, and was confined to the more cultivated musical circles; upon the whole his talent was much disputed. In 1861 he moved to Vienna, where he conducted the Sing-Akademie in 1863-64, and was director of the concerts of the *Gesellschaft der Musikfreunde* from 1872 to 1875, bringing out choral works by Bach and Handel with great luster. His reputation as a composer kept growing apace, but was still not widespread. His first symphony, upon which he had been at work for ten years, off and on, came almost like a thunderclap out of a clear sky, when it was brought out at Karlsruhe, November 4, 1876. No composition ever made more, or more immediate, noise in the world; Brahms found himself suddenly world-famous. His fame was still further increased by his "Deutsches Requiem" and his second symphony. He stands to-day almost undisputed as the foremost composer in the world. He represents the climax of modern musical thought; he is the legitimate successor of Schumann. His style is marked by great elaboration, and there is in his music a stoutness of construction, a warmth of sentiment, and a real profundity of thought, which has often been misconstrued into abstruseness, such as no other living composer can lay claim to.

THE USE AND ABUSE OF THE PIANOFORTE PEDAL.

ALLUSION has been made to the fact that the pianoforte has been in use about a hundred years. During that period possibly something has been found out—but probably not all—about the right way of using the instrument, including the two pedals which have been commonly attached thereto. A third pedal is sometimes attached, which we may perhaps consider a rather doubtful improvement.

The two ordinary piano pedals have been called by some persons the loud pedal and the soft pedal. Now the mere fact of any one calling the right-hand pedal "the loud pedal" shows distinctly and unequivocally that he knows nothing whatever of its use. I shall never forget the look of consternation in a young girl's face—a look which suggested a fear that I had suddenly gone out of my mind—"What! Mr. Philomel, put down

the pedal there where it is marked *pp*!" The damper pedal—which is unquestionably the best name for the right-hand pedal—is no doubt often used in loud passages, but it matters far less how it is used, or whether used at all, in loud passages than that it should be rightly used in soft passages.

I well remember—I do not like to say for how many years—the impression of my first hearing the damper pedal effectively used in a small private room. The effect seemed to me magical. "Oh! If I could only learn to do like that!" Well, I have been trying to learn ever since, and I mean to go on trying a little longer. That the use of the damper pedal is year by year becoming better understood I should think must be admitted by those who have affixed, in later editions of Mendelssohn's works, so many pedal marks in addition to those affixed by the composer himself. I remember what a sorrow it was to me, in playing No. 30 of the "Lieder ohne Worte," not to be allowed to use the pedal till about half way through the piece. In my simplicity I thought it sacrilege to disregard Mendelssohn's own injunction, as it seemed to me, to leave the pedal alone till you came to the pedal marks inserted by himself.

What he really meant I have not the slightest idea; but I am quite sure that my reverence for this beloved composer will not now induce me to play through this No. 30 without using the pedal in nearly every bar, for 20 ghosts of Mendelssohn.

There are some things of which I am quite sure as to the use of this pedal. "Up too soon, down too late," may prove a useful formula. Its brevity and its enigmatical appearance may help to fix it in the memory. There is not much harm in the pedal coming up too soon, or going down too late; but reverse the conditions, press it down too soon, let it come up too late, and the whole condition of the musical passage is ruined. To hold down the pedal continuously during a change in the harmony or a movement in the bass produces an effect which is generally quite intolerable. It is a pity any one should attempt a public performance on the piano till he understands this. But the extent to which the use or abuse of the pedal modifies the musical effect varies greatly according to a variety of circumstances: for instance, the character and condition of the piano and of the room in which it is placed. There are pianos not unpleasing in tone in which the damper action is so imperfect that you might almost as well—not quite as well—have the pedal down all the time.

The one case in which the use of the pedal is most indispensable is where the left hand strikes a deep note in the bass and then skips up a long way and strikes a chord. A very special kind and degree of skill is needed to produce tender and touching music in this way. The lovers of Chopin, especially, will do well to exercise the left hand alone in this kind of practice. But without the fit use of the damper pedal, no degree of manual skill can produce any effect with these left hand skips but what is distressing, irritating to a musical ear. And in this kind of work, the formula "Up too soon, down too late" proves so useful. There is a good deal that is arbitrary about the precise length of time that the pedal may be held down. I think I have found good reason to believe we can appreciate a thirtieth of a second of time. Set your metronome going at 60, and make your hand run over 32 notes of a scale passage to one beat; you will find, I think, that you have just time to hear one note distinct from another. But suppose twice as many notes played in the time, and you would hardly hear a succession of notes but a sort of sweeping, swooping, sliding, or groaning sound, the notes being crowded into too short a space of time to allow one to be heard distinct from another. In short, we can appreciate a thirtieth of a second, but it is not certain we appreciate a sixtieth of a second. I do not vouch for the precise accuracy of the figures, but the principle of the thing is undeniable. Let your pedal come up a thirtieth of a second too late, and you may destroy all the musical effect of your playing.

When Beethoven directed the opening movement of the "Moonlight Sonata" to be played *senza sordini*, did he betray an ignorance of the true functions of the damper pedal, an ignorance of human nature, or both kinds of ignorance combined? If he had been favored

with the opportunities I have had of seeing persons at the piano put down the damper pedal and hold it down continuously through mere indolence of mind or body, he would not have given any encouragement to such barbarous murder of this most beautiful production.

I have a little experiment which perhaps might have opened even Beethoven's eyes on this topic. Procure three weights just small enough and heavy enough each to hold down a piano key firmly; connect them loosely with a piece of string so that they can stand respectively on the three lowest Cs. Place them carefully on these keys without allowing the hammers to strike. Then, keeping clear of these keys, strike vigorously for three or four seconds the common chord of C in its various positions, as many notes as you can command with both hands; then leave the piano alone to speak for itself, or rather to sing for itself. Then, when you have fully realized with what manner of voice it is singing, suddenly snatch off the three weights and satisfy yourself that the voice you have heard in the piano has come from the wires belonging to these three keys which have not been struck but were free to vibrate, unrestrained by the dampers so long as the weight remained on the keys.

It would certainly be advantageous if one could induce pianoforte makers to add a second damper pedal on the extreme left-hand side of the piano. This need not interfere with the efficiency or action of the present pedal. I am quite sure that it is much better worth while for ordinary piano pupils to learn duets than to learn solos, supposing it possible to get both parts, especially the bass, or "secondo," played tastefully. In the majority of cases, whereas the duets will be pleasant to listen to, or at least endurable, the solos will be unendurable. It is at least ten times easier for the bass player to learn how to use the pedal than for the treble player. But, unless the matter is provided for by special arrangement when the parties first sit down, it will be next to impossible for the bass player to get command of the pedal when the critical moment arrives, without giving his colleague a kick. The extra pedal would obviate this difficulty, and each player could amuse himself with his pedal without any serious collision.

There is a great deal that is very subtle about the effect of the pedal. Soul is a subtle thing, and the soul of the piano may almost be said to reside in the pedal. Our humors and modes of feeling are subtle, and the effect of our piano playing depends much upon these. It is much easier to tell people what they are *not* to do with the pedal than what they are to do.

ARE EXERCISES NECESSARY?

BY MADAME A. PUPIN.

To study the piano to-day means much more than it did twenty or thirty years ago; the standard has risen and every school-girl now attempts, at least, to execute the pieces formerly possible only to virtuosos. There are a hundred appearing in public now to one of former days; and in private circles there are many women who play quite as well as those who appear on the platform.

Miss Alida Topp was the first woman pianist who appeared in concert in this country. Up to the time of her coming, the piano was played in concerts by men only, Thalberg, Gottschalk, Jaell, and others, and therefore the appearance of a woman who played like a man was considered wonderful. During the rehearsals with orchestra, while playing entirely from memory, Miss Topp's ability to pick up her place in the concerto in spite of the numerous pauses and repetitions was commented on by the members of the orchestra as something marvelous. Then came Anna Mehlig, "with wrists of iron and fingers of velvet," but who used her notes when playing with orchestra; and Marie Krebs, and later the divine Essipoff, whose versatility was remarkable, but whose genius and artistic finish were far above the appreciation of the average audiences, who had not at that time received the critical culture that later years have given them. Now we have Carreño and Bloomfield-Zeisler disputing honors with Rosenthal and Paderewski.

It seems as if the present age were making more and

Valse in D-flat.

A great deal of the charm of this composition lies in the sudden contrasts between staccato and legato which it contains. Jadassohn has taken considerable pains to indicate just how he desires each passage to be played, and his phrasing must be carefully followed.

S. JADASSOHN. Op. 25. Nº 3.

Animato. M.M. $\text{♩} = 92$

P amabile ed espressivo.

sempre ♩ .

cre - scen - do. più cresc. f con

abandonò. delicatamente. p lusingando.

(a)

(b)

- a) This passage is quite similar to one in Weber's "Invitation to the Dance." It must be played with a light, very legato touch.
- b) This bar, with its peculiar fingering (the crossing of the fourth finger over the fifth) must be just as legato as the rest of the passages. Practice it separately.

2

espress.

cresc. *f* *p* *molto rit.*

a tempo. *p*

molto espress. *cresc.*

f più cresc. *ff* *cresc.*

c.

d.

First system of the musical score. The treble clef staff features a melodic line with a long slur and a dashed line indicating a finger change (8). The bass clef staff has a series of chords. A forte (*f*) dynamic marking is present. The system concludes with a *Fine.* marking.

Second system of the musical score. The treble clef staff begins with a piano (*p*) dynamic marking and a *scherzando.* tempo instruction. The melody includes various ornaments and fingerings (1, 5, 4, 2). The bass clef staff continues with chordal accompaniment.

Third system of the musical score. The treble clef staff features a melodic line with ornaments and fingerings (1, 2, 1, 2, 3, 5, 2). The bass clef staff has chordal accompaniment. A *f* *gioioso.* marking is present.

Fourth system of the musical score, labeled (e) in the margin. The treble clef staff has a melodic line with ornaments and fingerings (4, 2, 1, 5, 3, 1). The bass clef staff has chordal accompaniment.

Fifth system of the musical score. The treble clef staff includes a first ending bracket labeled 1. and a second ending bracket labeled (f) *riten.* with a *D.C.* (Da Capo) instruction. The bass clef staff has chordal accompaniment. A piano (*p*) dynamic marking is present.

Small musical notation labeled e) showing a triplet of eighth notes in the treble clef.

Small musical notation labeled f) showing a triplet of eighth notes in the treble clef.

Petit Scherzando.

H. ENGELMANN. Op. 218. N^o 2.

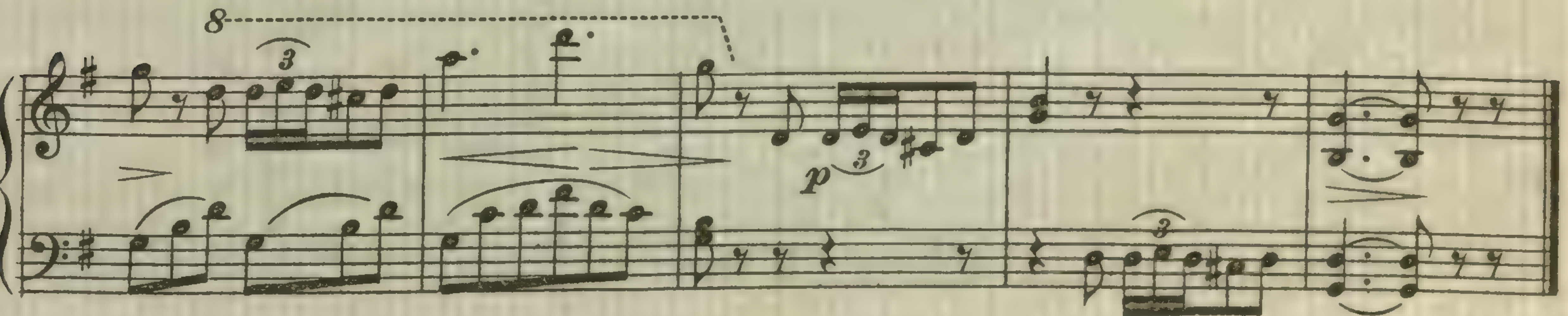
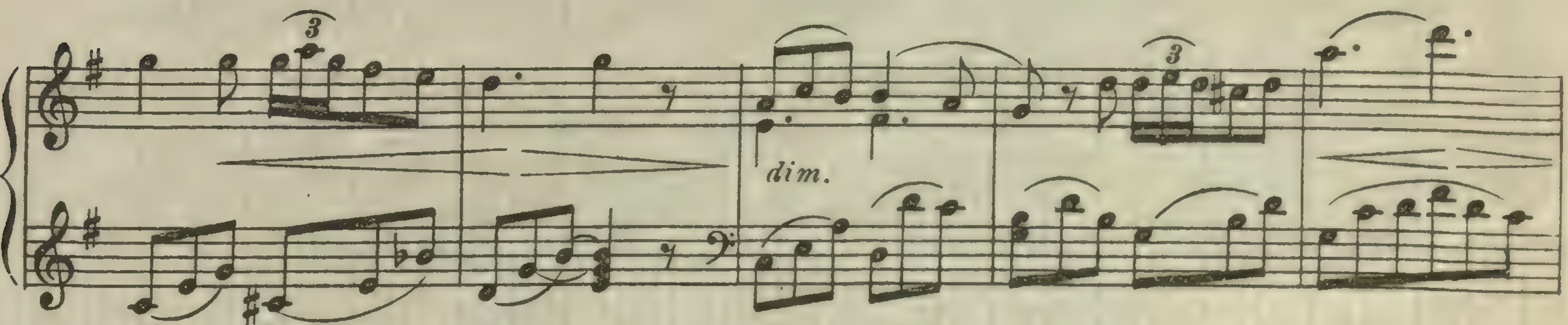
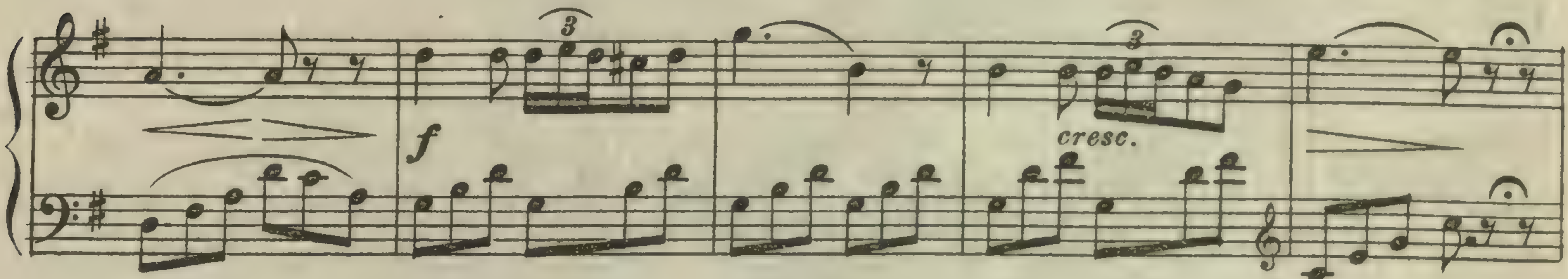
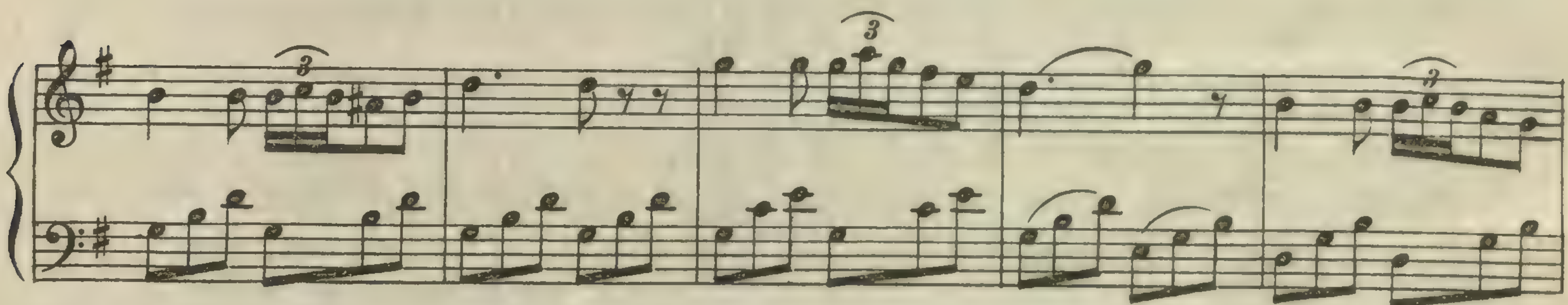
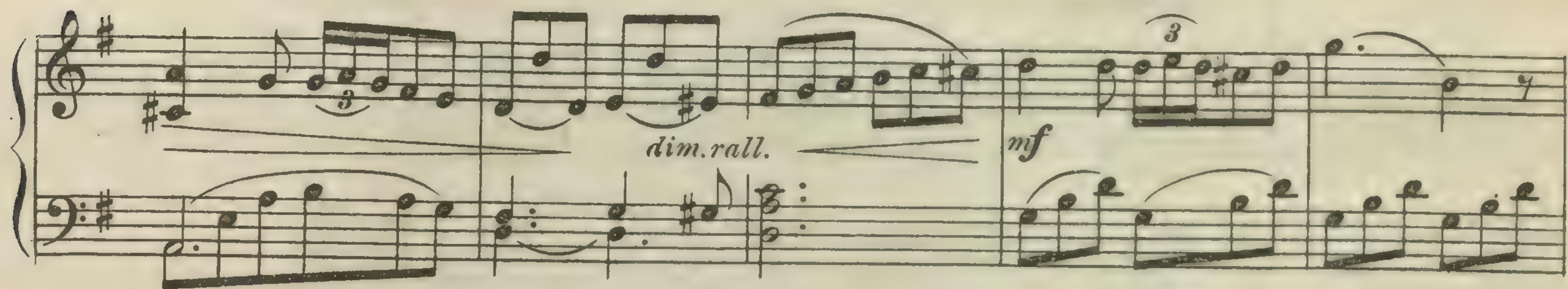
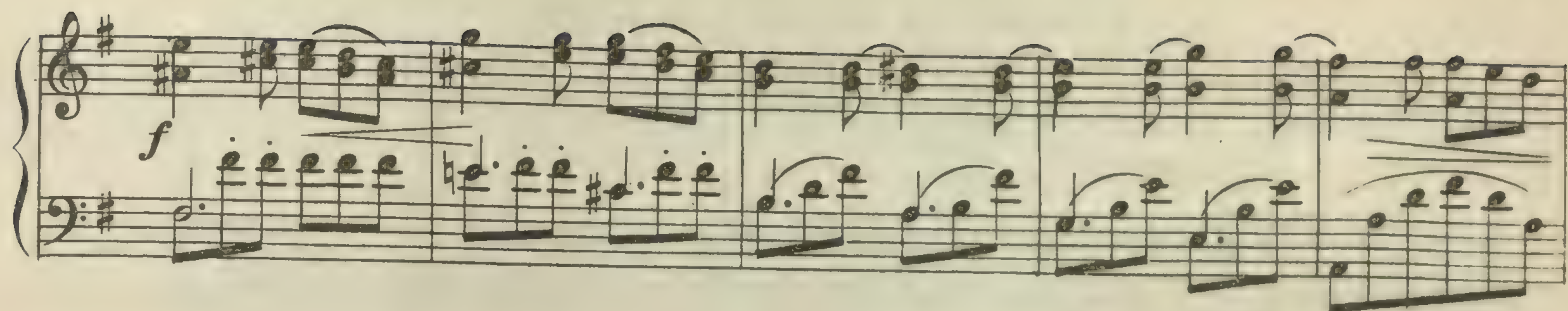
Tempo di Allegro.

mf scherzando.

dim. p a tempo.

mf *poco a poco cresc.*





6
Nº 2153

Hungarian Dance.

Nº 3.

J. BRAHMS.

Allegretto.

grazioso

p

1. 2.

p *sotto voce*

grazioso

1. 2.

First system of musical notation, piano part. The system consists of two staves, both in bass clef. The key signature has one flat (B-flat). The music features a series of chords and eighth notes. The instruction *sotto voce* is written above the first staff.

Second system of musical notation, piano part. The system consists of two staves, both in bass clef. The key signature has one flat. The music continues with chords and eighth notes. The instruction *p* (piano) is written above the second staff.

Third system of musical notation, piano part. The system consists of two staves, both in bass clef. The key signature has one flat. The music continues with chords and eighth notes. The instruction *cresc.* (crescendo) is written above the second staff.

Fourth system of musical notation, piano part. The system consists of two staves, both in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and eighth notes. The instruction *ff vivace* (fortissimo, vivace) is written above the first staff. There are fingerings 8 and 6 indicated above the staves.

Fifth system of musical notation, piano part. The system consists of two staves, both in bass clef. The key signature has two sharps. The music continues with chords and eighth notes. The instruction *sf* (sforzando) is written above the first staff. There are fingerings 8 and 6 indicated above the staves.

First system of musical notation, measures 1-4. The treble staff begins with a piano (*p*) dynamic. The bass staff features a continuous eighth-note accompaniment. A *sed.* (sordina) marking is present in the first measure of the bass staff.

Second system of musical notation, measures 5-8. The treble staff includes dynamics *sf* (sforzando) in measure 6, *più p* (più piano) in measure 7, and *poco* (poco) in measure 8. The bass staff continues with the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The treble staff has a *a* (accrescendo) marking in measure 10 and a *poco* (poco) marking in measure 12. The bass staff continues with the eighth-note accompaniment.

Tempo I.

Fourth system of musical notation, measures 13-16. The treble staff begins with a piano (*p*) and *grazioso* marking. The tempo is marked *Tempo I.* The bass staff continues with the eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The treble staff continues with the *p* dynamic. The bass staff continues with the eighth-note accompaniment, ending with a *p* dynamic in the final measure.

Valse lente.

Edited by T. von Westernhagen.

Eduard Schütt.

Poco moto. (♩ = 116.)

The musical score is written for piano in 3/4 time, key of B-flat major. It begins with the tempo marking 'Poco moto. (♩ = 116.)'. The score is divided into five systems, each with a treble and bass staff. The first system starts with a mezzo-piano (mp) dynamic and includes the marking 'espr.' (espressivo). The second system includes 'accel.' (accelerando) and 'cresc.' (crescendo) markings. The third system includes 'poco rit.' (poco ritardando) and 'a tempo' markings. The fourth system includes 'poco a poco in tempo' and 'poco rit.' markings. The fifth system includes 'poco rit.' and 'a tempo' markings. The score concludes with a final cadence. The key signature has two flats (B-flat and E-flat). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from mezzo-piano (mp) to crescendo (cresc.) and decrescendo (poco rit.).

First system of musical notation, featuring a treble and bass staff in a key with three flats. The music includes various fingerings and slurs.

Second system of musical notation, continuing the piece. It includes a *espr.* (espressivo) marking in the bass staff.

Third system of musical notation, featuring a *mf* (mezzo-forte) marking in the bass staff and an *accel.* (accelerando) marking in the treble staff.

Fourth system of musical notation, featuring a *dim. e rit.* (diminuendo e ritardando) marking in the bass staff.

Tempo I.

Fifth system of musical notation, starting the *Tempo I.* section. It features a new melodic line in the treble staff and a supporting bass line.

accel. *poco rit.* *espr.*

a tempo *cresc.*

poco rit. *a tempo* *mf*

p

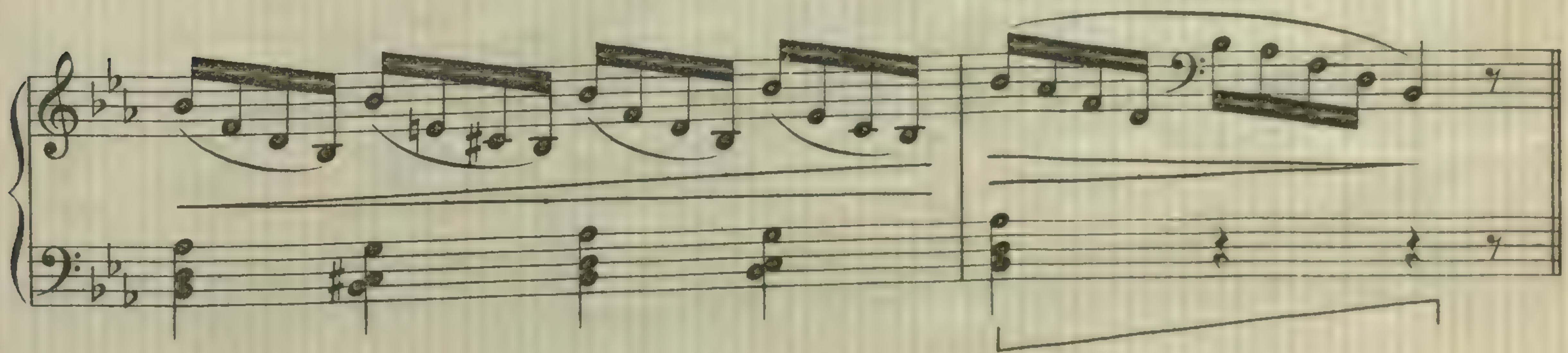
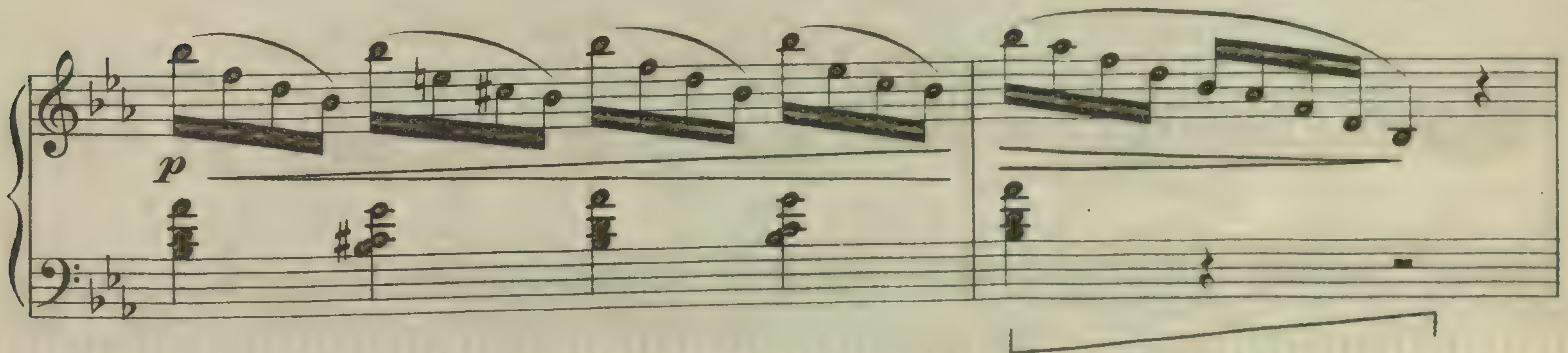
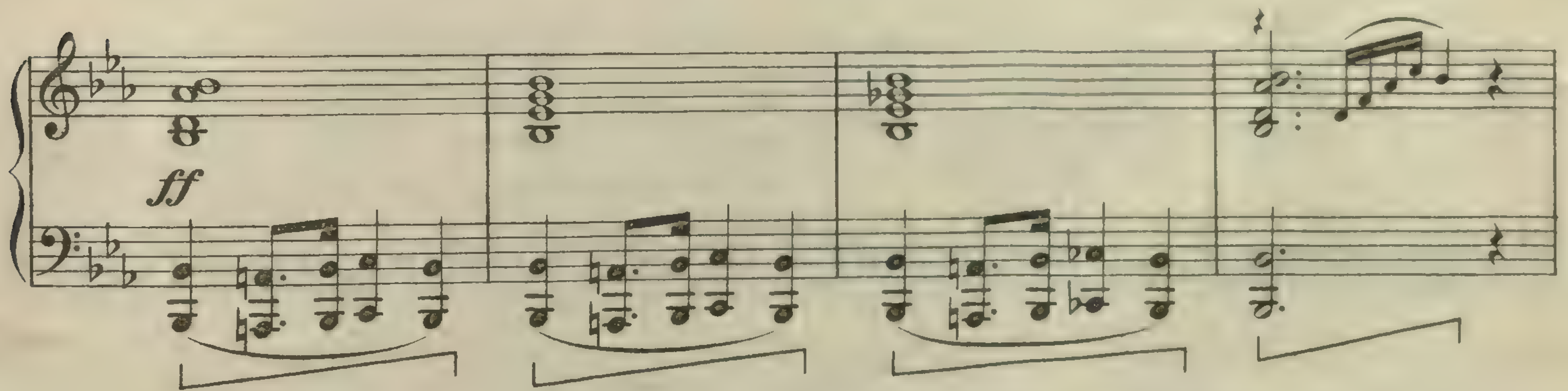
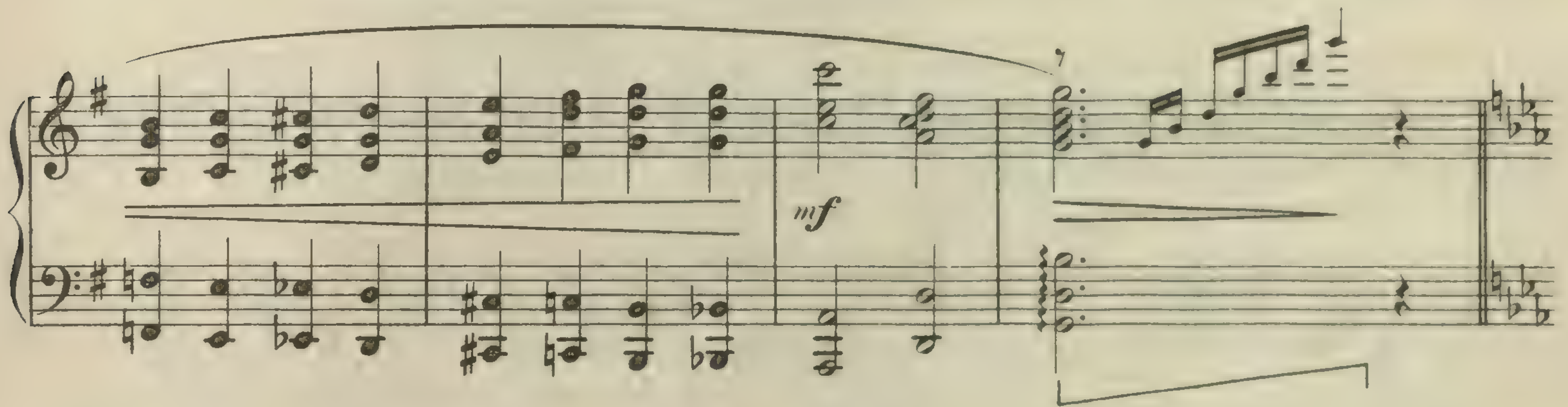
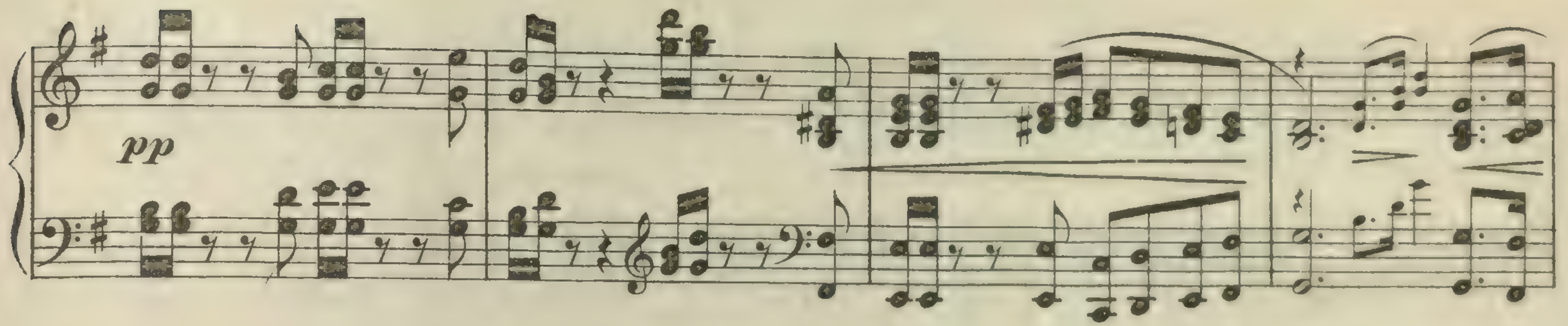
lento *espr.*

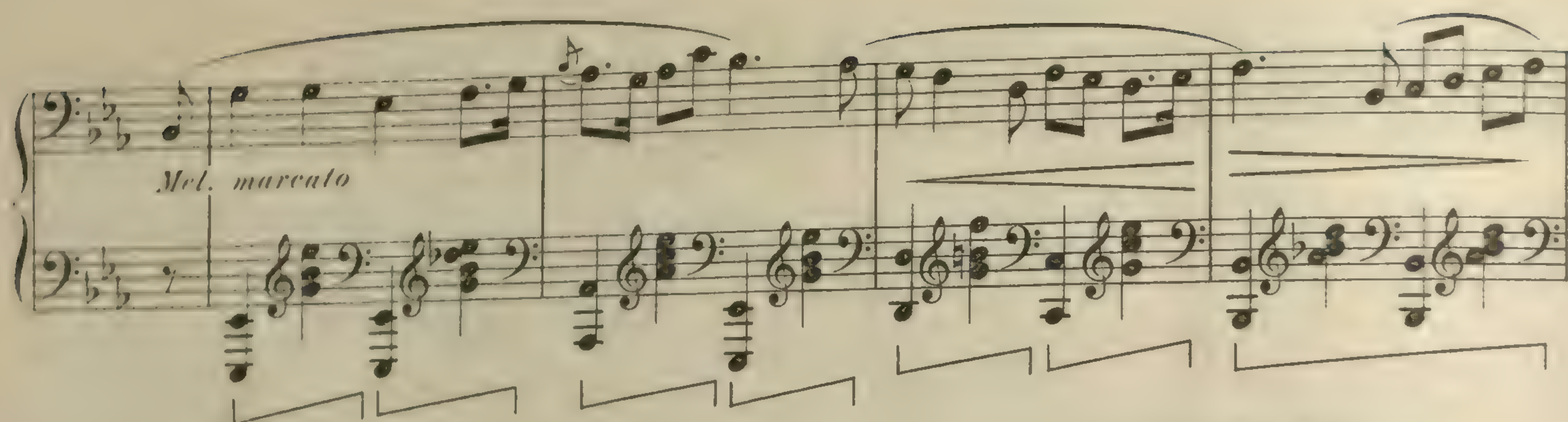
My Old Kentucky Home.

(Stephen C. Foster.)

R. Goerdeler.

p *mf* *p* *pp* *pp*





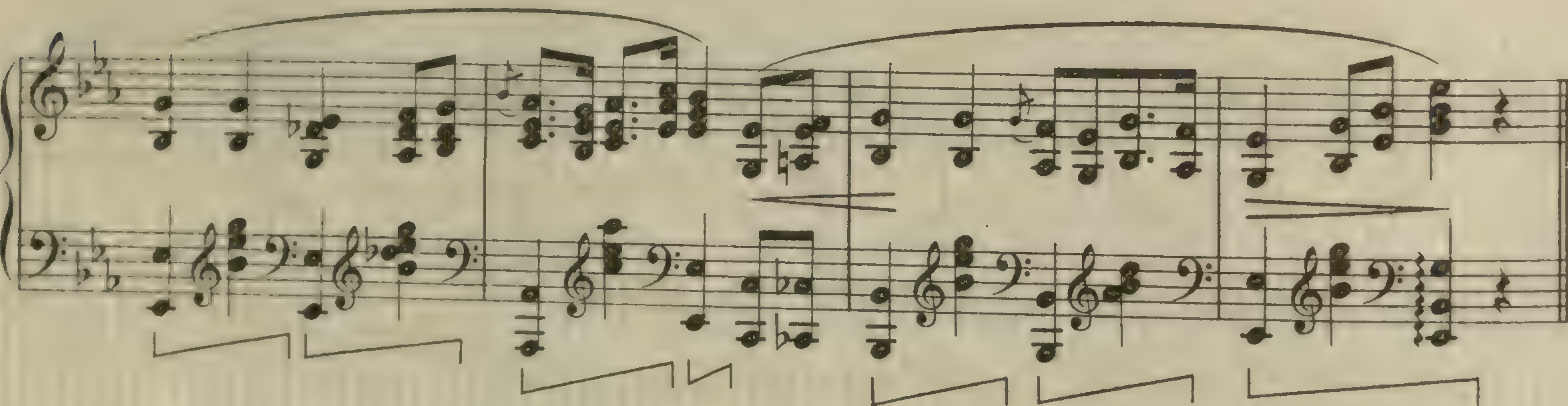
First system of musical notation. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with a slur over the first four measures and a fermata over the fifth measure. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes. The tempo/mood marking *Mel. marcato* is written above the first measure of the upper staff.



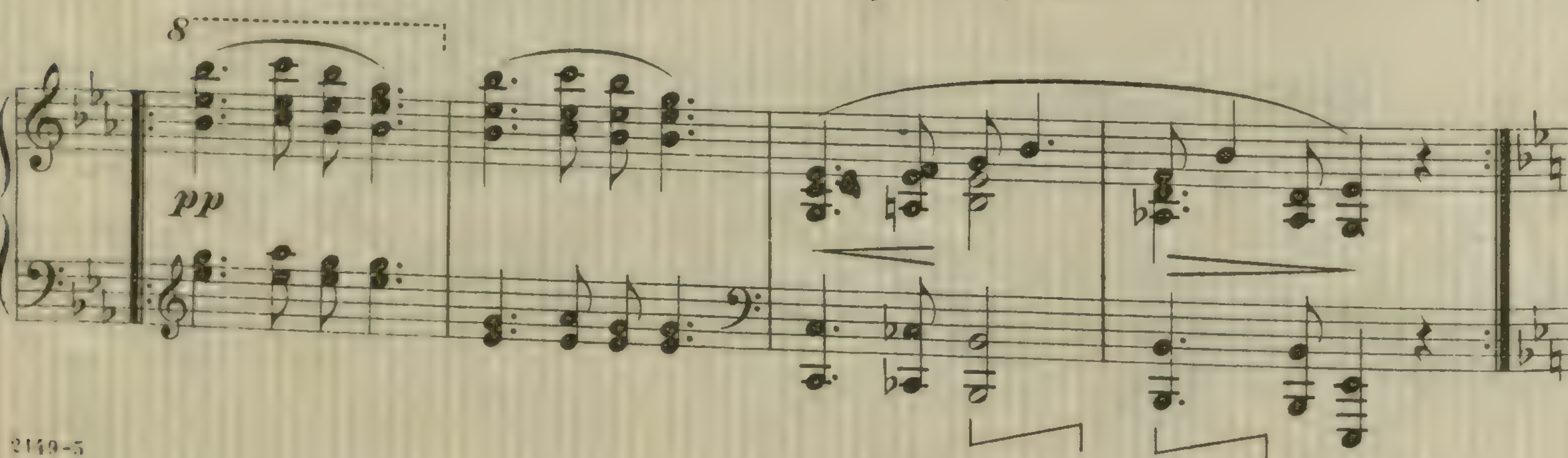
Second system of musical notation, continuing the melodic and harmonic lines from the first system. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the harmonic accompaniment.



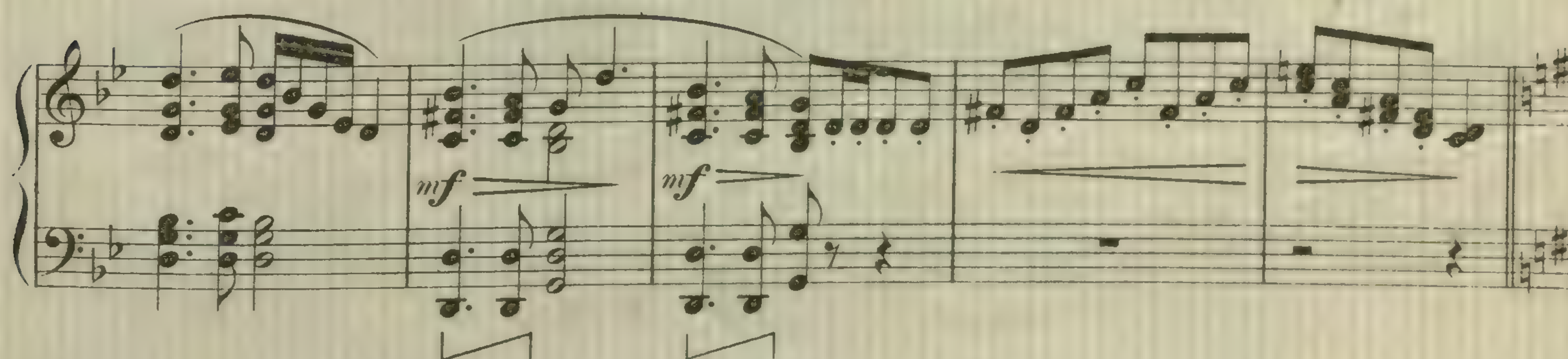
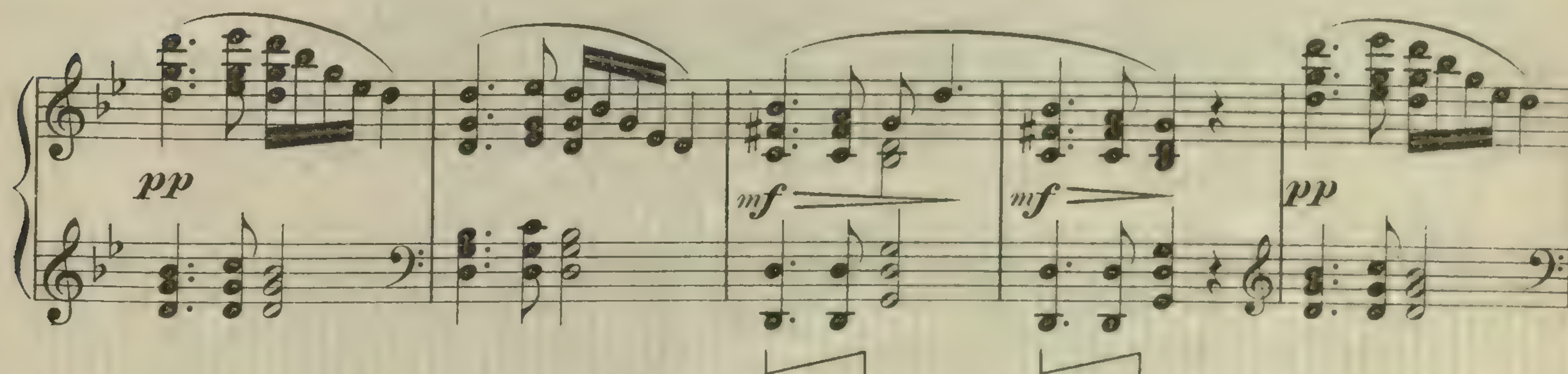
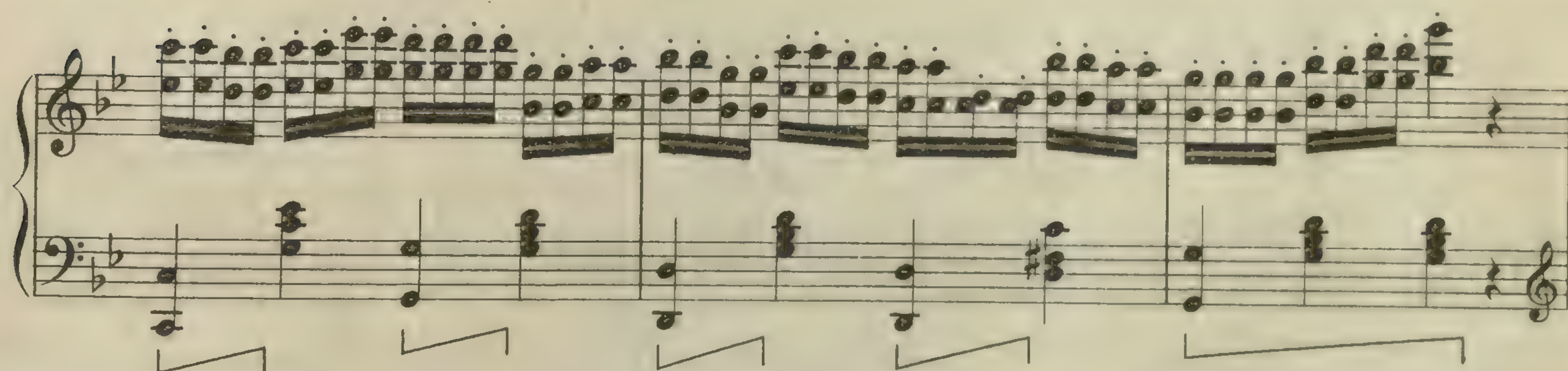
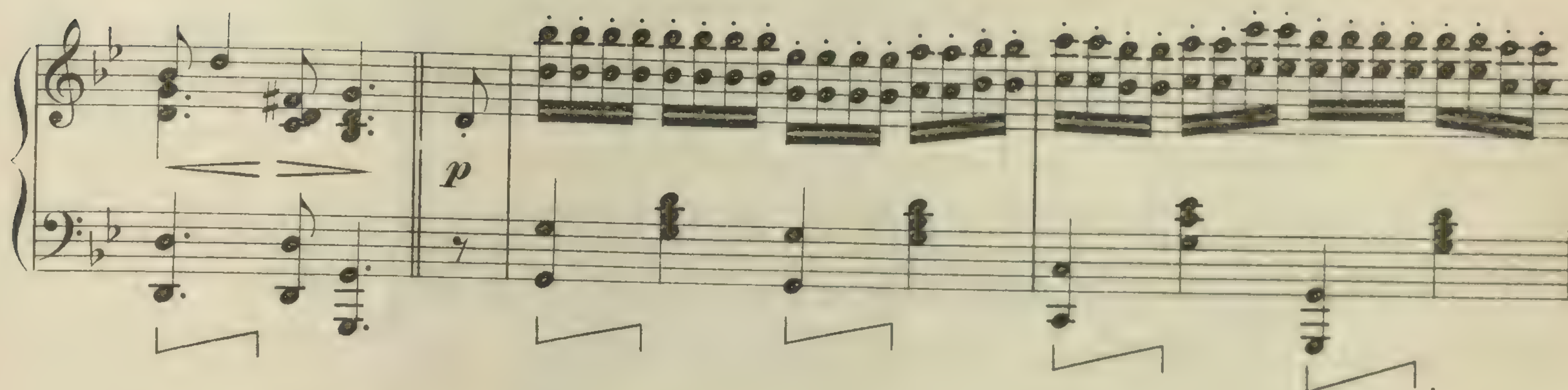
Third system of musical notation. The upper staff changes to a treble clef and continues the melodic line. The lower staff continues the harmonic accompaniment.



Fourth system of musical notation. The upper staff continues the melodic line in treble clef. The lower staff continues the harmonic accompaniment.



Fifth system of musical notation. The upper staff begins with a dynamic marking of *pp* (pianissimo) and a slur over the first four measures. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.



Tempo di Marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of eighth and sixteenth notes, marked with a *mf* dynamic. The lower staff is in bass clef with the same key signature and contains a bass line of eighth and sixteenth notes. A *p* dynamic marking appears in the middle of the system.

The second system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the bass line. A *p* dynamic marking is present at the end of the system.

The third system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the bass line. A *p* dynamic marking is present at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes, marked with a *mf* dynamic. The lower staff continues the bass line. A *f* dynamic marking appears in the middle of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes, marked with a *ff* dynamic. The lower staff continues the bass line. A *mf* dynamic marking appears in the middle of the system. The system concludes with a double bar line.

greater demands on pianists, especially women. Young people do not study with the desire to give pleasure to their family and friends, but with the aim of becoming possible Rosenthals and Carreños. How many appreciate the time and technical labor necessary to make a virtuoso! Ask a German conservatory student what he or she has studied the last three or four years. The list is appalling. Technical studies of Plaidy, Knorr, Schmitt, and Tausig; Czerny's Velocity Studies, 40 exercises; Czerny's Fingerfertigkeit, 50 exercises, of which the late lamented Wenzel, of the Leipsic Conservatorium, used to say, "If you could play these 50 studies as they ought to be played you might take a concert tour." Other studies by Czerny; Cramer's études, 84 exercises; Clementi's "Gradus ad Parnassum," which is something like trying to make every possible combination of the different letters of the alphabet; Bach's 48 preludes and fugues, as well as his two- and three-part inventions; English and French suites; the 27 études of Chopin; the 24 of Henselt; the 12 of Liszt; the sonatas of Haydn, Mozart, and Beethoven; works of Handel, Weber, Schubert, Schumann, and the later composers; from two to a dozen concertos; besides other concerted music to read at sight and harmony exercises. To the American who, when he does aim at the heights of Parnassus, wants to reach there at a single bound, the list is truly appalling. How much patience and nerve required for this task! Where the time to devote to it? The American social life certainly does not leave sufficient time for such a task, any more than American air can bestow on every one the divine fire of genius, which alone has the power to give the nerve to conquer apparently insurmountable difficulties.

The spirit of the age being progressive, it is certain that greater exertions will be required to reach the gradually rising standard of piano playing, or that easier methods will be devised and logical short-cuts discovered to scale the heights of Parnassus. This is the hour to ask one's self if all these innumerable exercises be necessary. It has been often proved that long uninterrupted practice of technical exercises will weaken the muscles and draw them out of shape; that musical feeling is lost by too frequent repetitions of the same passage with a view to mechanical perfection only; and that incessant practice will shatter the nerves of all except those with a cast-iron constitution. Are all these exercises necessary? Must all, amateurs as well as artists, travel the same rocky road?

Can we not get a maximum of benefit with a minimum of practice? Let us see how this might be accomplished. Take the "Technical Studies of Louis Plaidy." This book consists of a number of sections devoted to different exercises, as follows: Five-finger exercises; moving figures; scales; arpeggios; chromatics; double notes (thirds, fourths, and sixths); scales in double notes; octaves and trills. These may be called the elements of piano playing; the exercises of Czerny, Cramer, and others are but the amplifications of these exercises. We want to prove the amplifications unnecessary; they take time that could be utilized to greater advantage. Let us advise the following method of study:

The five-finger exercises have for their special object finger-control. The principle of the 80 or 90 exercises in this section is contained in about a dozen of them. Select this dozen and practice two every day in the week; take them with each hand separately, and practice from a very slow rate of speed up to the highest possible, aiming to do them perfectly and without effort. The use of the metronome in practicing determines the limits of the one's possibilities—the first fault or hesitation is the limit.

The principle of the section of moving figures is contained in about half a dozen. Select six of the simplest, and practice one each day with different fingerings.

The next section is devoted to scales in the different keys. The very best way to attain fluency in scale-playing is to practice the scales with one hand, in one octave only, all the repetitions in one direction in several tempos, before playing them in the opposite direction. They might be practiced in this way, one key each day, for a year. This method would not only lead more surely and quickly to evenness, precision, velocity, and lightness, but it would also have the merit of making the

fingers do the scales without conscious thought; that is, the right keys and the right fingers would instantly follow the stroke of the tonic or keynote.

The second year the scales could be done in two octaves, in the same manner. One has but to practice the scales in this way to see how perfectly absurd is the old method of compelling beginners to play scales with both hands together up and down, three or four octaves, when they know neither the notes nor the fingering, and the fingering so different for each hand. We think with pity of the poor victims of the horrors of the Inquisition, but who can describe the mental tortures of the unfortunate pupil who has to learn the scales by the old method—"new sharps, new flats, new fingering, put the thumb under, put the finger over," all jumbled together in inextricable confusion in the mind. No wonder that pupils shirk the scales if possible.

The scales studied in one octave first will not seem like 12 different scales, but their likeness will be apparent, as they cannot be when the student's mind is diverted by the difficulties of fingering the two hands together. After the hands have got to playing the scales with unconscious facility, it will be very easy to practice them together.

By taking a few specimen exercises from each section, and practicing in the above manner, the pupil will be surprised to find how little time he really devotes to each of the "elements of piano playing," what a high degree of perfection he acquires, and how easy it is to learn other exercises in the same section when he has got a few up to the mark. By concentrating the time and attention on a few characteristic finger-exercises, a maximum of benefit is gained from a minimum of practice, and the remainder of the time may be devoted to pieces. If a new figure or a difficult passage appear in a piece, it must be practiced as a finger-exercise; the time spent on such will accomplish much more real good than the same time given to the antiquated figures of Czerny or Cramer.

The fact is, there is too much superficial exercise work done, which is after all a waste of time and energy, and too little of the work done which tells; that is, work that is perfect in all its details and which alone is progress, though it may be slow, comparatively speaking. A few finger-exercises each day which embody the principal elements of piano playing, practiced carefully, will be a step forward and upward each day; and the exercises of Czerny and Cramer may be abandoned altogether and extra time given to real music. Doubtless some of the ancients will be shocked at this sentiment, but it will be glad tidings of great joy to many students of the Divine Art.

Briefly summed up it is, that a few technical studies practiced with a definite aim, and with a visible progress toward that aim, will accomplish far more than a slow plodding through the vast mass of exercises formerly considered indispensable.

KOMIKAL KADENZA.

Ambitious Musician.—I have fame at last within my grasp.—How so?—You know Mendelssohn's Wedding March?—Well, what of it?—I am going to write a divorce march.

Scobjell.—I do n't know what to do with my boy. He has St. Vitus' dance. His contortions are frightful.

Yaggers.—Make a great pianist of him, and it will pass for eccentricity.

Young Lady.—You are a wonderful master of the piano, I hear.

Prof. von Spieler (hired for the occasion).—I blay aggompaniments zometimes.

Young Lady.—Accompaniments to singing?

Prof. von S.—Aggompaniments to gonversations.

Willie Yaleford.—I think the musical taste of this country is improving, do n't you, uncle?

Uncle Coldfax.—There ain't a doubt of it. I saw in the paper coming down that several college glee clubs have had to walk home lately.

Hostess (at evening party).—How dull everybody seems. I think I had better ask Miss Poundaway to play something.

Host.—O Matilda! She's such an execrable performer, you know.

Hostess.—What difference does that make? It will start the conversation all the same.

A sailor who had been to a church service, where he heard some fine music, was afterward descanting upon an anthem which had given him great pleasure. A listening shipmate finally asked: "I say, Bill, what's a hanthem?"

"What!" exclaimed Bill, "Do you mean to say you do n't know what a hanthem is?"

"Not me."

"Well then, I'll tell yer. If I was to tell yer: 'Ere Bill, give me that 'andspike,' that would n't be a hanthem. But if I was to say: 'Bill, Bill, Bill, give, give, give, give me, give me that, Bill, give me, give me that 'and, give me that 'andspike, spike, spike, spike. Ahmen, ahmen, Bill, give me that 'andspike, spike, ahmen!' why, that would be a hanthem."

"Does Morrison know anything about music?"

"He knows that the correct pronunciation is 'Vog-ner.'"

He.—I envy that man who sang the tenor solo.

She.—Why, I thought he had a very poor voice.

He.—So did I. But just think of his nerve!

"It strikes me that he has a good deal of assurance to call himself a boy pianist. He must be all of twenty-five."

"Guess he is; but he plays like a boy of nine."

"I have a wonderful ear," said a conceited musician in the course of conversation.

"So has a jackass," remarked a bystander.

In a church in the Highlands hymn-books were being introduced for the first time. The minister was old and deaf. It was the last Sunday of the month and the precentor rose as usual to read the notices, and among others, he announced: "Those in the congregation who have babies will please bring them next Sunday to be baptized."

The old parson, hearing indistinctly and believing that the intimation applied to the hymn books, supplemented it by saying: "And those who have not any will be supplied with them in the vestry—little ones 1d., big ones 2d., and those with the stiff, red backs 6d. each."

A little six-year-old girl, on the conclusion of a song by a celebrated tenor, asked: "Papa, did that man make all that noise on purpose?"

A Dutch paper prints the following advertisement: "Adolphus—return to your Matilda. The piano has been sold."

"Thompson says he would like to be buried with a brass band."

"So? I know the band, too, that I would like to see buried with him."

PRIZE ESSAY COMPETITION.

WE will distribute \$90 in prizes for contributions to this journal. There will be no restriction as to subject, except that essays be in line with the character of the journal. We do not desire historical or biographical matter. The prizes will be as follows:

First prize,	\$30
Second prize,	25
Third prize,	20
Fourth prize,	15

Competition will close May 1st. The essays will appear in June issue.

The judges will be the corps of editors of THE ETUDE.

The length of an essay should not exceed 1500 words. A column of THE ETUDE contains 675 words. The competition is open to all.

RECITALS, PRO AND CON.

BY ROBERT BRAINE.

SHALL we give recitals? If so, how frequently, and at what stage of advancement shall pupils be allowed to appear on the recital platform? There is hardly a subject in musical pedagogics which opens up a larger field for discussion than this same subject of recitals. There is a perfect avalanche of arguments on both sides.

In order to treat our discussion systematically, we shall have to discuss it first from a business standpoint and then from an artistic standpoint, in which the real advancement of the pupil is considered.

First, to consider it from a business standpoint: Does it pay the teacher to give recitals, and does it gain him more pupils than he could procure by an equal expenditure of time and energy in some other way? The majority of teachers will no doubt hold that it does. Pupils, and especially the pupils' parents, have a great desire for a public performance, and will always flock to the teacher who makes it possible for them. Other things being equal, the teacher that gives recitals will always be the busiest, and his class will be much the larger. I have often seen instances where grossly ignorant and incompetent teachers were enabled to build up large classes simply because they gave recitals.

It is a melancholy fact that there are hundreds of thousands of parents in this broad land who have their children taught music simply because they think it is the fashionable thing to do, and not from any desire to make thorough musicians of them. This is the class of parents who send their daughters to a teacher of china-painting to take ten or a dozen lessons. As soon as Susie or Jennie has mastered the art of painting a bright red stork standing on one leg, on a blue tea-saucer, her mamma is perfectly delighted and considers her daughter a *Rosa Bonheur*, and as soon as she learns to play two or three drawing-room pieces for the piano her mother thinks her musical education is completed.

The recital idea completely captivates this class of parents. Their one ambition is to see their children playing solos in recitals, church sociable programmes, etc. If the children are not given this opportunity they will think they are wasting their money, and speedily hunt up a "recital" teacher.

That recitals "pay," is proved by the fact that in all conservatories, musical colleges, and academies recitals are given at stated intervals, and are one of the principal features of the work. This is one of the main attractions of the larger music schools.

An eminent private teacher in one of the large Western cities where a large musical college had been established a year or so before once said to me: "I have been steadily losing my pupils ever since that college started, and my business has already decreased a third. It is the recitals that are doing it. The college has its students' recitals and orchestra recitals and historical recitals, and recitals of every conceivable kind, and these are taking my pupils. Their parents are proud to hear them play at 'The College of Music,' and the pupils themselves like to go to all the recitals because they become interested in and acquainted with their fellow-pupils in the same institution, and the social element is thus brought in."

"Why don't you give recitals as well as the College?" I asked him.

"I think I shall have to do so," said he, "although I have always fought the recital idea as being a pure waste of the pupils' time, unless very far advanced in music." The teacher, as he afterward told me, threw away his scruples and commenced giving recitals, with the result that the last time I saw him his class was back to its old proportions.

Giving recitals is about the only really legitimate way of advertising a teacher has. Teachers of the better class, as is the case with lawyers and physicians in good standing, frown upon a very lavish display of printers' ink in the case of a teacher bringing his business to the attention of the public. Many teachers also shrink from a personal visit to the home of a pupil to try and induce him to take lessons. To teachers who do not care either to advertise or to drum up pupils by visiting them personally,

the recital offers the best means of obtaining pupils. Every successful recital invariably means several new pupils for the teacher giving it. If the pupils really play well and the music is well chosen and pleasing, it is the very best possible proof to the recital audiences that the teacher understands his business and that they will get the worth of their money if they employ the teacher. The local papers will probably mention the recital and give a list of the pupils participating. This will greatly please the parents. The papers will also be likely to give the successful teacher a neat compliment on the excellence of his pupils' playing. This will be worth pages of paid advertising matter to the teacher, given as it is in connection with the successful playing of his pupils.

There is another feature about recital giving which makes it of great efficiency in building up a class, and that is the social element. Every teacher has in his class certain pupils of superior social position. The position of these pupils on his recital programmes will be of great assistance to him in building up his class. Human nature is naturally vain, and all parents wish to see their children in good company, and are proud to see them taking part in the same programme as children belonging to parents of high social position. One such pupil often brings a teacher a dozen more.

As to the frequency with which recitals should be given, the best rule is to give one as often as a really good programme can be worked up. A large musical college with a host of teachers and pupils can give one every week, but very few private teachers can work one up even once a month. A monthly recital means a very large class and a very advanced grade of pupils. The average teacher finds that if he gives three recitals during the school year his hands are full. Many teachers give but two recitals, one at the opening and one at the closing of the year, while others are satisfied with but one—at the close of the year's work. The great point, however, is to give at least one recital during the year, so as to let the public know you are alive, musically. Many good teachers contend that recitals cannot be given too frequently, provided the work is maintained at a high standard. Better give one good recital in the year than a dozen poor ones. Rushing a lot of green, unripe pupils on the recital platform will ruin the business of any teacher. A bootmaker might as well exhibit a lot of wretchedly made boots as specimens of his handiwork. Take the utmost pains in preparing pupils for your recitals, for the playing of every fine pupil is worth a column in a newspaper.

As there are always people to be found who are ready to take the negative of even the most self-evident proposition, so there are teachers who are ready to deny even the business value of recitals. I know one successful teacher who has never given a recital and who declares he never will give one. His theory is that recitals do a teacher more harm than good. He reasons in something like the following manner: "A teacher who does nothing but work up recitals from one week's end to another cannot make musicians of his scholars. All he does is to teach them a few very hard solos, two grades too difficult for them, for them to play at his recitals. Parents soon 'get on' to this state of affairs. They find that their children are not learning to be musicians, that they cannot read the simplest thing at sight, that they are not taught even the simplest outlines of theory, and that they are simply being made an exhibition of, like the canaries in Germany who are taught to whistle tunes by having their cages hung over a grind-organ which plays the tune a million times until they learn it. Sensible parents drop the recital teacher and hunt up some good, sound teacher that knows his business and will make artists out of their boys and girls."

"Another way in which recitals injure the teacher is the jealousy which they engender among the pupils. Every teacher is sure to have in his class pupils who are almost evenly matched as regards talent, advancement, etc. Among these pupils there will always be a fierce rivalry as to who will carry off the honors at the recital. Every one wants the most 'taking' piece, and woe to the teacher if one or more of these pupils succeed better than the others. The ones who have comparatively failed will blame it all on their teacher, claiming

that he gave them a piece to play that has 'nothing in it,' and that he did not take the same pains coaching them that he did with the pupils carrying off the honors. He may think himself lucky if several of these jealous pupils do not quit taking lessons after every recital.

"Then take the pupils who do not play well enough to play in a recital. They have a 'left out in the cold' feeling which is very likely to result either in their losing interest altogether or else hunting up another teacher.

"Preparing for recitals takes an immense amount of the teacher's time and energy. If he would use this same time and energy in personal practice and become a great and greater artist as the years roll on, he will find that he will make more money and achieve more for his pupils than if he spent day and night coaching a lot of half-baked young musicians to inflict a lot of half-ripe piano playing on a long-suffering public."

To sum up the question, it may be truthfully said that the question of recital giving proving a benefit or an injury to the pupil depends largely on the teacher. In the hands of a judicious teacher who selects the compositions to be played with good judgment, and arranges for their practice so that the pupil still has time for his études, scales, and theory, the recital is no doubt a great benefit; but in the hands of a musical charlatan, whose only object is to cram his pupils with a lot of showy pieces, which when learned comprise their whole stock of musical knowledge, in order that they may "show off" in his recitals like the "subjects" on the stage during the performance of a traveling mesmerist, it is an unmitigated evil and a musical nuisance.

ONE TYPE.

I REFER to the imperturbably inaccurate variety of music pupil. Their touch is a hoppity-skippity, neither legato nor staccato, of which words they have never heard. They have probably been taught from an antiquated instruction book, by a teacher whose methods of teaching ought to be antiquated; but alas, they are not, for careless ways of teaching will be in vogue, I suppose, until the millenium dawns. If with the careless teaching there has been on the part of the pupil a constitutional disinclination to mental exertion, the case becomes acute. I have seen such. The iridea of a music-lesson is that it is a time to "play over" one selection from their book and "take" another, with very little interruption from the teacher. Corrections they resent as unwarranted interference with their personal liberty. You may have a disagreeable habit of asking abstruse questions, such as "Is a quarter note longer than an eighth or shorter?" of saying "try to hold one key until the next is struck," of asking them to play the notes as written, or, most odious of all, of requiring them to follow a given fingering. This they look upon as a foible of yours that it is best to pay very little attention to. After a term or two of lessons they will take a different view of it, it is to be hoped. It is difficult to avoid a feeling of personal antagonism toward this type of pupils, and one is tempted to indulge in "uproarious epithets," but this would be a waste of vital energy. Let us bring to the consideration of their case a cool head and a kindly interest, as a physician prescribing for his fevered patient.

A course of treatment consisting of homeopathic doses of correction, generously coated with encouragement, and administered with patience, persistency, and tact, is much to be recommended. Some faults—*symptoms*, I should say—must be ignored at first, to insure the correction of the more serious ones. Class exercises, affording the pupil the opportunity of comparing her own playing with that of others in the same grade, are an excellent medicine, often serving to "bring down the temperature" of an extravagant self-estimation; and a judicious use of the metronome is invaluable as a remedy for an irregular pulse.

To change the figure: after we have cleared away the dense thicket of bad habits we may come upon the good soil of fair mental and musical abilities in which to plant the seeds of beautiful musical thoughts. If so, we may well rejoice and consider ourselves amply repaid for all our efforts.

L. P. A.

Letters to Teachers.

BY W. S. B. MATHEWS.

1. In playing a chord marked staccato, what should be the movement of the hand on leaving the keys?
 2. When should the "toward board" movement of the hand be used, and when the upward movement from the wrist?

3. Aside from the bass ending on the keynote, how may one know that a piece is in a minor key?

4. What is the meaning of "bein sostenu?" I. L. M.

1. No rule can be given as to the movement of the hand in leaving a staccato chord. Sometimes it will be an upward movement of the whole arm, or the forearm at least. This is in the "up arm" touch. Sometimes the hand springs upward a little from the wrist, somewhat in the attitude in the diagram of "Bowman's stab touch" in "Touch and Technic." Sometimes the hand remains stationary, nearly, the staccato being effected by a finger pull, mainly with the two last joints. There is and can be no rule. The following is as near as I can come to a general principle: First, as to how much of the playing apparatus should actively engage in playing a staccato chord. It will depend upon the volume and emphasis required. If the staccato chord is light, the fingers will play it, or there may be a slight hand motion but no high spring. If more emphasis is wanted, the hand makes the touch moving at the wrist, and consequently rising also from the wrist a little at the close, since there is no time of contact with the key in a staccato. Or, if more force is wanted, the forearm; and if much, the entire arm. Now, in leaving the key from an arm touch, the arm rises, the hand falling passive from the wrist joint. In other words (and this a general rule which holds about as often as any), the sensation is of the arm rising, the hand meanwhile falling limp or nearly so. This I understand to be approximately the Delsarte of it. One thing may be stated safely, namely, that whenever the arm springs up after a staccato touch, the hand never remains rigid on the end of the arm, but always falls limp.

In order for the playing to appear graceful it is not so much a matter of rules as of principles and muscular conditions. In all playing where the wrist becomes the moving pivot, the rigidity necessitated for delivering a heavy impact upon the keys relaxes at the very moment of the attack. Authorities differ as to the propriety of the hand being allowed to spring upward from the key under any circumstances. I have allowed it because I believe it unobjectionable when the hand movement has been the active agent in the touch, and the tone is staccato. But a more graceful Delsartean movement is now coming more in fashion, in which the hand does not spring up, but the forearm, or whole arm, does. In the latter case, the arm element should not be perceptible in the tone in the fullness belonging to arm touches unless fullness is desired.

2. I do not think I quite know what you mean by "toward board" movement. If they are what is described in "Touch and Technic" as a "push" touch, I doubt whether they are used except where a very positive and perhaps hard quality of tone is required. In fact, the entire question as to the movement of the hands upon leaving the keys has very little importance. Even in a touch purposely made with the hand or arm and stiff fingers (for the sake of a hard and very brilliant and trumpet tone), it would work equally well to spring off toward the player or away from him, the only element essential being the hard set of the hand and the elasticity of the blow, the arm in this case furnishing the elasticity, since the fingers and hand are set stiff. Hence I am unable to give any direction on this point. If you will refer me to some instruction book in which this term occurs I will try and see whether I can understand it. I will add, moreover, that it is one of the painful and undesirable consequences of an effort of several writers to be clear and definite in writing about touch (myself among the number) that the ordinary teacher seeks a definiteness of rule which artists do not feel. A great deal of this modification of motions is done instinctively in the effort to intensify expression. And all the modifications are, nevertheless, only modifications of a few elementary types. I believe that the player who knows

the four characteristic types of the two finger exercise has all the typical touches there are. All others are combinations.

3. The minor mode is to be recognized by the harmonies. When the majority of the chords are minor, the piece is in some kind of minor mode. A piece beginning in the key of A minor necessarily begins with some chord of the key of A minor, and very soon defines itself by the principal chords of the key. If one knows nothing of harmony (which ought to be an impossible supposition for any advancing pupil), one ought to be able to distinguish major from minor by the sound. Teach every pupil the elementary chords and the dominant sevenths.

4. "Bein sostenu" is French for ben sostenuto, "well sustained." Hold the chord its full value.

"Would you please state how you would play a phrase of two tones, a quarter note on C and half note on B, connected with a slur in 3-4 measure, beginning on the first count. Should the B be staccato, and which tone ought to have the main accent?"

In a case of this kind the C has the measure accent, because it stands on the strong pulse; the B is played legato and held its full time, unless it has to be repeated for the next tone. In the latter case it would be shortened slightly. In general every note more than one full pause long, no matter what its position, is to be held its full value, unless the key is needed for repeating, in which case you have to shorten the first tone a little. In all cases of doubt observe the following rules:

(a) Measure considerations take precedence over all others. Measure accent is always to be observed, except in a case where the tone which should be accented is tied over, and in that case the accent is anticipated on the syncopated tone.

(b) A slur never requires shortening of the second tone under it. I give this upon Dr. Mason's authority. The second tone is shortened in case the short motive is repeated over and over again, not because the slur requires it, but because the repetition of the same short figure over and over is always in the nature of an emphasis, and it is desirable to bring out the repetition.

In the case mentioned above, C quarter slurred to B half note, measure 3-4, the half note will be taken rather forcibly in order to make it sound out its full length. Hence, practically both tones will have almost an accent each. The legato is to be very close.

"What studies would you suggest for a stiff-handed person who has made a good beginning with easy studies by Gurlitt, and who plays pieces of the second and third grades? Do you consider Heller, opus 45, too advanced musically for such a one?" A. S.

I should say better go on with the "Standard Grades," and take with that my "Book I of Phrasing," which consists mainly of Heller's pieces rather easier than the opus 45. The latter is about a grade further on. Moreover, you will need to dose the pupil with technics a good deal. I think the two-finger exercises in double sixths admirable for stiff hands, provided you take care to maintain proper flexibility. Also stretching exercises in which the fingers are widely separated. Some of the two-finger exercises do this well, such as the "Combination Exercise" in "Mason's Technics," in which two fingers starting from a major second (broken) widen the interval to a perfect fourth by successive steps. I take it for granted that the stiffness you mention is of the hand and between the fingers.

"How should one hold their arms in playing scales? Should the elbows be inclined outward?"

"How long would it take a young lady who has finished Köhler's 'Practical Method,' Vol. X, W. S. B. Mathews' 'Standard Grades,' Vol. IX, and to whom music is natural, to graduate from Boston Conservatory? She is a good reader and understands well what she has been over. Will you please give me some idea as I am very anxious to go to Boston to study." MRS. F. W. II.

Let the arms hang naturally at the side, free, not cramped. In ascending scales turn the wrist (R. II.) outward a little.

It is impossible to give a satisfactory answer to this question because so much depends upon how well you have done the work, and upon how much you know

about musical interpretation and fine playing. One can play exercises quite a good deal and still be quite far from any proper graduation. Supposing you to play well what you have studied, I should say that probably you could graduate from any good conservatory in from one to two years, according to the standard of the school.

In order to give some idea of your musical ability it would be much more to the point to mention a selection of pieces of diverse styles, including some from Bach, Beethoven, Chopin, Schumann, and Liszt, which you can play by heart and in a manner affording pleasure to those who hear. You cannot retain pieces of this kind in memory without having most of the qualities upon which playing depends; and you cannot play them to the pleasure of musical people without having a certain minimum of technic. Studies alone do not certify to these qualities so well.

MARCHESI'S OPINION OF AMERICAN VOICES.

"THE best voices now come from America," said Mme. Marchesi, the eminent professor of song, who has given to the world many of its greatest and best loved artists, and who recently graciously accorded an interview to the Paris correspondent of an American newspaper. "And," added Mme. Marchesi, "the Americans are without question the most beautiful women in the world. Voice and beauty are two qualities absolutely necessary for a successful professional career, but there are other qualities of equal importance, indispensable accessories—settings, as it were, to the jewels of voice and beauty—and these qualities many Americans, as well as the girls of other nations, lack. Artists cannot be made in a hurry—that is a fault with my American pupils, they want to be operatic stars in two months, which is impossible. A voice must be developed gradually. Little by little it will expand and grow in strength and beauty. It is a simple law of nature.

"I try to impress upon my students the importance of taking plenty of time to study before attempting to appear in public, but they are always impatient; they will not wait, and many a good artist has thus been sacrificed to speed.

"Formerly my pupils always remained with me at least three years. Now I consider myself fortunate if I keep them over two or even one year. I myself studied four years with Garcia.

"It takes at least a year to properly train the voice to a correct method of singing, and at least another year to give it all the delicate shading, the essential finish. Think, then, of the dramatic art to be mastered—the fluency in foreign languages, before the singer can interpret them intelligently. It does not suffice to sing the notes of the music. One must feel the music, color the words, act the part, and express the poetry, the sentiment of the composition. All this must be learned, yet people wish to learn it in a few months.

"Americans are always in the greatest hurry, and it takes quite as long, if not longer, to train Americans in the poetry of music, for, unlike their foreign sisters, they seldom possess instinctive dramatic talent. They have clear, cool, intelligent heads, and are governed rather by intellect than by impulse. They are rarely emotional, and are apt to lack the magnetism found in the daughters of France, Italy, and other Southern countries.

"I regret to say that the modern tendency is toward the extraordinary at the sacrifice of artistic sense. Every one wants to do something unusual. So many girls with fine, full registers strive to add a ridiculously high note to startle the public. And, after all, what does such a miserable, weak, high squeal amount to? Surely it is not artistic.

"In singing one must enter into the spirit of the song. Each word demands a different coloring appropriate to the subject. A singer must try to feel, or at least to imagine, the feelings of the character she portrays. She must endeavor to comprehend the emotions that the various circumstances in life inspire. Until she has achieved this she cannot hope for success, and such art is not to be acquired in a month or two.

"My advice to American girls who aspire to operatic careers, is to learn the rudiments of music—time in

particular—the story of music, and at least one other living language before they cross the ocean to study in Europe. They will gain time in the end. And, furthermore, they should not come to Europe without the necessary money to defray their expenses abroad. I have seen so many tears shed over this question of money. One can study music economically in Paris, but what it does take, a girl should be provided with before she comes here and risks everything on a chance of success."

In appearance Mme. Marchesi is tall, straight, and distinguished looking, with a kind, interesting, sympathetic face. She dresses in excellent taste, and lives in a beautiful hotel on Rue Jouffroy, where she entertains in a royal manner.

She is a great linguist, and speaks German, French, English, Italian, Spanish, and Russian with remarkable fluency. She has been teaching singing for forty-three years. For twenty years she was professor at the Vienna Conservatoire, for three years at Cologne, and for the last twenty years she has been in Paris. Among her pupils have been Mme. Kraus, Mme. Gerster, Mme. Farnes, Mme. Calve, Mlle. Sybil Sanderson, and Mme. Melba.

Her real title is the Marquise de Castrone, for her husband is a member of the aristocracy, but she prefers to be called Mme. Marchesi—the name she has made famous.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

HOW TO PRACTICE.

MADAME A. PUPIN.

PRACTICE means to some merely the employment of a certain number of minutes or hours listlessly going through exercises and pieces, with the satisfied feeling that one has done his duty; to others it means the hard practice of exercises and pieces, with the discouraged feeling that the goal is as far off as ever. What one needs to feel after practice is the glow of conscious progress permeating his whole being, looking forward with longing to the next day's practice, instead of with the listlessness or loathing that accompanies any but progressive practice.

What one needs in practice is to have a distinct object or aim in view; it may be precision, brilliancy, velocity, evenness, or lightness. It would be well if each student were to make out for himself a study plan, with the finger exercises and portions of pieces to be practiced each day, with the object aimed at in each day's practice.

If one were to practice a study the first day with the sole idea of memorizing the notes, the second day to secure correctness of touch, time, fingering, and dynamic signs, the next day aiming at velocity *forte*, the next day velocity *piano*, and so on, including the different aims to be embodied in the study, the progress made in each day's practice would be far more satisfactory than if one divided the attention on the different points which together constitute perfection.

In the beginning of practice on any passage aim at one thing at a time; later the practice may take in two or more aims, till at last the fingers automatically perform their duty, leaving the mind free to conceive the interpretation.

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PLAYING AT SIGHT.

BY CARL W. GRIMM.

THE ability to perform a piece of music well at first sight is often considered a natural gift, like playing from memory; although sight-reading is ever the more desirable and valuable. Certainly it requires a pair of good eyes, and such as can rapidly discern all written signs. The latter act shows that the possessor of such perfect eyes concentrates his entire mind and attention upon the music before him. Another important requirement is that the player master the keyboard. But one who has his eyes habitually pinned upon the keys cannot make a good sight-reader.

To come right down to the point, a player's sight-read-

ing represents just what he is truly master of. Perhaps none had a more exalted opinion of it than that excellent musician, Carl Gottlieb Freudenberg, of Breslau, who gave yearly exhibitions, in which the pupils of his school showed their actual ability by playing music at sight; the music was selected according to their respective grades. He declared that only then pupils showed what they really knew and could do, and that sight-reading represents the knowledge and ability they have at their fingers' ends. A merchant might call it the cash on hand.

Practice can develop and improve sight-reading. It is necessary to know all the major and minor chords and their inversions; likewise the dominant seventh chords of each key; then all the scales. Further, a thorough knowledge and feeling of time (meter and rhythm) is necessary. Practice sight-reading regularly; play music of every description. Play accompaniments, instrumental duos, trios, etc.; piano duets, the primo as well as secondo parts. Liszt was compelled by his father to play at sight every day, and no doubt this regular practice helped a great deal to enable him to perform those marvelous feats of sight-reading recorded in his biographies.

Play music at sight that is a grade or two below your standing. Play it over three times. Play slow the first time. Look at the tempo, time, and key signatures. Look through the piece before starting it. Then play without stops, do not mind mistakes; correct them when you practice. Keep on, don't be afraid of approaching difficult places. Determination to keep up does wonders, for "well begun is half done."

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SHE DID NOT WANT REPOSE.

BY MARIE MERRICK.

"You are always urging the importance of 'repose' in piano-playing, Mrs. Merrick, and I do not want repose!" This from a young lady whose habitual condition was one of such nerve and muscle tension that she was completely exhausted after her practice hours. She actually so strained the muscles of her eyes by staring fixedly at the notes, that it became necessary for her to consult an oculist and wear glasses; and once, after a prolonged period of dress-making, she was again obliged to seek medical advice for a serious soreness and stiffness of the jaws caused by holding them rigidly set while sewing.

For years she had sought by *pounding* the piano to elicit the musical quality of tone of which she had so clear a conception that she instantly recognized it in the playing of others, but which her own habitually tense condition effectually prevented. She had also contracted a habit of hurried, superficial practice. Yet she did not want repose! Observing my dazed, mystified expression, she proceeded: "I understand that what you mean by 'repose' is a *sweet, gentle, quiet* style of playing, and I do not like that style. I admire force, fire, brilliancy."

She had probably coupled my sermons on repose with the course I had thought best to pursue with her—a course of special training in general relaxation, both in attitude and action, of constant demand for sweet musical quality of tone, striving ever to show the relation existing between the two. The pieces given had been for the most part such as would demand delicacy of touch, and clearness and sweetness rather than brilliancy and sonority of tone-quality. In seeking the latter at once, she would undoubtedly have suffered an immediate relapse into her pounding style.

Her definition of repose was a salutary lesson to her teacher on the importance of being sure that the adult as well as the child-pupil always grasps our true meaning; also of giving reasons, as far as possible, for certain methods of procedure demanded by the exigencies of individual cases. Since that experience I have been extremely careful to explain to pupils that the "repose" to be aimed at is the repose of *strength*, not of *weakness*; that is, it is a repose having its source in a consciousness of a goodly fund of reserve force and a degree of control of self that includes likewise a control both of one's instrument and one's auditors. Such control means, furthermore, such capacity for complete self-surrender *at will* that inspiration can have free inflow, that the spirit of the music can enter into and hold full possession of us. The repose to be sought I liken to play about it. I

explain that this kind of repose has its source in a consciousness of reserve force, and a degree of *self-control* that likewise includes *control of instrument and audience*; a control, furthermore, that can *at will* surrender *self* and command the *negative* condition indispensable to the inflow of inspiration, to the complete possession of the interpreter by the spirit of the composer.

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ESSENTIALS.

JOHN C. FILLMORE.

THERE are two prime essentials of good piano playing: 1. *Musical intelligence*; 2. *Technic*. Nobody can play without technic; but without musical perception and comprehension technic is utterly without significance. Technic is a means of expression; but if one have no ideas to express, or if he fail to comprehend the ideas of others, of what possible use is his technic? At best his performance can be nothing more than an empty and unmeaning jingle.

I know of several teachers of reputation whose teaching begins with technic; and, so far as I can see, it ends there. I have seen their work in the earlier grades, and from those up to the point where the pupils performed in public works of the grade of the Liszt "Rhapsodies" and other virtuoso pieces. In every case I have found the playing mechanically correct, clear, sometimes brilliant, but always unsympathetic, unimaginative, uninspiring. The teachers were successful in accomplishing the end at which they aimed, for they evidently had made no point of imaginative playing. In fact, at least one of these teachers certainly has not the remotest conception of such a thing as poetic interpretation.

On the other hand, there are teachers who aim first of all at developing the musical perception and comprehension; then making the pupil see that musical ideas cannot possibly be interpreted except through the acquirement of technic, and thus affording a motive for technical study and practice. This is undoubtedly the logical order. Repeating words, or notes, when you have nothing to say is nothing but parrot talk; it is simply senseless and unmeaning gabble. First ideas, then the mode of expression; that is the natural order of development. Give the child an idea which he earnestly desires to express and you can teach him more about talking in five minutes than in five weeks of learning to repeat mechanically words which have no meaning for him. Just so it is in music. Give a child musical ideas which he longs to embody in tones, and you can teach him technic fast enough. Begin at the other end and you may get a technic like that of a music-box, only somewhat inferior and less infallible, but you will never get *music*.

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HABIT.

THOMAS TAPPER.

NOTHING so favors solid work as getting at it with regularity. This should be a fundamental habit. And habit-formation is worthy of much consideration. Psychologists, in discussing this question, have never failed to point out the necessity of cultivating habits of high order. They lead to life of high order.

The later in life we turn the attention to habit-formation, the more difficult it is to succeed. Children readily undertake and succeed in new tasks. But the adult mind is slow to take on either new activities or radically new opinions. However, one whose brain is active and who perceives the necessity of a new acquirement may succeed by indomitable perseverance. The points to keep in mind are these:

1. Become familiar with every condition of thought and action entering into the desired habit.
2. Frequently go over all the conditions mentally.
3. Let the first performances of the habit be as regular as possible so far as place, time, and surroundings are concerned.

4. Avoid, consequently, spasmodic attempts. As to undoing habits, a writer in a recent paper (*The Youth's Companion*) has said: "It is possible by a supreme effort of the will to overcome the tendency to certain actions and lines of thought." And further: "It is possible by continued and diligent application in another, and as far as possible opposite, direction to counteract the influence already established in the brain by a given undesirable habit."

In this same connection it may not be amiss to remember what a well-known American humorist has written: "A habit cannot be thrown out of the window; it must be coaxed downstairs a step at a time."

The Musical Listener

I.

CONSIDERING that an insight into the life and emotions of genius gained by the publication of the private correspondence of celebrated people has become one of the literary features of our day, the Listener feels sure of the interest and importance of two letters in his possession which have never been seen by half a dozen people. These letters illustrate what will and determination can do for an artist between the ages of sixteen and fifty-five.

Thirty-nine years ago, out in Chicago, there lived for a time a girl of sixteen whose marvelous voice was not so marvelous then, and whose childish pride was deeply afflicted by the way her guardians compelled her to wear her hair down her back in a braid when she sang in public (which they occasionally permitted her to do), so that she might seem even younger than she was, enhancing the market-value of the voice thereby. At the same house where she boarded lived a lad whose home was in the East, but who had been sent to Chicago by his father to learn business in the mercantile house of a friend. This lad was the singer's own age, a natural lover of music, and deeply sympathetic with the indignity of that hair braided down the back when the owner of the hair and voice deemed herself quite grown up and worthy a mature style of head-dress.

This sympathy, along with other things, drew these two young people into an intimate friendship, which has lasted without a break during the thirty-nine years which have turned the little singer into the most celebrated diva of the last half of the century (known as Adelina Patti to the public), and the boy into a substantial business man in a great metropolis.

The first of my interesting letters, of the braid down her back, was written by Patti to her chum when they were first separated. It is a childish effusion, even more immature than her years at that time. The writing is unformed, and the spelling not impeccable, but the same childish spontaneity of feeling and grace of expression are visible that are always apparent in her later life and letters.

No one who knows much of her inner life can doubt Patti's loyalty to her friends. When she became a celebrated diva and her boy friend had married a Boston lady, she shared her kindly feeling with the bride, and to this day few months pass without her writing to them in the friendliest manner.

The second letter is one I received myself from Patti last year while staying in London. What a change in penmanship and spelling from the little old letter! The woman who wrote this charming note, expressed in such perfect English and with fluent ease, speaks and writes all of the modern languages (excepting Russian, I believe, and a few dialects), having acquired these attainments in the midst of a life of labor more arduous than that of a domestic at service.

The first little letter is dated from an obscure boarding-house in Chicago, long since passed out of existence, no doubt; the last from Craig-y-nos Castle, Ystradgynlais, Swansea Valley, South Wales. And what a lifetime of hard work and triumph lies between those two headings! Those who believe Patti's voice to be a natively perfect instrument need only hear her tell of the technical training she underwent when hardly more than a child to be disillusioned of that idea. The secret of her tone perfection lay in this mechanical development when the larynx was young and comparatively flexible, and in the regularity of her daily practice, using her lungs as nature intended they should be used.

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AN example, verging upon the mysteries of youthful musical precocity, which may be "the mutterings of genius," came under the observation of the Listener recently.

A certain piano teacher, whose wife also teaches that instrument and composes for it, has three sons, the youngest being now not quite five years of age. The elder boys accept the musical teaching their parents give them as a matter of course, as they do their studies at school, but without showing in the least a predisposition for musical learning. Over a year ago, when the youngest boy was

not yet four years old, the mother asked that serious, thoughtful, unchildlike child if he would like to take lessons on the piano as his brothers did. He replied solemnly, "Not yet; it is too soon." I have played and I'll play for you some time."

The startled mother asked him when he had played, but the wise baby would say no more, so she ceased to urge him either to talk about it or to try the piano. Not a great while ago he went to her one day saying, "Mamma, Carl's ready to play now. Will you teach Carl?" The mother, simply by way of test, put him up on the piano chair. He played at first nothing more than the scales he had heard the other boys working on; but as she has worked a little with him every day the boy has developed in a few months a touch and musicianly feeling such as neither of the other boys has after several years of study. When he plays his little duets with his mother, a look of positive inspiration lights up his face. All those who hear and see him play feel immediately the difference between him and other children. If this difference does not constitute genius some people will be very much mistaken. There is the same air of maturity and experience about this child's playing so noticeable in the performance of Joseph Hoffmann several years ago, and in the latest musical prodigy—the boy violin virtuoso, Hubermann. Opportunities to observe the infant workings of genius are rare, hence this open comment upon the unusual American child.

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Few people, even among professional musicians, realize the importance to a musical education of the frequent hearing of the best compositions. Can any one rightfully lay claim to a clear understanding of a great poem or picture with one reading and an hour or two spent in looking?

Even less can be got from one hearing of a symphony, and still the cry is for "Something new! more variety." Mr. W. H. Hadon, in his admirably written and thought out "Studies in Modern Music," says, apropos of this insatiable craving for the novel: "We of these latter days, with all the heritage of the romantic school behind us, are less likely to condemn ideas because of their novelty. Indeed, some of us are inclined to err in the opposite direction, and permit music to be ugly, provided it succeeds in being new."

How many musicians in America have heard orchestral any of the symphonies besides Beethoven's Fifth and Pastoral a half dozen times? Not the majority of them, one can venture to surmise. To be sure the symphonies can be heard in but four cities in the United States—still when they can be heard there is a hue and cry raised if a symphony or any other composition is repeated in succeeding years. As the best literary advice is to "know a few books and know them well," so it would seem that educationally real knowledge of a few of the musical masterpieces would be of inestimable value to all musicians. The pianists can one and all know the piano arrangements of the symphonies, and other people can listen to such arrangements even if they cannot play them.

At this point, as at most others musically, the Germans excel us. They know their musical literature as they know their Goethe, Heine, and Schopenhauer; among the masses even better.

America will some day understand music as an art; now she plays with it as with any other form of pleasurable dissipation, understanding the word art only as something applicable to paints and pictures, while music is—well, something to amuse, to tickle the ear, and occasionally the nerves of the spinal cord.

We are bound to arrive sooner or later; but never until Americans realize that music in its highest form is not meant to give pleasure as dancing or skating does to those who like to dance and skate.

A solid, substantial business man was expressing his dislike of symphony concerts before me the other day. He was well-educated and musical enough to revel in light operas. "I can hardly believe you when you assert that you get pleasure from listening to a symphony concert," said he. "I do n't get what you call pleasure," I replied, "neither do I find that sort of pleasure in

seeing a Shaksperian tragedy or in reading a great poem if 'pleasure' means to you merely amusement, entertainment, or physical joy. No! there are other kinds of joy—that of the mind and that of the soul. A symphony concert should be to the musician an inspiration, both in his work and in his life." But he could not understand, nor will he ever in his life know what I meant, because one side of his nature lies dormant. That it could be developed, I firmly believe. This man stands as a type of the American not yet aroused to the educational and moral effect of perfected art.

Another man, inspired with a desire to make money by "a popular piece," went in to the head of a music publishing house armed with a truly remarkable composition. The publisher looked over the badly-written sheet, not even divided into a specific time, and handed it back saying he could do nothing with it. The composer said, "How do you know? You haven't heard it. Let me play it over." The publisher replied, "It's not worth while. I know what it is by reading it through. You have not even written it in time."

"Oh, that's all right," replied the man, "you can play it in any time, waltz, polka, or two-step. I wrote it that way on purpose." The publisher, more to get rid of him than anything else, said, "It's too short, anyway." "Too short!" exclaimed the other, "just keep playing it over and over then. That's all right. I could play it over and over all day." For fear he might start in the publisher was compelled to dismiss him somewhat abruptly. No doubt that man was thoroughly in earnest. Music was to him a noise which he enjoyed, and in all probability a cheap print would have pleased him more than the highest inspiration of Raphael. After we step aside from the realm of special talent, appreciation becomes a matter of educated taste. America has reached the stage of desire-to-know, which is a long stride toward knowledge.

May the time soon come when not only the few who have cried in the wilderness, but the American multitudes will also cry "Vive l'Art! Vive l'Art!"

This the multitudes will never cry unless the Renaissance of Expression is at hand, which, happily, seems to be the case. Being now in the mechanical age of musical instruction, we must either find again "il bel canto" or relegate music to the deaf and dumb asylums. No doubt expression, under its higher-sounding name of temperament, has broadened and strengthened its meaning, a development anything but detrimental to its beauty and power. Listen to Berlioz's defense of his extreme temperamental effects: "The prevailing characteristics of my music are passionate expression, intense ardor, rhythmic animation, and unexpected effects. When I say passionate expression, I mean an expression determined on enforcing the inner meaning of its subject, even when the feeling to be expressed is gentle and tender, or even profoundly calm."

Few people have sufficient imagination to see musical pictures as Berlioz would have them do, but the great majority can feel their own emotional life reflected in tone poetry, and in the course of time our own countrymen will feel a tone epic as influentially as they do the waltz or ballad form to-day.

...

—How many a musician has wished that he had the power of flashing his thoughts on paper at the moment of their inspiration. The writing down of music is always a tiresome act, and we are reminded how slow and tedious the process must be to a blind musician by Dr. Horace Hill's lecture on Sir George A. Macfarren. It was during the composition of his opera "Robin Hood," produced in 1860, that Sir George's sight completely failed, and he was compelled to relinquish the pen and depend on an amanuensis, to whom he dictated every note. Attention might here be drawn to his extraordinary powers of memory with regard to his compositions. In a chorus, for instance, the voice parts would be dictated separately, and carefully copied into a score. When the chorus parts were quite complete, the composer would return to the beginning and dictate the first violin part; then all the instrumental parts in the same way, until the score contained all that was desired. On the same plan a whole oratorio would be worked out.

FOOLS.

BY FRANK L. EYER.

A MAN said to me recently, "You music teachers are about done for." I said, "I don't understand you." "Why," he said, "with these new patents of Edison's you can sit at home and hear anything you want—band, orchestra, opera, vocal solos, etc.; or, you can have one of those electrical appliances put on your piano, and it is n't necessary for your wife and daughter to know how to play." The man was in earnest, too.

A lady came recently to see about having her daughter take lessons, but thought the price demanded too high. "Why," said she, "there is a young lady over in our part of town who only charges 25 cents a lesson, and she allows you to practice on her own piano besides." Generous soul!

Another lady said, some time ago, "I think the reason my daughter took so little interest in her music last year was because the pieces you gave her were too easy." "But, my dear madam, you know she could not even play those easy pieces correctly." "Yes, I know; but if you will give her difficult music she will take more interest." Oh, yes; undoubtedly.

This advertisement appeared not long since: "A new and original method by which anybody can learn to play the piano in a few weeks, without the aid of a teacher." What a boon to humanity!

A certain music teacher had photographs taken of each corner of his studio, and these he distributed among his friends. "Southeast corner of my studio; northeast corner of my studio." Sounds nice, does n't it? This same teacher also makes a present to every pupil taking a certain number of lessons of him. Of course the pupil does not pay for the present. Oh, no!

Now these are not figments of the imagination; they are facts. What does it all mean? Well, the sum and substance of it might be expressed if we were to say that all the fools are not dead yet. It means that there are thousands of people to whom the idea of not having any hard work to do, or the idea of securing anything, be it wealth, or power, or learning, or only a little picture card, with but little outlay on their part, is very attractive. Our people seem possessed of this gambling spirit, this idea of something for nothing. See how people rush to an opening where a paltry present or a trifling souvenir is given away. Yet a good lecture, an eloquent sermon, a fine concert, will scarcely draw a handful of people. Is a chromo more valuable than a few good thoughts? One might think so.

We find this state of affairs existing in every walk in life. We have the patent medicine man; we have the cheap John merchant, who tells you his goods are just as good as some others and only cost half as much; we have the political fanatic, who advocates a wrong and ruinous cause; and we have the cheap music teacher. We will not stop here to blame these people. They are not the worst fools. Your medicine man cares nothing about the virtues of his medicine; your merchant nothing about the quality of his goods; your politician little about the righteousness of his cause; your music teacher nothing about the cause of art. The object of these people is solely to make money, and so long as people support them they will continue to flourish. They are fools, but the people who follow them are bigger fools. It is but a fulfilment of the time-worn joke the clown always tells at the circus. He is a fool for money, and the ring-master is a fool for the want of sense.

Will people never learn a few plain, indisputable, and inevitable facts? Will they never learn that there are no short cuts to the attaining of art and learning? Will they never learn that cheap teachers, cheap prices, mean cheap results, cheap goods? Will they never learn that nothing of worth can be secured without hard work and deep thought? Will they never learn that unless one have music in him no patent device or original method can bring it out? Will they never learn that machine music is anything but music?

Let those of us who are plodding along on these old-fashioned pathways be not discouraged or led astray. Let the cheap teacher flourish, and the new method. Let the mechanical device continue to grind away. We

have always had hand-organs. Tread you that well-beaten path wherein you can yet trace the footsteps of Bach and Beethoven, and thousands of others. Rest assured the further you follow it the greater will be your reward, not in money but in brains, and one cent's worth of brains is worth fifty thousand 25-cent pupils. And even that is a small estimate. Truth is truth, and right is right, and they will prevail. Leave these fools alone; they but dig their own grave.

The children play upon the shore of the great sea that stretches far away beyond the reach of human vision. They all wonder what lies on the other side, and they all long to sail on it and cross it. A few have little boats which they paddle about in themselves or hire out to others for a like purpose; but these boats are very frail, and nearly every day one or two of them are wrecked. Those who have no boats wander along the shore and content themselves with throwing sticks and stones into the water. One child has some bladders fastened to his shoes and essays to walk on the water, but he very nearly drowns and has to be rescued. Down to the shore comes a ruddy youth with a beautiful boat, and he launches it and unfurls a sail. Then he takes the oars and ventures far out on the deep. Some laugh at him, and one child offers him some bladders; but the youth pays no heed to them, but rows away. He knows his boat is strong, and he feels that he is courageous enough to meet any dangers that may arise. So the wind catches his sail and his boat is carried on further and further out on the great sea till he is lost to the eyes of the children on the shore. And after many days, he, like Columbus, discovers a new land of promise and beauty, and he revels in the enjoyment he finds there. He loves the great sea he has crossed, with all its storms and hardships, and is proud to think he had the courage to cross it to find the beauties he now possesses.

But down on the shore of the sea the children still play, and throw sticks into it, and paddle about on its surface in their little boats, and every day some little child tries to walk on it with bladders, always with the same result. Can you understand this little fable?

HARMONIC ANALYSIS.

AN AID TO PIANO STUDENTS.

BY A. J. GOODRICH.

THE domain of musical art has become so vast, and its correlative departments so manifold, that labor-saving appliances and time-saving methods are absolutely indispensable. In this essay no particular reference will be made to technic—there are others more competent to speak upon that subject; but the harmonic structure of music will be discussed, and, if possible, explained.

One who has not made a special study of this subject would scarcely credit the assertion that harmony forms the most important part of modern music. Yet this is true of the major portion of piano and organ compositions. However florid the theme may be in melodic figuration, and however varied in rhythmic character, the harmonic basis usually consists of a few fundamental chords. The first requisite for the student is to know these fundamental harmonies, both theoretically and practically, in all keys and modes. One must be able to write them correctly, recognize them readily in printed music, and to play them fluently in all positions and all keys. Thus equipped, the pianist will soon realize that the task of learning (understanding) such an opus as, for instance, the second Mazourka by Godard, is lessened by at least one-half. One may practice a week upon the cadenza in that opus if they have no method for solving the riddle, or they may master it in ten or fifteen minutes.

The simple cadence harmonies are known to be subdominant, dominant, and tonic. In a complete cadence they occur in this order. These are fundamental harmonies. They embrace every tone in the scale of a given key, and they form the harmonic basis of thousands of piano compositions, classic as well as popular. The student is supposed to be familiar with these fundamental chords, at least in their abstract quality. When we consider them more concretely, as forming a complete cadence, they

must be associated with the key in which they occur and with the melody which they accompany. The scale of a given key contains all its constituent elements; so do the cadence harmonies. But each chord has its peculiar tonal significance. The harmony of the tonic represents repose or finality, and gives a direct key impression. The subdominant is retrogressive, mild, non-progressive. The dominant is quite opposite in effect; i. e., it is strong and positive, and represents progress or accomplishment.

The several kinds of cadences can be found in any standard text book on harmony. About fifteen minutes of every practice hour ought to be devoted to such keyboard harmony until the principal cadence harmonies can be performed readily in all keys. The great benefits which will result need not for a moment be doubted, because this is the surest and most speedy means of acquiring *practical musicianship*. During the past ten years the writer has used this method with the limited number of pupils whom he has been enabled to instruct, and the results have invariably been gratifying.

The student ought to have a practical knowledge of all the harmonic cadences (8 in major and 9 in minor) and of the parallel relations. Then, by including the unrelated tones above and below each harmonic part of the various chords, one would be fairly well equipped for comprehending readily the structure of music.

Arpeggio and broken chord figures, cadences, and passage work, must be reduced to their simplest constituent elements, just as a rapid, extended scale group should be referred to the key in which it is written. Thus the sixteenth notes at the close of Chopin's E minor Concerto look rather formidable to one who is obliged to spell the passage note by note. Whereas the experienced pianist knows at a glance it is nothing but the major scale of E. He therefore plays it correctly without being compelled to read every single note. The first note and the last tell him all the intermediate notes in such scale passages. This is the secret of rapid sight-reading, and of the ability to perform without notes such immense repertoires as Sherwood and other high class artists include in their concert and recital programmes. If they were compelled to "commit to memory," note by note, the principal works of piano literature they would require a hundred years for the task.

LITTERATEURS AND MUSIC.—Not long ago Mr. Andrew Lang declared that music is the enemy of study, conversation, and sleep; and now here is Mr. Crockett confessing himself so unmusical that he does not know one note from another and cannot be taught. This is worse than Charles Lamb, who practiced "God Save the King" all his life without getting "within many quavers of it," and then revenged himself by calling music "measured malice." Sir Walter Scott tells us in his "Autobiography" that his mother was anxious that he "should at least learn psalmody; but the incurable defects of my voice and ear soon drove my teacher to despair." Johnson's musical perception only went so far that he could tell a drum from a trumpet; but the Fleet Street bear rather gloried in his tuneless condition, for he declared that the practice of music was "a method of employing the mind without the labor of thinking at all." How far Carlyle sympathizes with this view we may gather from his having told Joachim that he had no great opinion of musicians: "they seem such a vain wind-baggy sort of people." But the *litterateurs* are not all music haters. Was it not Darwin who, having heard that music had an influence on plants, got somebody to play a bassoon for several days close to some growing beans?—*Exchange*.

—It is only by labor that thought can be made healthy, and only by thought that labor can be made happy.—*John Ruskin*.

Mrs. Gotcashe (engaging an orchestra).—What's the very best music you play?

The Leader.—Um—well, I suppose the very best things we play are the Beethoven symphonies.

Mrs. Gotcashe.—Very well; I want you to play a lot of those throughout the evening—one for each dance. I don't have anything but the best, you understand.

TRIALS OF A STUDENT.

BY EDITH LYNWOOD WINN.

To one who is a close student of human nature the American student abroad is a chameleon-like person, constantly changing his habits, dress, and manners. Even his provincialisms become mixed with other people's provincialisms, and his ideas of real art become fixed only after long months of study and contact with good music. Immutable he could not be. His musical perception is a matter of slow growth, and he knows it; but he longs for knowledge.

He would become the center rush in a foot-ball game, the contesting teams being respectively the Old World and the New World. The New World is intent upon winning a victory through push, manly independence, and clear grit; the Old World holding the ball as if afraid the young upstart might steal it. The New World aggressive, earnest—the Old World dignified, sufficient in itself, yet magnanimous. I am speaking of the study of music.

Say an enterprising young man sets out from America with a few hundred dollars which he has earned by private teaching or in orchestra work. He is a violinist. He has had a few years of study, not consecutive, in some small American conservatory, and maybe he was for a short time the pupil of So-and-So, who had studied in Berlin. We will call our young man John.

Now John's father is the leader of a small orchestra in a very small town. He is a mere fiddler in every sense of the word; a man who makes rosin and horse-hair to shock the auditory nerves of even the most absorbed dancer at evening parties. The father knows that John will make a violinist. The boy's fingers travel like a broncho over the plains when he plays in the orchestra. What solos can he play? Well, all the "Fantasies" by Singelee, De Beriot's "Airs," and even the "Cavallina," by Raff, so much hackneyed by amateurs. His solos are the marvel of the country round. He knows it.

He is filled with a great ambition to go to Berlin. To be sure they told him at the conservatory in America that he was not ready, but he must go.

His mother packs an old trunk that was new on her wedding-day, and with many tears she places therein the well-darned clothes, the few books and nicks that John loves, and yes—she does not forget a fine fruit cake and some home-made candy, for every boy has a sweet tooth.

The boy had little schooling of the kind that matures the mind and fits one to deal with the weightier problems of human life; the ethical value of public school work has not presented itself too strongly to him, but he is a good boy.

Nor has John had any religious training worthy of the name. His mother is a hard-working woman, and, as many mothers feel, she did not seem to get close enough to her boy in thought, but she loved him.

The time came for leave-taking. John sat on the piazza in a red painted arm-chair. He had a big lump in his throat as he waited for the stage. He would not cry; that were unmanly.

"Be a good boy, John," she whispered, the mother, as the stage pulled up. He kissed her quickly and jumped in the stage for a drive of 3 miles in a September rain.

He saw a blue gingham apron held up to a worn face—the head of his mother also, prematurely gray, bent with sobbing. He dared not look longer. His father shook his hand, a whip cracked, John was off.

It seemed almost a dream, so fast the train flew to New York, and before he knew it he was on a trans-Atlantic steamer.

The first day out one makes many acquaintances. John did. There were on board a number of students going to Leipsic, Dresden, Berlin, and Brussels. He tells one or two of them that he wishes to enter the Hochschule in Berlin.

Now some of these students have been in Berlin before. They know how exceedingly difficult it is even for one who has studied for some time in Berlin to be admitted to this school. The very finest teachers in Berlin are there, and the expense of attending the school being about \$6000 a year, it is necessary to have a very high standard.

John hears his student friends play. He does not see why he has not as much technic, if not as much nor as fine tone quality, as these students. Often he is prevailed upon to play, and he thinks these fellows like to hear him play.

On arrival in Berlin he seeks a boarding place. Not being a girl, he thinks it is not necessary to enter a pension. He finds a room on a quiet street and pays something like \$18 or \$20 a month for board and room. That is not bad.

And now he goes to the Hochschule, a day before the examinations, having spent a few days in hard practice meanwhile. He finds that he must apply by letter. On the morning of the examination he finds his name number forty among a long list of applicants for the violin department. Some of those names might well belong to the Old Testament, thinks John, so outlandish and unprouncable do they look to him. He has practiced too much; his arm is so lame he can hardly lift it—his left arm. He is quite fearful of the result.

His appetite has left him, gray spots flit before his eyes, and there are ringing sounds in his ears. Courage! thy name is Yankee. John goes in. He sees only Kreutzer's 40 Etudes and the First Concerto by De Beriot, which he has resolved to play.

He enters the room allotted to young men. There is pandemonium let loose. Russians, Germans, Poles, Englishmen, Americans greet him. Pent-up emotions, high ambitions are expressing themselves in Beethoven sonatas, Spohr, Wieniawski, Bach, Mendelssohn, and everybody else.

Occasionally a feeble adagio from some overworked and sensitive student with long hair betrays intense despair, and anon a wild strain of Vieuxtemps shows that one heart at least is on fire.

John staggers against the wall, but recovers himself suddenly and greets his contemporaries.

He takes out his violin, feels of its neck, touches the strings softly. He is a nonentity amid this galaxy of talent, but he is a true-born American.

He sees a goodly number of young ladies in a neighboring room. They are, in the usual feminine manner, pacing the floor, indulging in hysterical giggles, warming their hands at a stove entirely without heat. They are nice girls, John thinks; and so they are, and sensible.

The long day passes; he is not called upon to play until late in the afternoon. In the meantime he has refreshed himself with soup and Bröthen from a neighboring restaurant.

His time comes. A stout gentleman, who reminds one of a town-crier, comes to the door and in stentorian tones shouts "Herr Brown!" That is our John.

There was another John Brown fired by a great ambition. You know him—at Harper's Ferry. Well, with something of his bravery, John goes forth. He passes through the room where the young ladies eye him in commiseration. He enters the "holy of holies," musically speaking (I mean not sacrilege), the room where the examination is held.

At a long table, note-books before them, sit perhaps eight gentlemen, and at their head one whose hair shows the frosts of age, yet whose keen eye shows no sign of diminishing fire, and whose broad chest is as firm as that of a man of thirty years. He sits erect and dignified. One knows at once he is not to be trifled with, this man of men, Joseph Joachim, the greatest living violinist and teacher, the man who by his enemies is called narrow and pedantic, by his pupils loved and honored and trusted in all things.

Our John approaches, makes a bow to Professor Joachim, who asks him in German what he is about to play. John is not yet conversant with this "diabolical language" as Berlioz once wrote to Wagner, and he does not know that a knowledge of the language is necessary to admittance to the Hochschule.

Professor Joachim repeats the question in English, and John, all unconscious, replies "the First Concerto by De Beriot."

He does not see the smiles of surprise and pity that overspread the faces of the other professors. He does not know that Beethoven, Bach, and a few more truly great men are the gods of the German schools.

He began. He did not play like "some conqueror

traversing a battle-field," as Dr. Harreir has said of another. He had little tone, but there was a manly independence about him which won the respect of the kind professors. He was even allowed to play two pages, but Professor Joachim, with all his kindness, could not stand those tenths that must come, and he rapped on the table: "That is enough. What is your age?" "Twenty," said John, as he went out.

On Saturday at twelve he goes to hear the "decision of the court," as it were. He hears that only 12 students out of 43 applicants have been admitted.

He is very weak. He ascends the stairs and in his turn goes into the room where his fate is to be made known.

There sits Professor Joachim, erect in chair, a large book before him. In that book, neatly written, are names—yes, names. "What is your name?" says Joachim. "John Brown," was the feeble reply.

Joachim turns the leaves slowly. How can he be so long about it! He finds it, points to it. There is a red line under the name above it but no red line under John's name.

No red line! A boy's fond hopes blasted! Over 3000 miles from home and no red line! There were no tears in the blue eyes of our John as Professor Joachim said kindly, "I am very sorry, but we cannot admit you."

"Thank you," said John, as he started out. "One moment," said Joachim. "What are you going to do now?" "Study, of course;" the blue eyes flashed. "With whom?" "I don't know," was the reply. "Well, go to Professor X or Y or Z," this all in an exceedingly business-like voice. What did disappointment mean to a young boy!

It meant so much that as John went out of the door, a big lump in his throat, he saw nothing but a blue-checked apron held up to the tearful face of a gray-haired woman. How bad mother will feel, he thought.

You who have seen that picture at the World's Fair, I believe in the Holland collection at the Art Gallery, "Leaving Home," remember the face of the boy and his mother. That was our John's face on this day at the Hochschule. I could moralize, but I will not.

John goes out into the air and looks up at the simple building, narrow veranda, and Corinthian pillars. "It's plain enough," says he; "our conservatories in America are grander looking; but I'll be in there some day."

Perhaps he goes to that large-hearted teacher, Carl Halir, now in America, or maybe to Johan Kruse, the warm friend of every American boy or girl who is so fortunate as to study with him, perhaps to Wirth, who will make him work till his fingers ache, but at last he finds himself in the Hochschule.

In course of time he graduates, after having had the advantage of study for some time with Joachim himself.

By and by he returns to America. If he is honest, and he is, he will faithfully follow the teachings of his professors in Berlin, but it will be up-hill work to elevate public taste in his home and vicinity.

He has been artist enough to absorb, without being a mimic or a machine.

He teaches, leads an orchestra, helps young boys to find delight and pleasure in real music, gives them an impetus to further study. They come to Germany by and by, and so the circles widen and maybe the dear old white-haired mother says with truth some day: "Our John is a great man," for so he is in his high purpose, the moral elevation of society through music.

"Our life is an apprenticeship to the truth that around every circle another can be drawn."

BERLIN, December, 1896.

—Anton Brückner, the musical composer, who died recently in Austria, was so enthusiastic that once he began playing it was exceedingly difficult to stop him. He once competed for the post of court organist at Vienna, each candidate being allowed twenty-five minutes, and played for over an hour before the judges could stop him. Once at the Crystal Palace he played until he exhausted the organ-blowers and the wind gave out.

VOCAL DEPARTMENT.

CONDUCTED BY H. W. GREENE.

THE TECHNIC OF DELIVERY.

THE technic of delivery comprehends the purely mechanical side of singing. It includes all the requirements along the line of physical development as a foundation for tone production as well as its intelligent application. It is related to the various forms which have arisen during the growth of song, by which greater variety, intensity, and dexterity are employed to convey to the ear the ideas awaiting expression in the words and music, with what is known as effect.

Effect is a very elastic term when coupled with its qualifying adjectives, but is most direct and strong when used alone. Effect depends as much, and more, upon a perfect grasp of the technic of delivery than upon the emotional side commonly alluded to as expression. It relates definitely to the value of technical training.

The technic of delivery comprehends also the various embellishments. These are not only important as graces of infinite variety, but from a historic standpoint. They mark with great distinctness what, at one period in the development of vocal music, was considered form, and beyond which boundaries writers of the lesser scope presumed not to venture, and designate the freer and less conventional modes employed by the more daring writers, whose larger insight into the possibilities of musical expression prompted them to bring into use new and untried effects.

Aside from their historic value, they exist as living and vital necessities to the traditional presentation of numerous classic productions of the age which may be called the Middle Musical.

We look to Italy as the source of all established traditions in the use of embellishments. Editors, in their efforts at vituperation, have resorted to what is known as the "deadly parallel" to silence their political opponents. We will command the living and illuminated parallel existing between all the arts, up to the point where technic becomes the slave instead of the master of the imagination, not to silence but to inspire those who have the all-things needful for success except persistence. Persistence is the only soil favorable to the growth of the trees belonging to the genus Technic. And even when once fully cultivated and developed, and the grateful fruits partaken of, they yield in decreasing measure unless watered, pruned, and tended with the same diligence that was exerted in bringing them to maturity. We who worship at the shrine of Apollo, are not the only pilgrims who must make the sacrifice to obtain the blessing.

In painting, the greatest masters are those who have made the greatest sacrifices; and the years devoted to form in drawing and to anatomy, as essential to truthful portraiture of Nature in all her bewilderment of variety, before the fascinations of color are even suggested to the student, give the ambitious and anticipant singer ample sources from which to draw examples of the one important question of persistence.

Guido, the celebrated Italian painter, worked steadily at his art from nine years of age until twenty-five, before commanding even the respect of his fellow-students. This was his foundation period; fifteen years. From then on as his studies advanced he began to excite favorable comment. Michaelangelo fought his way to the front through years and years of persistent study in the face of the most powerful opposition from his family. It will be found that most of the noted painters expended from fifteen to twenty years in technical work before they could lay legitimate claim to artistic prosperity. Ruskin tells us that the chief want of the present day is that of solemnity and definite purpose in the study of art.

In our own art-sphere the history of any great success is the history of persistent self-denial, with success as the objective point. Those who listened to the prodigious and almost superhuman attainments of Paganini on his violin, forgot, while under the spell of his art, the many cruel days he spent behind the prison bars with only his instrument as a companion. Beethoven carried his melo-

dies about in his head or in his pockets for months, and sometimes for years, remodeling and rewriting them, until the original thought was almost unrecognizable, before he permitted the world to hear them, and scoffed at the idea of his having a talent for anything but the severest labor in the field in which he won paramount distinction.

How ruthlessly the critics pronounce their dictum upon the pianist who essays to entertain and instruct us by his masterful interpretation of great musical works; a lack of control here, a false note there, an imperfect reading of the score, the uncouth treatment of a delicate passage, or irreverent disregard of the composer's thought, invite sure and swift condemnation. Can one who would play the piano disregard the slow and laborious process of technical and mental growth?

Behold, how narrow has become the ledge upon which the great singer of to-day must stand, and how much more bitter the fight for a foot-hold thereon. And why? Because art and the masses are approaching nearer and nearer year by year. It no longer occurs that a great singer can land upon our shores and command the adulation of hero-worship that was accorded to Jenny Lind upon her first appearance here. The public of to-day are nearer to the art standard, because of their appreciation and understanding of it, than they were then. What was phenomenal then is demanded now. We who dream of listening to some entrancing voice as beautiful as hers, have only to step into the New York Metropolitan Opera House, and hear the great artists who are there, a number of whom, had they been dropped into our midst forty years ago, under as able management as hers, and found us in the conditions which then obtained, their fame would certainly have been no less. To be sure, the charming character and personality of the woman may be exceptional; history will make the comparison between her and our present great artists. All who have read the life of Jenny Lind, however, have read of her persistence, of her discouragements and early failure, the misfortune of the loss of her voice, and determination to succeed in spite of all obstacles. Success comes not from coaxing, but by coercion.

The technic of delivery, which in the latter part of its development must proceed, hand in hand, with the technic of expression, is necessarily distinct and characteristic in that its requirements are comprehended by physical development. We have all learned that the first step is the production of a good tone; having that, what use shall we make of it? In itself it must be pure, but the ear will fatigue of a tone, it matters little how pure or beautiful. It must have color, and variety in stress. A dark color for the deeper emotions, a light color with which to tell the simpler and happier stories of life. Tone must have stress, which makes contrast possible, so that the rendering shall not become monotonous. Light and shade is the rule in art, as well as in life. Its attainment is imperative. The voice must be so controlled as almost unconsciously to vary the quantity and quality to meet the many moods demanded by the text, and this must all be done easily and naturally. People only enjoy hearing a tone when the singer enjoys producing it. Can this be gained in a few months of practice?

Agility.—How few singers possess it; how many crave it or deplore the lack of it! That easy rippling of the voice across the scale; executed with such apparent unconsciousness that the hearer is charmed into forgetfulness of the months and years of drudgery that have made enjoyment possible. It is an easy matter, perhaps, to go from one note to its nearest neighbor quickly and smoothly; the difficulties are increased when you add one or two notes. The rapid adjustment of the organs to the requirements of a wider range without change of color or stress becomes a matter of difficulty after four or five notes are reached; a practical impossibility when a full octave of the natural scale is required. What shall be said, then, of the chromatic runs and arpeggios in all their possible mutability, written to extend, as they are, frequently, over the entire range of the voice? Do you wish to pay a singer the highest compliment? Tell her her scales are true and even, and you have won her blessing; for to attain this perfect smoothness she has spent not weary months but years, and it is her greatest pride.

The *portamento*, that most seductive, evasive, and delicious of all the embellishments, the golden link, when artfully employed, by which so many gems of thought and tone are connected. The never-failing index to the delicacy of the physical organization as well as its spiritual or mental counterpart. The *portamento* of the singer to the true musician is as the pulse of the patient to his physician. It demands the consummate physical as well as the most refined mental control.

Staccato.—How sensitive is even the uncultivated ear to the slightest deflection from the key when the staccato is attempted. What instrument approaches the voice in the transcendent charm of this embellishment? The flute comes nearest, but when executed by the greatest master on the most perfect flute, it is hardly to be compared in purity and beauty with a voice in the same passage. When Melba and the flute are competing in that graceful cadenza in the mad-scene from "Lucia," I think there is hardly a musical listener but regrets that the sputtering flute is not omitted and her matchless staccato enjoyed by itself. Think you the staccato is to be had for the asking? Practice it for a few years and then tell me.

The Trill.—Not useful, but beautiful. Kellogg told me that it took her ten years of persistent practicing to accomplish the trill. Others gain it more quickly. When it comes in its perfection, to the listener, the trill seems to trill itself; to the performer it is her signature to the fact that she has complied with the inexorable law of compensation existing between persistence and the climax of colorature.

Pupils confront their teachers with the question, "How long will it take me to learn to sing?" and the look of incredulity that follows the teacher's apology for being ignorant on this subject is quickly observable. Their eyes dilate when they enlarge upon the intensity of their earnestness—how they are willing to work; what they are anxious to do; how much patience they have to wait; only can they be sure that ultimately the reward will come. The teacher is not surprised at the second or third lesson, when the pupil asks how soon she can take a song, often saving them the trouble of making a selection. The teacher reflects on the immutability of the law of average, when, at the expiration of a quarter or two, the pupils ask if a position cannot be secured for them in a church. But the climax of such, not by any means infrequent experiences, is reached when the pupils ask if they are not able to teach a few beginners, to help them pay for their own instruction.

We must remember that not one, but a circle of requirements must dovetail perfectly to make a career dimly possible, and that these are well-nigh useless without self-denial and persistence. Least among these requirements is voice. A musical nature or temperament is of the first importance; intellectuality must follow; a sense of rhythm is next; health and physique must not be overlooked, and patience belongs to the catalogue of qualifications, without all of which a beautiful voice were almost a misfortune. I believe, not in the necessity of finding these qualities prominent before encouraging one to take up the study of singing, but the promise of their existence must not be wanting, and why? Have I not shown you that success as a singer can be attained only through self-denial and extraordinary effort? Shall we, upon strict self-examination, attempt to decoy Success from her almost unattainable height when we are wanting in any of the physical or mental qualities which must combine to win her favor? The technic of delivery is of no avail as our master. To those who will succeed, he must be met and overcome; his relations must be those of a servant. It is this reversal of relation which makes it possible for you to command, not only respect for your industry, admiration for your art, but that other less important but much sought-after sign of success, money.

It would seem that in my portrayal of the difficulties confronting would-be singers my object had been to discourage. Let me assure you with the small voice, you with the husky voice, you with the unmusical voice, that voice is the least important among all the requirements of success. Let me testify to my faith in the possibilities of your growth as singers by assuring you that many of our most excellent artists began their

study with just such voices. It is not voice alone upon which you must depend to bring you success. You must face the real needs of your profession. You must value, and cultivate because you value it, a deeper insight into the intellectual side of your work. You must appreciate the importance of physical soundness, mental and moral qualities, and, above all, over all, patience and persistence.

(To be concluded.)

SHALL WE ENCOURAGE OUR GIRLS TO STUDY VOCAL MUSIC WITH A VIEW TO AN OPERATIC CAREER?

Yes, if they possess sufficient courage to enter a field where the proportion of successes to failures is one in five thousand.

Yes, if they would consider a subordinate part in a subordinate operatic organization a success, and be satisfied with it.

Yes, if they have sufficient mental and physical strength to meet the demands made both upon their minds and bodies; equal, no doubt, to the demands of any other five professions selected at random.

Yes, if they have a voice. (The writer means by that a voice.)

Yes, if they are willing to take the chances, which are ninety-nine to one against them, of its being injured by their own carelessness, a teacher's stupidity, or accident.

Yes, if in taking the hazard, they are willing to sacrifice for its attainment absolutely everything desirable in home life, social ties, and many other incidental pleasures.

Yes, if they have a bank account sufficiently large to warrant such a risk and to feed the rapacious greed of the managers, if they should chance to arrive sufficiently far in the direction of success to make it necessary for them to consider such individuals.

Yes, if they can contemplate unshrinkingly the demoralizing influence of the theater, the manager, and the general artistic environment.

Yes, if they have measured the influence of such a career upon themselves, their characters, their posterity, and find such a prospect cheerful.

And finally, yes, if the plaudits of the masses afford the highest satisfaction; if the glamor of the artificial life behind the footlights is sweeter, holier, truer, nobler, higher than the ideal, real, natural, healthful life in one's home and among one's friends, then, by all means, yes.

Have I, in my series of affirmatives, degraded the operatic art? Are there not women who have achieved artistic greatness and yet not sacrificed their nobility? Yes, but so few that when we apply all the tests pertaining to purity, womanliness, dignity, and righteousness, the examples which this entire century afford us show a lamentable minority. The doubt is not that the emoluments are not commensurate with the effort, or that artistic excellence in itself is not only noble but elevating; the question is, are not the isolated examples of true greatness so tremendously out of proportion to the number who enter the field and attain even to that qualified and questionable condition known as distinction that to face such responsibility requires more courage than most judicious guardians or parents possess?

The palliative truth concealed in this array of formidable but not unreasonable opposition to an operatic career is that ambition is a most commendable quality, and should by no means be stifled, and if operatic longings furnish an impetus to serious effort it would be better in many cases to encourage such aims than to deaden the impulse. The benefit would certainly be a more definite and higher grade of attainment, and if the ideal type of artist were in every case the goal the failure to attain it would be offset by the consciousness on the part of the students that they had at least profited by the discipline, and reached a higher plane of musical thought than they might otherwise have done; or, if their efforts were crowned with success, and they found on nearer approach to a career it was incompatible with their code of worthy living, it could then be abandoned.

In dismissing the subject we desire to emphasize our belief in the greatness of dramatic art, when considered apart from its traditional environment, and urge the

responsibility resting on all who aim to embrace it as a profession to bring to it nobility of character as well as artistic excellence.

THE VALUE OF MAELZEL'S METRONOME TO THE VOCAL STUDENT.

MAELZEL said, when he placed his invention on the market, that its object was as follows:

"First, it affords the composer of every country the means of indicating in a simple and decisive manner the degree of quickness with which their works are to be rendered.

"Second, it accustoms the young practitioner to a correct observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance."

Familiarity with an invention or convenient device serves to deaden our keen appreciation of its value. Nothing would serve to convince the musical profession of its utter dependence upon Maelzel's metronome so conclusively as to deprive them of it. It has become the key to the rhythmic thought of all great composers.

All students of the piano and organ and conducting, or broader interpretation, are familiar with the traditional use of the metronome. It is not only a definite index to the tempo of all compositions worthy a place in their repertory, but is the means generally employed to aid the pupil in establishing or perfecting a rhythmic sense. It is remarkable how few musicians possess the accurate rhythmic quality, and at the same time how slow they are to become conscious of this defect, and it is only when temperament is weighed in the balance with the unerring accuracy of the metronome that one's capriciousness becomes apparent.

Another thought in connection with rhythmic accuracy is its relentless persistence, if once it gains complete mastery of the musician. Unperfected rhythmic powers are less irksome than those brought to mechanical perfection without the added artistic touch which enables the artist to take justifiable liberties with them.

The basis of perfection in rhythm is, first, absolute accuracy; second, the power to trespass upon its laws with sufficient art and freedom to emphasize the charm of their elasticity.

Notwithstanding Rubinstein's opposition to the idea that vocal music is the highest type of musical expression, the metronome can be cited as evidence that artistic excellence must be left more directly to the taste of the performer when language becomes the added factor than in the instrumental field.

The vocalist is nothing if not an elocutionist, and elocution, formulates its own rhythmic law, and the metronome bears not the slightest relation to that law; hence, the higher demands made upon the vocalist are the ability to harmonize the exactions of the mathematical law of construction and composition with the higher and less clearly defined law of speech, so gracefully that they shall not only appear not antagonistic, but consistent and co-operative. Therefore the value of the metronome to the vocal student can be comprehended as follows: By it he must develop and perfect within himself true and definite rhythm. Once this is accomplished he has no further use for it, except as an index to the thought of the composer. It is hardly possible that a student who has become thoroughly acquainted with the metronome marks should not be able to judge accurately of the tempo by simply noting the marks at the beginning of the movement in hand, but until this is accomplished the vocalist should always defer to the instrument.

"BARYTONE."—At twenty-one and even an earlier age, the male voice should be sufficiently matured to improve under two or three hours daily of judicious vocal practice, rigorously systematized. First, have the practice hours occur as nearly as possible at the same period every day. Second, never practice more than fifteen minutes at a time. Third, have the interval of rest exceed the interval of practice.

A PLEA FOR MEDIOCRE TALENT.

BY L. R. PITTS.

"A LITTLE learning is a dangerous thing" has so often emblazoned our copy-books, and has been flaunted in our faces from youth to maturity with such unflagging per-

sistency that few of us would have the temerity to scandalize our early training by doubting the truth of the doctrine or questioning its divine right to take equal rank with the "golden rule" and the Ten Commandments. Granted that it is dangerous, so are strychnin and dynamite, yet they have a place among saleable commodities, and are really of great use in the medical and chemical world.

Much as it may be deplored, there are a great many individuals that are capacitated to receive only a minimum of the good things floating around in the atmosphere that envelops them. There are degrees of happiness in heaven, and yet every one is in a state of superlative bliss, on the same principle that though a bottle and a cask be each filled to overflowing, the latter will contain an exuberance of contents because, forsooth, of its superior capacity.

There are instances galore of music students applying for instruction with the statement, "I wish to learn just enough to play Sunday-school pieces," as if they were in mortal agony lest, by an unwitting movement, they might touch some hidden spring in the Muse's treasure-house that would cause a shower of musical nuggets to fill their unwilling coffers.

If any one should come to us asking for this pittance of bread, shall we give him a stone? No; rather satisfy him, even though his ambition soar no further than the ability to pick out a few tunes on the instrument without knowing the name of a key.

When a customer appears in a grocery store to purchase a pound of brown sugar the grocer never presumes to insist that white granulated sugar is superior in quality, is used by all the best people, etc. He merely furnishes the desired article, and is sensible enough to know it suits the man's taste better than any other.

Some small brains are happy in the belief that they live in an intellectual mansion, all turreted and be-columned, with jeweled walls that flash back electric lights, hangings of oriental richness, and carpets that yield to the pressure of fairy foot-falls; but, alas and alack! anon comes the reformer with his little mallet of "higher culture" and knocks the glittering bangle into ruins. The mescal button of "a little learning" has been snatched from the dreamer's lips, and he awakes to find his *chateau en Espagne* nothing but a squalid hut where, in all probability, he will live forever. Here is where the trouble comes in. If he had possessed sufficient capacity to receive the higher teachings of our reformer, well and good; but since he had not, why not let him enjoy what he did have?

A lady who lives in a large Southern city, and teaches a few music pupils as a mere supplement to her other work, remarked once in my hearing: "I am very popular as a music teacher in that portion of the city. I know just enough, and not too much." Her pupils would never have submitted to the drudgery of a thorough grounding in musical principles, but their parents were anxious for them to learn enough to entertain their friends. They did this; they did not care to know more; why not let them alone, and commend the teacher for having done some good in the world, for sowing a seed that will bring forth pleasure for her fellow mortals.

A certain professor came to the town where I was staying. He organized his pupils into an orchestra, and, after a few lessons, they played before admiring audiences. True, the guitarist manipulated his strings in such a manner as to bring forth extremely harsh, rasping tones, the time was not always as perfect as a Seidl would have it, etc., etc., and the majority of pieces selected would have failed to awaken intense enthusiasm in a Bayreuth audience. But what of that; they were enjoyed by the rustic listeners at hand a hundred-fold more than if each selection had come straight from the classics.

The "professor" never hampered his pupils with abstruse rules of touch and expression. He spent his midnight hours writing "Dixie," "When You and I were Young, Maggie," and other pieces for the use of his pupils, who always played from this manuscript music, and were never required to purchase music unless, indeed, it was a 50-cent compilation of the "Bonnie Dundee," "Helter Skelter" variety. The professor had a variable system of nomenclature for the pieces he was

supposed to have been the originator of, hence they were known as "Possum Trot Galop," "Sleepy Hollow Mazurka," or "Lick Skillet Polka," in honor of the village wherein he sojourned.

On a certain occasion I remember hearing one of his best pupils play. She sat at the piano and went through a series of finger gymnastics, her long, uncut nails beating a mournful tattoo the while, as if the lost soul of music were claiming a dirge from those unshorn fingertips. This girl practiced three hours a day with no more development of touch than the progress made by a horse in an old-fashioned tread-mill. She fondly expects to "go off" some day, get a few finishing touches, and become a great expounder of the art of Paderewski, but she will never be an ex-pounder till she stops playing. Rather a sad case, too, because I believe this girl really capable of learning. Right here the reformer may find a legitimate field.

Prof. Knowall played at the town church during his monthly visits. His idea of expression tallied with that of some orators I have heard, who dealt either in loud explosives or underground mutterings. I remember especially how he played a familiar hymn, striking the first chord with such sforzando fortissimo emphasis that all the congregation looked up in amazement, and playing the rest in a style subdued enough for an accompaniment to a marriage ceremony.

He still has a goodly following of devotees; worshipers, in truth. His pupils look up to him as the great Mahomet of the divine art, and his little tablets of music paper are indeed their Koran.

Well, and what shall we do with pedagogues of this ilk? Shall we arise in our wrath, hang them with the noose of righteous indignation, and do away with the sort forever? Not a bit of it, since music is to be a universal language. Alexander Hayseed cannot possibly use the vernacular of a college professor, but the use of the English language is not forbidden him in consequence.

Like Paul's hearers, many are not able to be fed on strong meat. They are babes, and need only milk for nourishment. "But," you say, "let us have sweet, pure milk, if it must be so, and not the sour, curdled stuff that oftentimes forms the only nutriment." Evidently, you don't know much about the nursery. Some babes thrive best on adulterated milk. The virgin liquid is too strong for their weak stomachs. The really healthy infant will grow robust in due season, and reach out for himself in search of a more stimulating diet. "But how could he recognize meat as healthful when it comes on his board, if his attention had never been directed to it?" I cannot tell.

Publisher's Notes.

Our next important supplement will be a life-size portrait of either Beethoven or Liszt, similar to the one of Mozart which appeared in the January issue. These supplements are really valuable, and any one, if purchased in an art store, would cost more than the price of the subscription to this journal for a year.

We made mention in the January issue that we would offer an additional premium to the three that would send in the largest list of subscribers during January; the first of these to be a complete "Encyclopedia of Music" in 3 volumes. At the request of a number of persons who are striving for this object, the offer is extended into February. This seems fair to all, as the January issue was not out on time. We hope that during this month many others will enter the race. One of the other prizes will be a metronome; the third remains to be chosen. Remember that these prizes are in addition to our regular premium, and are given to the 3 that send in the largest club of subscribers.

MATHEWS' work entitled "Music, Its Ideals and Methods," will not be ready for some time. This work can be subscribed for at 65 cents, postpaid, cash with order; and at the rate the orders are coming in we feel our subscribers know that something valuable is coming. This is a cheap way to form a valuable musical library.

Do not forget that we offer prizes for the best essays. Ninety dollars will be distributed in this way. For particulars see announcement in another column.

TAPPER'S "Musical Talks to Children" will be ready for delivery this month. The special price on this work will be discontinued after this month. This is positive. The book is entirely ready at this writing, and there can be no further hitch in its publication. Some of the copies we expect from the bindery by the tenth of the month. If you have not subscribed for it in advance do so at once; it is your last chance. The special price is 50 cents, postpaid if cash is sent with order.

WITH this month we inaugurate a voice department. We have for a number of years been giving desultory essays on the voice. The work was not systematized nor under the management of a distinct editor. From this issue on we will have a regular department of the voice. We will give particular attention to the discussion of the practical side of voice-training. The question and answer feature will be made prominent, and we solicit any question our readers may propound. We also desire free expression of opinion in regard to this department—we want to make it a real benefit to our readers.

If you are an active teacher or an earnest student of music do not let your subscription lapse. There are few helps to the struggling musician, and let us not give up anything that will assist us. What we need most is something to arouse us, to stimulate us to higher aims and to guide us in correct paths. THE ETUDE aims at these, so above all things keep up your subscription; we will promise to do our part conscientiously.

THE monthly offer of two new books for February will be a complete "Violin Instructor," by Tours, and "Dictionary of Music," of Stainer and Barnett. The price of the former will be 35 cents, and of the latter 20 cents. These monthly offers are becoming appreciated, and since there are only a few violin students among our subscribers, we will add a substitute for Tours' "Violin" and give Plaidy's "Technic for Piano" instead, if desired. We have just issued a fine new edition of this celebrated work. The "Dictionary of Musical Terms" is one of the most popular in England, in fact, it is the standard one in all England.

NEVER before in the history of the world has there been so much music study as now. Music teachers are feeling the necessity of a broader culture in their specialty, and of knowing more of the literature of their art, as never before. Teaching as an art is also forcing itself upon the attention of the profession. To meet these advanced demands of our times THE ETUDE has secured a foremost writer and specialist to conduct a Reader's column. The books treated are selected from the most helpful works in our language, with the needs of our readers especially in mind. These books are such as will repay a studious and painstaking reading, or even study, and works on teaching as applied to music will be one of the features of this course. The progressive teacher will find in this course material which will be indispensable for a broader growth and outlook in his chosen profession.

OUR correspondence, and the comments which come with many orders for our editions of annotated music, lead us to remark that many of our readers misunderstand the aim and purpose of the annotations and suggestions in our sheet music and educational works. They are in nearly every case for the pupil, not for the teacher. They are considered from the teacher's standpoint, that his pupils need constant reminders and constant help. He himself cannot stand over his pupils as they practice, therefore he furnishes them with annotated editions of what they study, demanding of his pupils that they read often the annotations and follow out the

directions there given, for he well knows that successful teaching is only where he follows the Divine rule: "For precept must be upon precept, precept upon precept; line upon line, line upon line; here a little, and there a little." Hence, what to the teacher sometimes seems trite directions are given a place so that the pupil shall be "buttressed at every weak point."

WE have a novelty in the way of a special offer to submit to our patrons this month. We have on hand a number of busts of the great musicians which we purchased before the holidays to use for window decorating, and we do not wish to carry them over with our regular stock, hence offer them to our patrons at about cost. We have the following:

	Regular Price.	Special.
Liszt, 26 in. Metal Bronze		
Antique,	\$8.00	\$6.00
Wagner, 23 in. Metal Bronze		
Brilliant,	5.00	3.00
Mendelssohn, 24 in. Florentine		
(Gray Stone),	5.00	3.50
Lyre Bracket, 10 x 10 in.		
Florentine,	4.00	2.50
Schumann, 16½ in. Silver Bronze		
Antique,	3.00	2.00
Beethoven, 21 in. Agatine, . .	10.00	7.00
Mozart, 21 in. Agatine, . . .	10.00	7.00

All busts are in good condition; but those of Beethoven and Mozart are an especial bargain, for the reason that the Agatine finish, which is a beautiful, delicate ivory, is no longer made. If you want one of these busts, write early, for they will not last long.

If parents, pupils, and teachers really understood what a money-saving science harmony is, they would insist upon every pupil taking lessons in it until he had a ready working knowledge of the subject. If they also understood its value toward musicianship, as shown in rapid sight reading, the art use of the pedals, and its help in the more refined and subtle shades of expression, they would still more insist upon its thorough study. If they knew that recent text-books presented the subject in an easily understood and highly interesting manner, they would see to it that the pupil began the subject at once. Harmony is as indispensable to a pianist as salt is to a cook, their work in each case being "flat, tasteless, and stale" without it. Pupils after their first term should begin the study of harmony. To those who cannot go far with music lessons, the delightful little work by Dr. H. A. Clarke, "Theory Explained to Piano Students," is recommended. This book is a novelty; its exercises are worked out on the keyboard of the piano in interesting phrases of melody and harmony. The pupil at once does real musical creative work with every scrap of harmonic knowledge he gains. His interest is early secured, and he becomes at once fascinated with working out his harmony problems. This work shows the pupil the inner construction of the music he uses in his lessons and makes his étude and piece playing intelligent, and especially helps him to become an accurate and rapid sight reader. When it is remembered that the rapid sight reader is as far ahead on every piece he learns as the slow reader takes days to plod on for reaching the speed of the sight reader's first playing, it shows at once the immense gain that there is in being a good sight reader. This work sells at 50 cents. We also publish larger text books which go deeply into the science of harmony, Howard's, and also Mansfield's.

WE will issue, during the current month, a volume of "Children's Songs," by W. W. Gilchrist. The songs are all original, and make, perhaps, the most attractive volume of children's songs ever published. The author has been at work for many years on this collection, and it is gotten out in most handsome style. For a description of the work see the advertisement in another part of the journal. The retail price of the book is \$1.00 net; but for this month only we will send it to any of our subscribers for 50 cents, postage paid, cash to be sent with order. This is the only opportunity to get the book at a special price. Those of our patrons who have open accounts with us (paying monthly) may order

the book charged, in which case postage will be charged extra. Send in your orders before the first of next month.

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We have just reissued our edition of Mendelssohn's "Selected Songs Without Words." This is a particularly interesting edition of these celebrated works, containing a selection of only the best of them. In addition, there is a fine portrait and sketch of his life. Mr. C. B. Cady has edited and revised them. Well bound in stiff paper covers, retailing at 75 cents.

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OUR patrons will remember, when thinking of beautifying their homes or studios, that all of the supplements given in THE ETUDE can also be obtained in double the size and finely printed on the best of paper, and sent in a heavy tube, postpaid, for 50 cents. These artist's proofs, we call them, are most suitable for framing, and might be hung anywhere.

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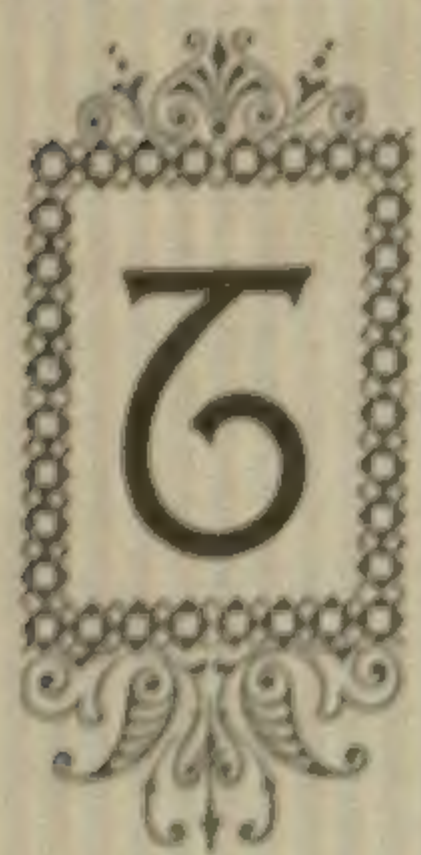
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