

THE Etude

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	PAGE.
Musical Items.....	61
Thoughts—Suggestions—Advice. <i>By Eminent Teachers</i>	62
Letters to Teachers. <i>W. S. B. Mathews</i>	63
The Musical Listener.....	64
On Choosing Music. <i>E. M. Trevesen Dawson</i>	65
The First Lesson. <i>Rebekah Mary Ellison</i>	65
Why We Have So Few Musicians. <i>A. Minor</i>	66
Some Wholesome Truths for Teachers.....	66
Sievking's Mode of Practice.....	66
Study the Nature of Melody. <i>W. J. Henderson</i> (with Biographical Sketch).....	67
How Long Should One Practice?.....	67
Gleanings Threshed Out.....	68
Blasts from the "Ram's Horn," for Musicians.....	68
The Soul of Music. <i>Henry T. Finck</i> (with Biographical Sketch).....	69
Letters to Pupils. <i>J. S. Van Cleave</i>	70
Editorial Notes.....	70
A Music Scrap-Book. <i>S. A. Whitmark</i>	71
Little Sketches and Aphorisms. <i>Herman Ritter</i>	71
The Beginning and Development of Pianoforte Playing. <i>C. H. Erenfechter</i>	72
Random Views and Suggestions. <i>E. J. Deceves</i>	72
Common Sense in Music. <i>Frank L. Eyer</i>	73
Maxims for Musicians.....	73
Mozart's Journey from Vienna to Prague. <i>E. Mörke</i>	74
Why Study Harmony? <i>Farley Newman</i>	75
Quaker Traits of Great Musicians.....	75
The Art of Programme-Making. <i>Ed. B. Perry</i>	76
Backward Pupils. <i>Louis C. Elson</i> (with Biographical Sketch).....	77
Vocal Department. Conducted by <i>H. W. Greene</i>	78, 79
Reading Course. Conducted by <i>Thomas Tapper</i>	80
Questions and Answers.....	80
Publisher's Notes.....	81

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CONTENTS.

Chapter.	Chapter.
I. What the Face Tells.	XIV. Harmony and Counterpoint.
II. Why We Should Study Music.	XV. Music and Reading.
III. Music in the Heart.	XVI. The Hands.
IV. The Tones About Us.	XVII. What the Roman Lady Said.
V. Listening.	XVIII. The Glory of the Day.
VI. Thinking in Tone.	XIX. The Ideal.
VII. What We See and Hear.	XX. The One Talent.
VIII. The Classics.	XXI. Love for the Beautiful.
IX. What We Should Play.	XXII. In School.
X. The Lesson.	XXIII. Music in School.
XI. The Light on the Path.	XXIV. How One Thing Helps Another.
XII. The Greater Masters.	XXV. The Child at Play.
XIII. The Lesser Masters.	

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VOL. XV.

PHILADELPHIA, PA., MARCH, 1897.

NO. 3

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Musical Items.

HOME.

MINNEAPOLIS is to have a musical festival.

MME. TERESA CARREÑO is creating great enthusiasm with her playing wherever she appears.

THE New York *Musical Courier* estimates that there are 150,000 women in this country who are musicians or music teachers.

ROSENTHAL, who has been seriously ill with typhoid fever in Chicago, is speedily recovering, and will, no doubt, soon be able to resume his artistic duties.

EVEN the "wild and woolly" West honored Schubert's one hundredth anniversary. In Plymouth Church, Seattle, Wash., his seldom sung Mass in A flat, No. 5, was given.

AMONG the new features of the New School of Methods at Hingham and Chicago this year will be a series of private classes in pianoforte teaching and technic by W. S. B. Mathews.

THE largest musical library in the world is owned by Arthur W. Tams, of New York, who has spent nearly a quarter of a century in getting it together. It is said to be worth over \$250,000.

AN opera dealing with events in Scottish history is being composed by Reginald De Koven, the composer of "Rob Roy." Robert Bruce will be one of the characters. Mr. De Koven has not divulged its name as yet.

MME. CALVÉ has signed a contract to appear at 15 concerts, after the season of opera is over, in Albany, Buffalo, Indianapolis, Cincinnati, Minneapolis, and other Western cities. She is guaranteed \$1800 for each concert.

THE accomplished composer, Mrs. H. H. A. Beach, of Boston, recently brought out a new sonata for piano and violin. According to accounts the work is most excellent, feminine in respect to sentiment, but worked out

in a broad and masterful spirit worthy of a man in his best moments.

AMERICA has a woman orchestral conductor and composer in the person of Emma R. Striner. She is to inaugurate soon a series of vocal and instrumental concerts, assisted by 40 members of the Metropolitan Orchestra of New York. Compositions by Wagner, Liszt, Flotow, and Meyerbeer will be given.

AT the recent meeting of the Ohio Music Teachers' Association a new project was introduced, in the nature of a fund looking to the establishment of a home for superannuated music teachers. Musical societies throughout the State will be asked to give at least one entertainment per year for the benefit of the fund. The Ohio Association sets a good example.

SIEVEKING, the Dutch pianist, was received with great enthusiasm in Louisville. Each one of his numbers was encored over and over again. The wonderful manner with which he performed the "Etude de Concert" of Moszkowski, the closing number of the programme, electrified his audience, and he was forced to respond several times before his delighted hearers would finally release him.

A GREAT effort is being made to have a large and profitable meeting of the Music Teacher's National Association the coming summer. It will be held in New York City at the Grand Central Palace, which is near the Grand Central Railroad Station. A crisis in the affairs of the Association is at hand, and its friends are determined to place it upon a solid basis for greater future usefulness. Several of the leading musicians of New York are working hard in its interests, and the meeting promises to be one of great enthusiasm.

DR. ANTON DVORAK has decided to return to the United States and again take charge of the National Conservatory of Music in New York. Dr. Dvorak is one of the most celebrated composers of the day. He was first engaged as director of the National Conservatory in 1891, and held the position three years, when he returned to Europe. In the autumn of 1895 he wrote to Mrs. Thurber, resigning his position on the plea that his children had reached an age when he thought he ought to give personal attention to their education. His return to this country will be of special interest to native composers. It was he who inaugurated the annual prize competitions held by the Conservatory, and it is his intention to continue this work.

FOREIGN.

HONOLULU has a magnificent opera house.

RUMOR says that Patti has written the words and music of a romantic one-act opera.

JOHANN STRAUSS has lately completed a new operetta to be known as "The Goddess of Reason."

JOSEPH WASIELEWSKI, the biographer of Schumann, and one of the leading authorities on musical history in Germany, recently died at Sondershausen.

SIMS REEVES, the veteran English singer, who recently married a young wife and returned to the stage, has been declared a bankrupt in London. He is in his seventy-fifth year.

MME. NANSEN, wife of the famous explorer, will make her debut in London as a vocalist. She was, in her own country, a pupil of Grieg. It is understood that she will sing before the Queen.

PADEREWSKI writes from southern France that his prolonged holiday has done him much good, and that the insomnia that threatened to undermine his health is gradually disappearing.

HERR ANTON SEIDL has been engaged by Mr. Grau to conduct the Wagner performances at Covent Garden, London, next season. This appointment is a concession to the Wagner cult on the other side.

FRAU COSIMA WAGNER has received the gold medal of the Order of the Crown from the King of Wurtemberg to commemorate the twentieth anniversary of the production of "Der Ring des Nieblungen" at Bayreuth.

A MARBLE bust of Clara Schumann has been set up in the concert-room of the Museum of Frankfort-on-the-Main, the hall where, in 1891, she closed her public career as a pianist, with a performance of her husband's piano quartet.

EDGARTINEL's oratorio of "St. Francis" has been publicly performed nearly 100 times in six years. This is a success never achieved before by any other similar work. Great interest is manifested in the musical world with regard to Tinel's new work, "Godolera," which he has just finished.

A TABLET will be placed on the house near Lucerne where Wagner lived during the sixties. The inscription is: "In this house dwelt Richard Wagner from April, 1866, to April, 1872. Here he finished the 'Meistersinger,' 'Siegfried,' 'Götterdämmerung,' 'Kaisermarsch,' and 'Siegfried Idyll.'"

OTTO HEGNER is now twenty years of age, and bids fair to reach the foremost ranks of virtuosity. He has been studying latterly under d'Albert. A recital he recently gave in Berlin was an enormous success. The programme included Beethoven's "Emperor" concerto, a concerto by d' Albert, conducted by the composer, and the "Don Juan" fantasia, by Liszt.

A STORY is going the rounds of the papers that Paderewski became greatly interested in a small boy living in a seaport town where the musician was playing. The small boy was barefoot, and his new friend took him to a store and bought him a pair of shoes. The next morning, in front of Paderewski's lodgings, all the barefoot children in the town were sitting, making a prominent display of their bare feet.

MASCAGNI is giving the last touches to an opera dealing with Japan, which will be brought out by Ricordi. If the price paid for it is any criterion, it will surpass all his other works. When at work on his new opera Mascagni is said to have arrayed himself in a sartorial outfit in harmony with the theme on which he was engaged, namely, a purple robe and an enormous turban. The public have yet to pass judgment on this much-advertised opera.

EXCHANGE
SEP 12 1955

MR. JOSEPH BENNETT says in the *London Telegraph*: "Brahms, though living, is not of the present. Practically his work is done. He stands, a solitary figure, the last representative of the great symphonic masters. I therefore separate him from Tschaikowsky—who belonged to a school which was nebulous the other day, and has yet scarcely taken form—and I place him apart, also, from Dvorak, Saint-Saëns, and Sinding, in whom, as symphonists, I see no evidence of commanding genius."

LONDON is in danger of losing one of its oldest musical institutions, the Saturday afternoon concerts at the Crystal Palace, which, after forty years of existence, have received such a scant support of late that the directors threaten to discontinue them. To these concerts Londoners are largely indebted for their early knowledge of many of the works of Mozart, Beethoven, Schubert, Spohr, Schumann, Brahms, Dvorak, and Wagner; and it is said that here the English composer, often harassed by the difficulty of obtaining a hearing elsewhere, has ever been welcome.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

A THOUGHTLESS QUESTION.

CONSTANTINE VON STERNBERG.

ONCE upon a time I heard a young man ask an actor of my acquaintance a foolish question; he did not mean any harm, but just thoughtlessly blurted out, "Now that I have seen you act that part to-night, do n't you think I could act it, with a little practice?" The actor only said, "Go on the stage and try it." He was outwardly calm, but I knew him well, and noticed that he was indignant. He left us soon.

How often has this trifling incident recurred to my mind, when a certain class of pupils (of the trifling type, the serious ones are not silly enough for such a question) ask me, after hearing me play one of my concert pieces, "Could I play that?"

Recently one of that trifling type came, and said: "Oh, I heard the pianist at the Boston Symphony Concert play the A flat Polonaise, by Chopin; I would give anything if I could hear it again!" Glad to find that a piece of good music had pleased her, and flattering myself that at least her taste had improved under my tutelage, in spite of her unbearable trifling, I said I should be pleased to play it for her, since she wished so much to hear it again. Hardly was I through, and still a trifle excited from the emotional exertion, when she said, "Could I play that?" I replied: "It took me the best part of my life, and the exertion of my best powers to reach this plane; but, no doubt, with the superiority of your mentality you will acquire it in a few leisure moments." And then she said, "Oh, I don't mean right away, but after some practice."

* * * *

BENEFIT OF DAILY WORK.

THOMAS TAPPER.

No one, having honestly made the trial, has ever failed to commend the habit of regular work. Some of the most careful readers have said that to spend five minutes a day with a volume—but the same five minutes must be insisted on—will make a superior reader. There is something that is quite surprising in the result of such an effort.

I have in mind the case of a young man who had to devote nearly his entire time to earning a living. Desiring, however, to better his place in the world, he devoted an occasional hour or so to reading the "Gallic War Commentaries of Caesar." His occasional hour, coming as it did irregularly and infrequently, led him to prize it so highly that he simply worked himself stupid; and as working one's self into such a state produces no good, he became tempted to give up the Latin and the hopes for which it stood. He was advised, however, to try the simple plan of giving up the hour or two per week which he had to rest and pleasure and to read of Caesar 3 lines (or less if the text did not favor 3) at the same time, or as near as possible, daily; and to follow

the plan for one year. He agreed to the suggestion, and, as a result, he succeeded in his accomplishing his stint 300 times out of a possible 365, a remarkably high average. But the greatest result lay in the outcome of the attempt. The first thing was this: by taking 3 lines or less per day he almost always memorized them without effort, and during the hours of the working day they frequently occupied his thoughts, and their inner meaning became clearer and clearer; then, further, after a few months it was not difficult to take 10 or more lines, but he yielded little to this temptation. At the end of the year he knew 1200 lines of Caesar, and many passages he knew from memory. Speaking of it, he said: "By this means Latin has become a living language to me."

The entire secret is:

1. Not to give up the daily arrangement.
2. Not to yield to the temptation of increasing the amount.

* * * *

WHAT TEACHERS THINK OF PUPILS.

CARL W. GRIMM.

How instructive it is to be occasionally an unobserved listener to music students' chats about some fellow teacher! They may praise him beyond compare, or make fun of his peculiar habits, or criticize his methods—in the end it sounds as if they were the masters. It never occurs to such pupils that their teacher forms opinions of their abilities, actions, characters, etc. The one faithfully practices everything he is told to do, from a finger exercise up to his "new" piece, even reads musical books recommended to him. Such a pupil's progress is noticeable and a source of enjoyment to the teacher. There are pupils who are talented but lazy; some are always dissatisfied with the teacher's methods; some never "bother their heads," and yet less their fingers, about acquiring a good technic; others never will read anything on music, and, as a result, their conception and knowledge of the history of music is very limited. Nevertheless, all these pupils of every shade and grade want a "perfect" teacher. No matter how much they worry him, he should never be "cross;" no matter how carelessly they practice, he should always be "interesting." If they show themselves contrary, he should always be "pleasant." A pupil ought to show that he respects his teacher, not only in observing civil manners, but in practicing faithfully everything he asks him to do. Such faithfulness will reward itself to the pupil, it will insure his progress, and even make his teacher "better."

* * * *

THE VALUE OF MENTAL PRACTICE.

MARIE MERRICK.

I HAVE a pupil whose time for practice is so limited that at first progress seemed impossible. At times it appeared the sheerest folly for her to try to study music; yet so obedient, bright, painstaking, and persevering is she that one has not the heart to advise her to give it up. Then, too, it really seems for her pleasure and recreation rather than drudgery.

I have given much consideration to her case, and as to how she could achieve any tangible results when contending against such odds. She does a little finger gymnastic work, some scale practice, and devotes the remainder of her time to pieces or musical studies; as a person weary after long hours at business must certainly do better work with interesting musical material than with that which is dry and designed for purely mechanical attainments.

The pieces given, too, are so carefully selected and adapted to her needs that each is a study in itself and is treated as such. Regular, systematic, careful practice is insisted upon. Still, advancement has been slow because the pupil is too fatigued to practice evenings with advantage, and cannot do so in the morning; but since she has devoted the half hour spent on the cars every morning to *mental practice*, progress has been more sure and rapid. I have since met a student who memorizes pieces on the cars going to and from her lessons. I myself have fixed them in my mind when uncertain of them by mental processes. Moral: There is too much physical, too little brain work in the average music student's practice.

WASTE! WASTE! WASTE!

BY JOHN C. FILLMORE.

THIRTY or forty years ago every boy who prepared for college was obliged to study Latin and Greek. But after five to seven years of the study of those languages did he know anything of the Latin or Greek literature as literature? Not a bit of it. It was never intended that he should. What he was supposed to be after was "mental discipline;" and this was sought by a "dread horrid grind" of grammatical rules. Caesar, Cicero, Virgil, Livy, Homer, Horace, Thucydides, Sophocles, Euripides, were used merely as exercises in parsing. The college graduate had been through an enormous amount of pedantic grammatical grind; but, as for knowing Homer or Virgil as poetry, or being able to read any Greek or Roman author for pleasure, without a lexicon, such a thing was never thought of.

It strikes me that I have seen a good deal of piano teaching of the same pedantic type. What doth it profit a man (of either sex) to have spent six or seven years in a grind of five-finger exercises, scales, arpeggios, and études, if, at the end of that time, he knows little or nothing of music as music; if musical perception and imagination have been left undeveloped and uncultivated; if he never reads the great imaginative composers for pleasure; in short, if he be in the same relation to all the really great musical authors as was the college student to the great masters of Greek and Roman literature a few years ago? "Mental discipline," indeed! Technical "thoroughness!" These are good things, of course, when they really exist. But let us call things by their right names. Minds are made fruitful only by being brought into direct contact with the great creative minds; not by pedantic grind-grinding, nor by teaching technic to the exclusion of the great imaginative and inspired and inspiring music. In music, as elsewhere, "the letter killeth, but the spirit giveth life."

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HEAD FIRST; HANDS LAST.

FRANK L. EYER.

THE practice of reading over mentally a composition time and time again cannot be too earnestly recommended. That mental conception of music, which is everything in playing, is frequently to be obtained only in this way. So many players devote so much attention to technic that the most you can say of their pieces is that they are executed, not *played*. Do n't take your new piece to the piano to try it over, but rather sit down in some quiet corner and go over it mentally. Study out its inner meaning, its conception, its harmonies and effects. Then go to the piano, and, with this mental picture vividly photographed on your mind, endeavor, through the exercise of will power, to *make* your fingers perform it as you have conceived it. Your first attempts will naturally prove unsatisfactory, but this will be the fault of the hands and not the brain. It will only remain now to work up the technical parts, to study the touch and fingering, before you can say you can play that piece.

—During Donizetti's long stay at St. Petersburg, he played by command before the Czar Nicholas, who entered into conversation with a bystander in the course of the piece. Donizetti at once broke off the performance. "Why have you stopped?" asked the autocrat. "Sire," was the reply, "when the czar is speaking, everybody else should be silent."

—When Wagner conducted a series of philharmonic concerts in London in 1855, so many critics and Mendelssohnians objected to his conducting without the score, that, at last, when the *Eroica* was on rehearsal, the directors requested him to give up a practice "so debasing to the art." They crowded around him after the concert to congratulate him upon his success and his splendid interpretation of the symphony—due, of course, to his having complied with their wishes and conducted from the score: one of them chanced to glance at Wagner's desk, and found there Rossini's "*Barber of Seville*" upside down!

Letters to Teachers.

BY W. S. B. MATHEWS.

"Please tell me, whether in Rubinstein's selections, with large extensions, one is permitted to play them as arpeggios or broken chords when not able to reach them? And what is really meant by rolling hand movement, and do you advertise or approve of the method? E. E. St. J."

Whenever the chord exceeds the octave you are at liberty to play it arpeggio, one after another, but with the following cautions:

1. Be sure that the final chord tone of the spread chord, the melody tone if the chord extends into the right hand, or the uppermost tone of all, falls upon the beat or proper time of the chord as a whole, and not later. In this way the time occupied in spreading the chord is taken from the previous tone, and not, as is generally taught, from the chord itself.

2. In playing a spread chord, place the fingers upon the keys as far as you can reach them, beginning with the bottom note; then play the chord with a sudden side motion of the arm, as if driving the point of the thumb into the uppermost key. Sometimes you will hear chords of this kind played so that each tone follows distinctly after the other, with its own attack. This is done with finger motion, and the effect is not that of a strong chord at all. It should be played in such a way that the time lost in spreading the chord is as little as possible, and the effect after all is massive and chord-like. Count with the last tone.

I do not know what you mean, exactly, by "rolling hand movement," but suppose it must be what is advocated by a former pupil of Deppe, who seeks to perform running finger passages by a motion which is practically rolling the hand from side to side without individual finger work, as far as possible to avoid it. This method is very bad indeed, and is not recommended or practiced by any pianist in the world, so far as I know, or taught by any good teacher.

"Why is it that the theorists exclude consecutive octaves and fifths, while the best, as well as the poorest of music, have many of them? When they occur in music are they to be regarded as wrong?"

"Can you give me some hints as to training the wrists for reed organ playing, also some wrist exercises for the same instrument? I noticed a short time ago in THE ETUDE, an item to the effect that the incorrect training of the wrist resulted in incurably weak hands and arms. I do not understand how this could be. Please explain. A. McC."

Consecutive octaves are allowable in any kind of music when they are made purposely for the strengthening of a melody. But when they occur in the course of a vocal composition accidentally, where four independent voices were intended, their effect is bad. Fifths are always bad in vocal work, but they can be made in instrumental music without being absolutely bad.

I do not feel competent to give any exercises for wrist training for reed organ. Probably you will find something in Mr. Landon's book for this instrument. I will say frankly, that although I have in my time made two books for this instrument, I do not like it. It is neither one thing nor another. Neither a piano nor an organ, but a betwixt and between, having most of the faults and none of the excellencies of either. A stiff wrist in piano playing results in weak fingers; or rather it is not possible to get strong fingers while the wrist is held in a constricted condition. But that it produces permanently weak hands and arms is preposterous. Loose wrists are a convenience in playing, almost a necessity, if good tone is desired on the piano; but nothing more.

"At what time in a pupil's progress is it best to begin the study of harmony? And does it come in the ordinary course of piano instruction? Do your Eastern teachers give harmony with the hour lesson? I find that in this small place the parents insist on new 'catchy' pieces. Would you give them mixed in with scales and good études?"

"I am a regular subscriber to THE ETUDE, which I consider an invaluable help to me in my teaching. This is a small, inland town, and I enjoy few advantages, and I look forward to the coming of my ETUDE like that of a dear friend."

"I have Mason's 'Touch and Technic,' also Shimer's.

What I wish to know is this: As I have never studied this system, can I alone dare to try to teach it? Is it possible for me to understand it correctly without the aid of a living teacher? I believe I understand all the touches except one; that is the hand touch No. 4 of Mason's 'Touch and Technic.' I cannot understand the difference between the old way of swinging the hand loosely from the wrist and the 'flail-like swing.'

"If I try to teach this system will I have to provide every pupil with a book, or can I give them the exercises by rote with the different touches? Parents are not very liberal in getting new books and music. Will you also tell me a good place to go for some up-to-date ideas in teaching? I feel that I am getting behind. K."

Harmony ought to be begun early in the course. You can get some idea of the way of doing this with young pupils from my "Twenty Lessons to a Beginner," and in the primer which Dr. Mason and I made. In both there is considerable attention given to elementary harmony. Most good teachers make harmony a part of the hour lesson, or else have the pupils come at another time in classes, with or without extra compensation. Harmony seems to be necessary in order for the players to understand chords and chord progressions, passing tones, suspensions, etc. As to the best way of bringing the pupil to this knowledge, teachers differ materially.

With regard to teaching Mr. Mason's "Touch and Technic" without having studied it with anybody, I will repeat what I have several times said before. You can manage the arpeggios without the slightest difficulty by following the directions in the book. I have shown in my "Twenty Lessons to a Beginner" a way of beginning in these exercises. As for the two-finger exercise, confine your attention to four forms, I mean four typical modes of touch:

1. Clinging touch, in the scale of C, chromatic scale, and arpeggio on the diminished chord. Do not slide the finger point, but make a clean legato in which the tones exactly join without overlapping.

2. Arm touches, down-arm and up-arm. Remember what Dr. Mason taught concerning the triceps muscle in a former number of THE ETUDE, probably about last September.

3. Hand touch, the wrist swinging loosely (what you call the "flail" touch, I think) and finger elastic, as shown in the book.

4. The light and fast forms, where everything is soft and light. Observe the directions, but do not try to make a positive staccato with the finger point. It will mix you up at first. Do not give the second rhythm until considerably later. Make these four forms the staple of every day's practice, giving them from fifteen to twenty minutes for several weeks. Hear them at every lesson until the directions in the book appear to be followed. When you have done this a few weeks refer again to the book, and read over again all the directions and try and see wherein you are wrong. If you are finding the pupil's touch becoming stronger, the hand and wrist looser and more graceful, and the arm touches vigorous, you are probably upon the right road.

"Will you please define just where the hand touch and the down- and up-arm touches are used in interpreting a piano number?"

"State whether legato chords, such as some in Mendelssohn's 'Songs without Words,' are to be played with any arm or wrist movements in addition to the finger legato? M. P. L."

The general principle of employing the playing apparatus in interpreting a piano piece is this: You use more or less, according to the amount of tone you wish, or the tone-quality, for each variety of touch has its own quality. For example, take the Bach Loure in G, which stands in my second book of phrasing. It begins with two eighth notes, which are finger touches, staccato; these lead to a heavy chord, on the accent, and it can best be played with the up-arm element; the staccato running notes later are finger, the accents at the beginnings of measures specially marked are hand, touches, *i. e.*, the hand aids the fingers in order to make the tone stronger than the fingers are able to do. Every once in four measures, or pretty nearly so, are very heavy chords which need the arm. They can be done with the down-arm, but the up-arm is better, because it follows the staccato melody tones more easily and makes a better tone.

In Schumann's Nachstuecke in F (also in the phrasing

book) the spread chords are played with a motion nearly or quite the same as the up-arm touch. They cannot be played with fingers only, the lateral arm motion for reaching the distant keys adds the arm element, and it is better for the hand to spring away from the keys, using the pedal for about an eighth note of each chord.

There are many players who do not employ the up-arm element at all or very rarely, but there are others who use it a great deal. It saves the hands when force is needed. For instance, the canon variation in the "Études Symphoniques" of Schumann (Variation IV, I believe) is played by some with down-arm chords, but it is much more easily gotten with the up-arm, with the advantage of fewer false notes. In short, all melody playing is primarily with fingers, but with pressure from the arm; when chords are in question, it is nearly always hand or arm; when the chords are played with fingers legato there is no hand or arm motion. Passages so written, however, are rarely played with this mechanism in public, but with hand or arm, and pedal. Mr. Joseffy used to use the elastic touch in the melody in E major in the first movement of the E minor concerto of Chopin, and the critics roasted him heartily but uselessly for so doing. It made a lovely effect.

The extreme motions described in the Mason "Touch and Technic" for the down- and up-arm touches are not generally used in actual playing, although these methods of producing tones are often used. Only when once the principle has been acquired less motion will answer just as well, probably better. I have lately been hearing a good deal of Mr. Godowsky's playing, who is one of the first artists of the present time, and it is distinguished by its absence of lost motion. On the other hand, he would sometimes make a better tone with the up-arm elements, which he now very rarely or never uses. The exercises as given in the Mason work are very valuable as wrist looseners. In this use I regard them as among the most productive exercises of the whole system.

In all varieties of classic music different touches are used by artists from what the notes might seem to indicate. For instance, in the Mozart Adagio in C, in my first book of phrasing, I should unhesitatingly use the finger elastic for the melody, not making the staccato, but using the pedal the first half measure. In short, it is a question of musical effect to be gained most easily and satisfactorily. In public playing the touch has to be exaggerated in order to produce the desired effect.

ABOUT PLAYING THE LESSON OVER FOR THE PUPIL.—Many teachers just play the lesson over for the pupil and then say (like Bach): "It must sound like this." This is sufficient for advanced pupils only; for all others much more instruction is necessary, *viz.*, what to do in order that it may "sound like this."

Neither is it always necessary to play the whole, perhaps very lengthy, piece over for the pupil; a few single isolated passages are often sufficient to pave the way for a thorough understanding.

Sometimes, when we have a strange piece rather difficult to understand (for example, the first pieces of Bach, Schumann, or Chopin), it is necessary to play the whole piece over before the pupil begins to practice on it; at other times, however, it is a good plan to let the pupil work his way alone, a little way, perhaps, in the interpretation and manner of execution of a new piece, and afterward give him the necessary directions or perhaps practical help by playing it all over for him.

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability, until they play it correctly, in their own estimation, or until they do not see anything more in it; then let the teacher's judgment and experience exert their influence upon the work. During the first year the teacher should play nearly everything over repeatedly.—L. KÖHLER.

—Never give a decision on any point in theory, if you are in doubt as to its correctness, without first looking it up. Do not assume to know that which in reality you do not know.

The Musical Listener.

I.

As the Musical Listener was chatting recently with one of America's composers, it occurred to him that what Mr. Clayton Johns was saying was of more than personal interest, whereupon the Listener obtained his permission to quote him to the readers of THE ETUDE.



CLAYTON JOHNS.

CLAYTON JOHNS.

Mr. Johns is too well-known to need explanatory footnotes, but for any who may happen not to be familiar with him I would say that he is principally known as a song writer, but his work in other compositional fields is of sufficient value and importance for Mr. Paderewski to have played Mr. John's latest piano productions at his recitals during his recent stay among us.

One of the most interesting events of the musical season in Boston is the yearly recital of Mr. Johns' newest songs, by such singers as Miss Lena Little and Mr. Max Heinrich, accompanied by the composer, whose accompaniment alone is an inspiration to sing a la Patti or Jean De Reszke.

As the Listener looked at Johns leaning back in a easy chair in his music room in Boston, he reflected upon the unmusically appearance of the American composer of this day—that is, unmusically from the erstwhile standard of esthetically flowing locks and general Bohemian air of abandon.

There is Mr. Edward A. Macdowell, who looks like an intelligent, well-to-do American of any profession; and Mr. George Chadwick, who might be a jolly, good-natured business man or recent college graduate; and Mr. Arthur Foote, whose clean-shaven face and closely-cropped hair give no musical indications; and then the composer we have in hand, who would answer as a model for a Richard Harding Davis hero, illustrated by Gibson. Mr. Johns is a man of about thirty-seven years of age, though he looks considerably younger until he talks his art, which is his religion, in that its expression emanates from the highest pinnacle his nature can reach, or when he is teaching; then the thoughtful look of his eyes matures the face, which at other moments wears an indifferent, worldly air, masking the real man completely.

During this particular conversation with Mr. Johns, I happened to remark: "Certain celebrated performers of music, both vocal and instrumental, are proclaimed as remarkable interpreters. Now, who has a right to say one man interprets a composer better than another, except as tradition has set a standard? Suppose you settle that question for me by telling how you feel when people sing your songs. Do they tell the story as you meant it to be told?"

"Some do and some do n't," he replied. "Occasionally a singer will give out exactly what my songs mean to me; again, some one will change the feeling of my music so that it is almost unrecognizable; and still again, as in the case of ——— (mentioning several well-known singers who invariably include his songs in their recital programmes), there are singers who make more of my songs

than I put into them, and whose suggestions and inspirations as to phrasing help me greatly.

"When I accompany my own things I simply follow the interpretation of the singer, no matter how contrary to my own feeling it may be; however, under such circumstances singers almost invariably consult me, and we come to an agreement during rehearsal."

"According to that a half a dozen people might sing your songs, each in his own way, and still be doing justice to you as a composer?" said I.

"Yes," he replied, "provided they are all musicianly and with some dramatic instinct, each will receive my thoughts and reflect it according to his capabilities, just as half a dozen mirrors placed in different positions about an object will each reflect the object, but at different angles, according to the individual strength or dimness of the glass; naturally some will present a better view than others—some will even flatter. No one can say indisputably that there is one, and only one, interpretation of even the great composers, about whose things cling traditions, but the best interpreter is he whose utterance is the most inspiring and effectual."

"Then musical criticism amounts to nothing after all?" I asked.

"Ah, yes; it amounts to a great deal," he replied, "in the way of keeping performers up to their best work, but it has no absolute standard. Each critic makes his own, and sometimes even that is affected by poor digestion, or a bad humor, or personal prejudice for or against."

"How are you about composing?" I asked. "Is inspiration something chronic or intermittent?"

"It is anything but chronic with me," he replied.

"Sometimes I will go weeks or even months without an original musical thought. Of course I could put progressions together in correct form, but they would be lifeless. Then suddenly some day a thought will come that I cannot drive away—it fairly haunts me. I walk the streets with this theme singing through my brain—it will not be gone—until I set it down, with all of the elaborations that work themselves out naturally. Do n't think that I mean my thoughts spring Minerva-like, 'clothed and in their right minds,' from my brain; of course the first glimmering—the haunting theme, inspiration, or whatever you choose to call it—is crude and must be worked out, but I personally welcome with exceeding joy this germ, which grows and blossoms under diligent encouragement."

After a few moments Johns went on: "There is one thing that interests me particularly about music, and that is the immense progress it has made in its grasp upon the understanding and sympathy of the American people during the last twelve or fifteen years. For example, take this small city of Boston: A dozen years ago, when I came home from my student life in Europe and settled down here, orchestral and string quartet music could hardly hold its own. At first it was maintained almost entirely by fashion, whose fad it was; but gradually through the years I have noticed the growing difference in the audiences; in the real and unaffected interest all kinds of people are taking in the best music the world affords. And the Kneisel Quartet! Whereas at first its concerts were barely self-sustaining, the audiences meager and unappreciative, now it is with difficulty one gets a seat to hear them, and the people, not only in Boston but all over the country, seem to find unlimited satisfaction in the splendid work Franz Kneisel and his men do.

"The Americans by such means have been awakened to the power of music, and young people are more generally being taught its message. The sincerest regret of my life is that I did not begin in earnest until I was twenty-one years old, which is altogether too late. Music, as well as manners, ought to be the A B C of life."

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THIS talk with Mr. Johns suggests to the Listener something he found the other day about composers in that most interesting book of W. H. Hadow's, called "Studies in Modern Music." Mr. Hadow says: "A work of art is living if it bears throughout the impress of its maker's personality; it is dead if we can trace its true inspiration to an external source. Every artist has his own manner of thought, and no two artistic characters are

alike. If, then, the work be really part of a man's self, it will reproduce his features, it will speak with his voice. 'Originality,' says Ruskin, 'is not newness, it is genuineness.' Each (composer) learns at first-hand a portion of divine truth, and, according to the measure of his capacity, translates it for our understanding. Each speaks out of the abundance of his heart, and brings us a message which it is his alone to conceive and formulate."

At this time, when originality has become a pose, when in both the literary and musical world the creators are straining their gray matter in an effort to be different from everybody else, regardless of genuineness, this paragraph of Mr. Hadow's might be read to advantage, especially the sentence about each composer speaking out of the abundance of his heart.

Mr. Hadow insists upon the necessity for fresh views and attitudes in art, but let them be natural, spontaneous, with no raking of the brain in a lame effort to be unique. The truly original man has no inkling of his own originality. It is so natural to him that he takes for granted other people are the same.

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THE increasing number of books pertaining to musical subjects being now published is a good indication. Along the line of technical or esthetic literature the supply is not apt to overbalance the demand. A demand for books about music affirms a spreading intelligence among musicians, than which few things could be more desirable. A musical critic said to me about ten years ago: "There will never be any music in America until musical people know something. The professionals of every other art are versed at least moderately well in the history of their art. The majority of musicians do not even know the sentimental traditions surrounding the compositions of the masters they play. If they know the key, opus, or title they think they are doing well." My friend's enthusiasm made him a bit savage, but we must admit that "there is never smoke without some fire." However, since that time piano teachers in particular have done much toward encouraging not only a musically literary intelligence in even their amateur pupils, but have also laid stress upon the necessity for general education and the cultivation of the power to think.

—Many signs have been suggested for indicating the use of the damper pedal, but its notation is still in a somewhat chaotic state. As early as 1875, Hans Schmitt advocated a system employing ordinary notes and rests on a line drawn below the bass staff, thus showing with mathematical exactitude the moment when the damper should be elevated or depressed. Unfortunately, this method is somewhat cumbersome and seems unlikely to displace the syllable "Ped," with its accompanying asterisk, which is, however, both cumbersome and inaccurate. A method that has the advantage of simplicity and clearness has recently come into vogue. It employs an oblique line which begins when the foot is to be pressed down and ends when the foot is to be released, angles being drawn at its extremities to emphasize these points, thus: \nearrow . A still better sign is this: \lrcorner . It represents the exact motion of the pedal, which goes down when the line goes down, remains thus while the line is horizontal, and ascends with the line at the end. So efficient a figure leaves nothing to be desired.—*Pianist.*

—Only he who knows much can teach much; only he who has become acquainted with dangers, who has himself encountered and overcome them, can successfully teach others how to avoid them.—*FORKEL.*

—Scratch the green rind of a sapling, or wantonly twist it in the soil, and a scarred or crooked oak will tell of the act for centuries to come. So it is with the teaching of youth, which makes impressions on the mind and heart that are to last forever.

—Tomaschek, of Prague, who taught Dreyschock, Döhler, and others, once said: "The love for the instrument must be the flesh and blood of the pupil, else he will never learn anything good and solid, and he who is incapable of producing such a love in the pupil ought never to teach."

ON CHOOSING MUSIC.

BY E. M. TREVENEN DAWSON.

THIS is not always so easy as it appears.

Take a typical case: A young lady student has just completed her training at some academy or conservatoire, has passed its examinations (with more or less success), gained its certificates, played at its concerts, and now intends to take up teaching as her vocation in life. As yet she has had no experience whatever, therefore no very advanced pupils are likely to fall to her lot, and she must content herself with beginners and little children, probably starting with an engagement—either "resident" or "visiting"—at some girls' school. About the very first question which confronts her is, what music to provide for her new pupils. Such works as Chopin's nocturnes and ballades, Liszt's rhapsodies "Hongroises," Bach's fugues, Beethoven's sonatas, she has at her fingers' ends; but these are all too advanced for her purpose, while of the easier pieces which she once learned in her childhood she has long since forgotten the names. Through hearing her fellow-students perform, and attending numerous concerts and "recitals," she is acquainted with a fairly wide range of musical literature, no doubt; but who would dream of placing, say, Mendelssohn's "Variations Serieuses" or Schumann's "Kreisleriana" before a raw schoolgirl who cannot get through the latter's "Merry Peasant" without stumbling?

Take yet another widely different case: That of a man of middle age who has been settled for many years in some small country town, without any rival to stimulate his energy, any budding genius among his pupils to interest him, any opportunities of hearing good music to keep alive his musical perceptions. He has long since lost his youthful ideals, his enthusiasm for his art, his interest in the musical world outside. In short, his musical faculties have rusted, and he has sunk into a humdrum, provincial music teacher, performing his monotonous round of duties year after year in a half-mechanical, wholly spiritless, fashion. To him now occurs the same difficulty, however—how to choose new music for his pupils.

What he used to give at the outset of his career has, if "salon" music, become stale and antiquated, or if "classic," his patrons object to the same limited round of pieces over and over again. They ask for something different, perhaps something more modern. Or maybe they evince a desire for something light and "showy" for drawing-room performance, while he racks his brains in vain for anything more recent than a Thalberg or a Sidney Smith fantasia. The question then arises, how is such a man to hear of and to choose suitable music? He procures catalogues from the music publishers, but as he somewhat helplessly wades through the long lists of composers in his little out-of-the-world corner, such names as Grieg, Tschaiakowsky, Moszkowski, Scharwenka, convey no more to his mind than do the Smiths and the Joneses of music appearing alongside; nor has he any clue to the tendency, style, or degree of difficulty of their works.

Reverting to the first type of teacher, moreover—the young and inexperienced—another very great stumbling-block is the difficulty of rightly gaging a pupil's degree of proficiency, as also the exact degree required for the execution of any given piece. To the embryo teacher, just fresh from a conservatoire, all music within his pupils' powers is so absurdly easy that he fails to see the wide difference that really exists between each. Yet, although to him they seem all easy alike, his child pupils would judge quite otherwise. Until some years' experience has been gained, it is a hard task to steer between the Scylla of under-rating, and the Charybdis of over-rating, a pupil's powers. Perhaps, for the reason just stated, young teachers err more often in the latter direction, giving far too difficult music; and unfortunately this proves very discouraging to their pupils and hindering to their progress. Too easy music, on the other hand, conduces to careless playing, and still further hinders advancement.

But in addition to rightly estimating the degree of difficulty, there arises also the question of selecting

those exercises or pieces most calculated to strengthen the youthful pianist's weak points. Some teachers, indeed, give the same set of pieces and exercises to all their pupils in turn; or order a dozen copies of a work at a time, giving them out to a dozen pupils without regard to their individual needs. But this practice is strongly to be deprecated.

On the other hand, there is a temptation to give a pupil, especially a promising one, pieces suited to his or her particular style, exhibiting his or her strong points in the most favorable light, instead of those necessary, not only for curing defects, but also for cultivating other styles. This temptation can only be rightly yielded to in such cases as where preparing for a school concert or a local examination, at which it is desirable that the pupil appear at his best.

Another mistake in choosing music is the keeping too exclusively to one class. Thus, some teachers give nothing but the fugal, heavy style, others only the lightest drawing-room music; some give only Schumann, others only Bach; some give endless sonatas, others a wearisome round of "valse" and mazurkas. All which one-sidedness has a fatally dwarfing effect on the budding pianist's musical culture.

In order to select music of any kind, however, the initial difficulty of finding out the titles of that suitable for teaching purposes has first to be got over. The provincial teacher frequently depends on information gleaned from musical journals, and orders a composition on account of a glowing review. To what disappointment, however, does this often lead! The piece praised up to the skies proves mediocrity of the feeblest kind, for the puzzled and disappointed purchaser can hardly be expected to know (not being behind the scenes) that this particular composer is a friend of the reviewer, or that the magazine being published by the same firm as the piece in question the reviewer (who is in their pay) feels bound to belaud it.

If the teacher lives in one of the principal towns he may choose music at a music store or publisher's by turning over samples of their stock. But to do this satisfactorily he must be able to "hear music through the eye," and the inexperienced sometimes find great difficulty at first in judging the effect, or the melodiousness, of a composition by merely reading (rather *skimming*) it hurriedly through in a shop. On these occasions it does occasionally occur that a piece gets chosen on account of its pictorial title-page, or because of its "taking" name!

Another, and perhaps the most satisfactory, way of choosing music is by means of a publisher's selection parcel "on sale or return," in which case the various things can be tried over on the piano at the teacher's leisure. The only objection to this is that although one is thus kept well "up" in the novelties of that particular publisher, one does not come across anything that happens to be the copyright of another. Consequently, in the not uncommon event of a composer publishing his works with one firm only, teachers dealing with another may never even hear of his existence. Or where a certain firm has the first refusal of all a composer's works, those brought out by other houses will be only the poorest and most worthless of them.

Probably a combination of two of the methods named is the most satisfactory, *i. e.*, diligent reading of all reviews of new music, both in the *highest class* daily papers and musical journals, together with the trying over of various "selection" parcels from, if possible, *more than one* publisher. Moreover, in those rare cases where there is intercourse with other teachers it is well to always keep the ears open for the names of composers and compositions they may have found suitable.

One thing is *absolutely* necessary—yet many a teacher neglects this—and that is that the titles of all pieces and exercises which have proved satisfactory for teaching purposes should be entered in a special note-book, together with not only the publisher's name, but also some clue to the degree of difficulty, and even a rough indication as to style. It is ridiculous to see an experienced teacher racking his brains, and wasting his own and his pupil's time, in the vain endeavor to recall the title of some piece of which he recollects only the first few bars. And the same thing often occurs where the teacher wants

to give his pupil a piece in some particular *style*, say with plenty of practice in staccato, and can only think of compositions remarkable for *legato*. Then is the time to have a note-book to refer to, with particulars of works already used and tested. So that, as years go on, the teacher need have no further difficulty about the choice of music for his pupils.

To sum up, in choosing pieces or exercises for pupils it is well to avoid (1) what is too difficult; (2) what is too easy; to select (1) what will strengthen special weak points; (2) what is best for each individual pupil, and lastly, (3) music of various and contrasting styles. And, above all, as Cap'en Cuttle says, "When found, make a note of!"

THE FIRST LESSONS.

BY REBEKAH MARY ELLISON.

THE "first music lesson" makes a great impression on the student's mind, and teachers should be careful to make it instructive and interesting, for a great deal depends on these impressions. The first lessons have been oftentimes the hardest problems for young teachers.

I have a plan which has proved so valuable to me that I will give it for the benefit of THE ETUDE readers.

After having shown the pupil a good position at piano, I begin with something like this: "You want to study piano? Mrs. Piano is a wonderful being—has 7 children, 4 boys and 3 girls, and she is said to be very extravagant since she keeps 5 colored boys to wait upon them." I then explain that the white keys are her children, whose names are Annie, Bessie, Charlie, David, Eddie, Fannie, and George, and the black keys are the servants whose names we will hear later; any pupil will readily grasp this. Here I introduce finger gymnastics and a few technical exercises, independent of books. This accomplished, I open a book and have the pupil count lines and spaces in treble staff, and explain that each line and space has a name, repeating letters first, then give this sentence, "Every good boy does finely," making plain that the first letter of each word of sentence will give names of lines. The idea that the spaces spell *face* will be evident. I then give him a line of music to copy for next lesson, requiring him to write names of letters over notes.

SECOND LESSON.

The second lesson would be identical with the first, only much new information can be added. Here are introduced more exercises for strengthening the fingers and some cautious playing by note. Give explanation of note-valuation and require the previously copied lesson to be marked, placing 1 under whole notes, $\frac{1}{2}$ under half notes, and so on. At this period I should acquaint him with the bass staff, and let him count lines and spaces as before, explaining that these lines have different names, repeating letters. Give the sentence "Good boys do finely always," and explain. Show him the spaces must be different also, and to help him memorize the letters in their order give this sentence, "All cows eat grass." Continue copy lessons in both treble and bass, and to lettering and note-valuation marking add fingering, until the subject is thoroughly understood. By this time he is ready to begin to grasp elementary principles of harmony, and just so soon as this point is reached I add short memory-lessons, and am careful to see that each one can be hummed; for my experience has been, that here lies a great deal of the trouble usually found in memorizing. A pupil who cannot sing the counts to his study or hum it cannot play it from memory. This has been my plan and my pupils become good readers, and memorize in half the time that I found necessary before adopting this method.

—"It is not his genius," old Zelter once said of Mendelssohn, "which surprises me and compels my admiration, for that was from God, and many others have the same"—thus spoke his attached teacher. "No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility toward himself, and his actual adoration of art. He will gain a name in every thing he undertakes."

OF the countless number of piano players scattered over the country there are few, indeed, who can lay any just claim to the name musician. They can play, it is true, perhaps even with some degree of artisticness, but hand them a composition not familiar to their ears and ask them to learn it without first playing it and see how many of the vast number will look at you in consternation. "They do not possess genius!" "You have asked an impossibility!" It is not at all clear to them how it sounds until they hear it played.

In the mad rush after technic the brain has been forgotten; it has never learned the mysterious language of sound, and therefore cannot understand the printed music only as interpreted by the fingers.

"Foolish" would the scholar be termed who would assert that he could not understand "Hamlet" without reading it aloud. And yet the case is on a parallel with the musician who cannot appreciate the beauties of a composition until he has heard it played.

The routine of a musical education is usually something like this: A child is first taught the notes and then, after being shown the position it should take when learning the music lesson, it begins to play the first exercises. And so it continues day after day, week after week, and year after year, to play the written notes, seldom even thinking of music except when seated on the piano stool.

Is it strange that after a while the fingers and eyes become dependent one upon the other, and that when given a piece the child must first hear it played to know how it sounds?

I have known pupils to practice for months upon a study without really *knowing* a period of it and yet their fingers would not play a false note.

The practice had consisted of a mere mechanical playing of the notes, no impression whatever had been made upon the brain, for the mind had not listened, the eyes had simply looked to see that the fingers played the correct keys.

It is not wonderful that such a pupil gives up in despair later, when he sees the necessity of mastering in *all* of its details every composition that he studies, for many times even the study of harmony and composition will not, at this late period, serve to overcome the faults so firmly fixed by habit.

The mind that has never learned a simple lesson will surely find it difficult to learn a complicated one.

And so, when it is too late, the student learns that there has been a mistake somewhere, and usually decides that he has no talent for music, when in reality he might have been a musician if he had only had the proper discipline.

Did you ever think of the wonderful possibilities that exist in a child, a child of ordinary intelligence? Its little hungry mind will greedily devour anything, provided it is offered in an appetizing manner. Little by little it can be taught much that an older person would find it impossible to learn. And so, if during the first term of music lessons, a part of the time were devoted to mind discipline, much progress might be made.

Let the child be required each week to memorize something which is not familiar to its ear.

The lesson may be ever so simple at first, perhaps only a phrase, but make him understand that he must learn it as he would a poem, and not on any account to touch the piano while studying it. At the lesson require him to show you what he has learned, either by playing it for you for the first time or producing it in writing.

It will be gratifying as well as amusing to see the pleased expression on the little one's face at his first success in learning a piece "away from the piano." And by gradually increasing the lesson as his mind strengthens, his musical thought will develop along with his fingers, so that after a while intricate passages will be learned and remembered as readily as the C scale. It will also aid him in sight reading, and that bugbear, "memorizing," will be unknown to such a pupil, for to learn will be to memorize.

And the world will have more musicians and fewer playing-machines.

A-MINOR.

THE ETUDE

SOME WHOLESOME TRUTHS FOR TEACHERS.

It should be, and we think it is, the aim of nearly every teacher to elevate his or her standard in the profession. It is true there are many who are making but little progress in the work, and it is our intent to examine a few of the causes and their results, and point out a correction.

First, a teacher is overworked; this is the general condition; either overworked in the profession or out of it, it is all the same. The teacher who keeps physically exhausted is in no condition to improve, no matter how much he may desire to do so, or how abundant the opportunities for so doing that may surround him.

Secondly, the teacher is pursuing the hermitical plan of improvement, shutting himself up and practicing half a day, and teaching the other half to pay expenses.

Many teachers of the first-mentioned class work themselves nearly to death in the winter to get an opportunity of a month or so's vacation in the summer, and the chance of a few lessons from some renowned teacher.

Those of the second class rarely get money enough to pay the expenses of a vacation, and, in fact, often come to believe that it would be useless for them to seek instruction any way.

There is yet another class of teachers which we neglected to mention; a class that usually accomplishes the least in their legitimate work, and one which is either continually at a standstill or else is retrogressing. This is the class that permit themselves to play in public on every occasion.

Now the general error of all these classes of teachers is that they are not true teachers in spirit, as a general thing. They are all aiming at self-improvement, for what? To give a better lesson? No, not that; but to improve their own executive powers.

It must be remembered that the finest executants are not the most successful as teachers, usually, and that to teach well requires a distinct line of study and experience. Accompanied by this it requires a steadfast devotion and purpose that is not easily beguiled by public flattery, or even by the desire to be considered a great virtuoso by one's class.

Say a teacher lays out an advanced course of study for himself. He arises at six in the morning and begins practicing assiduously; time flies. A peculiar sensation, familiar to all, reminds him, as the clock strikes seven, that a beefsteak and coffee would be more in order than all this pounding and pommeling piano practice. Hastily he hurries down to the restaurant, and with a head full of Bach's inventions, and fingers eagerly clutching handfuls of Clementi's Gradus, he crowds down a sandwich and leaves it to masticate in the cup of coffee which he floated it down with, and then hurries back to his den, and into the Gradus again with fresh fervor.

It seems not over ten minutes, just as that refractory 4th is beginning to loosen up a little, when in comes pupil number one, due at 8 A. M. "You are early, Miss; please step into the next room." "Yes, Ma said I could come any time; as I was the first I could practice a quarter before my lesson."—"Confound!—I mean I am quite busy, will you please not disturb me until eight." And the little visitor withdraws.

At eight the lesson must commence. And with a sigh dear old Bach is laid by, and at his side the cherished "Road to Parnassus." "Au revoir, to-morrow I will get at you again," he murmurs. And how does the lesson proceed? Sullenly; the teacher is not with the pupil, but in his music case, with the dear friends laid away there. It is the same as after carnival sports. How sulkily do we crawl back and put on the harness of daily life. Toil at our legitimate business becomes repulsive, dreary, monotonous, and just then, when all our interest is gone, we begin to fail and to lose our business reputation, and for obvious reasons.

Say, again, a teacher is continually obliged to practice up for public concerts; he is a failure as a teacher, for the same reason. He must sacrifice the interest of his pupils for the interest of society, and his failure is an obvious consequence.

The correction for all this is, to be, and to continue to be, at heart a true teacher, wholly devoted to the solu-

tion of the one great problem: "How can I give a better lesson." The successful solution of this question will be gained if the following points are adhered to:

1. Take only a limited number of intelligent pupils, at good prices.

2. Lay out a course of study for each pupil. Write it down. Outline it at first, and enlarge upon it later, as the advancement of the pupil requires.

3. Permit yourself time enough to thoroughly study and practice the various details which you propose to present your pupils beforehand, and with a view of making the presentation clearer and the subject plainer to them.

4. Read musical encyclopedias, histories, biographies, and literature of all kinds, especially musical journals. Do not read alone, that is selfish; but form your pupils into a class, or two or three classes, and read to them, and have them read. Stop at each important fact or date and write it down or discuss it.

In this connection we cannot too heartily commend the reading of THE ETUDE in classes. Nothing so broadens your own musical culture and that of your pupils. Have every pupil subscribe for THE ETUDE, and so conduct the classes that they will look forward with feverish expectancy to the coming of each new number.

In a word, if you keep up with all your pupils, and at the same time take pains to absorb the best ideas of the best minds current to-day through the wide avenues of literature, you will have enough to do, and will improve your own condition as rapidly and far more rapidly, indeed, than by any other course.

SIEVEKING'S MODE OF PRACTICE.

"IN the practice of repertory," says Mr. Sieveking, "I use the metronome for studies—always. I begin practice at half tempo, playing at least four times each with right and left hand separately. By gradual degrees I raise the tempo to the proper pace, at which I play as long as I consider necessary. I always practice mezzo-forte, never piano, never forte, and I make no attempt at tonal shading whatever, simply a monotonous mezzo-forte repetition, whatever the spirit of the work. No matter if staccato, I practice everything legato, to preserve muscular control, and raise the fingers as high as possible. If you can play legato well the staccato will be all right. I am in love with the keys, and never leave them even in staccato playing; that is, I lift the fingers without the hand, you understand. I play staccato without my wrist, that is all. At no finished performance do I use more than 50 per cent. of my force, so that I get tone without limit. I try not to exhaust the quality which sings.

"The government under which I have my muscles enables me largely to conserve my strength. For instance, in chord-playing, even when I strike chords in rapid succession, I find time between each to relax the muscles and thereby relieve the strain.

"I have," he continued, "while using the same finger-pressure, four different degrees of tone. There is the lightest, from only the finger; then finger combined with hand, then arm, then shoulder. In playing a chord I can also manage to bring a full tension on one finger, while the others are comparatively relaxed, should I wish to make one tone sing longer or stronger than the rest. Each finger with me is wholly independent.

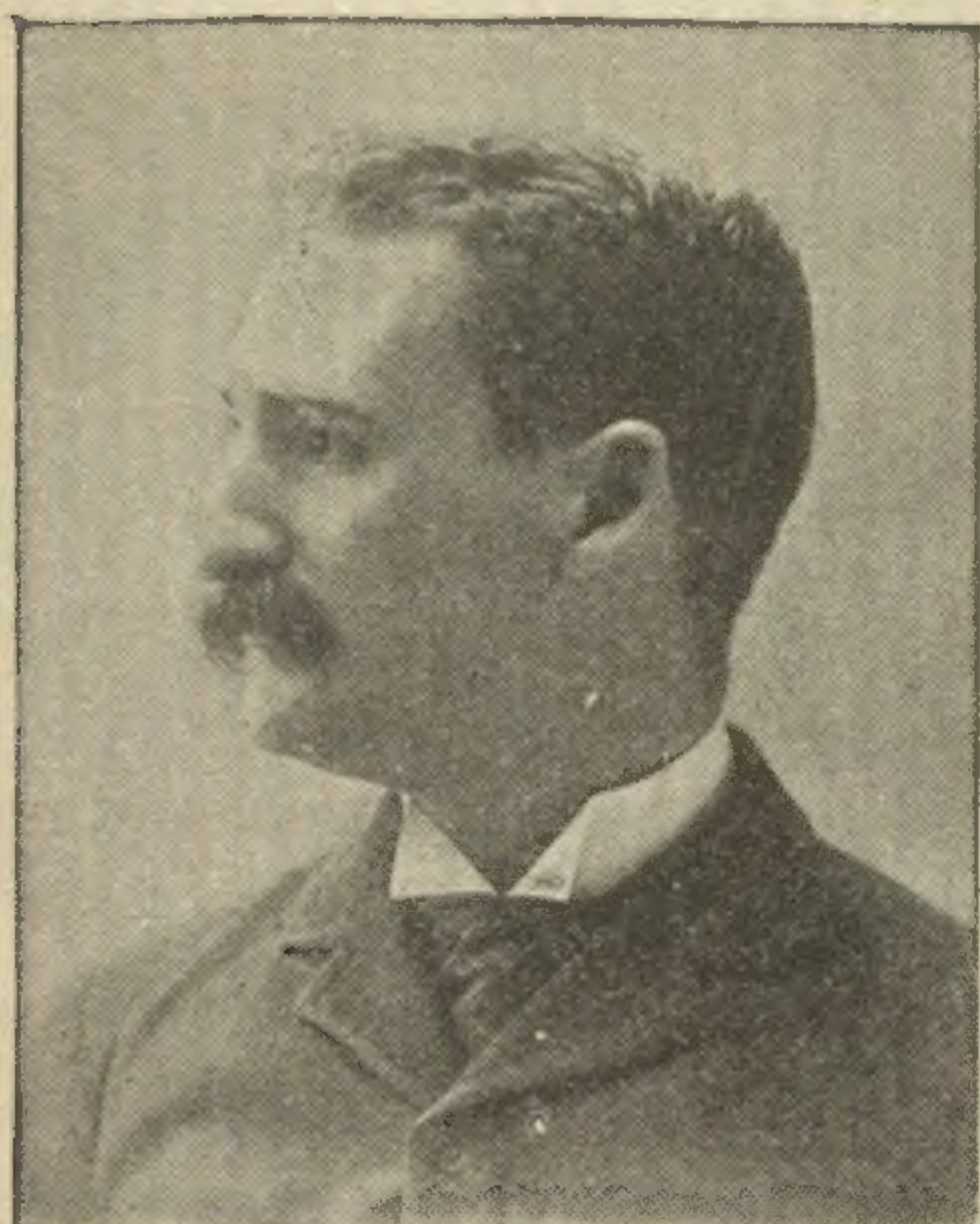
"People start sometimes when they hear that I never strike a note without pedal. I believe in constant contact between the keys and pedals, through the fingers, and even in the case of a sixteenth-chord I will use pedal, relinquishing it in the same way as I relax the muscles, with what you are pleased to call a 'touch-and-go rapidity.'

"I use pedal on the tone, but relax instantly, no matter how brief the note, before the next is struck, so that matters are never blurred."—*Musical Courier*.

Hostess.—Are you a musician, Mr. Jones?

Jones (who is dying to give an exhibition of his ability).—Well, yes, I think I may lay claim to some knowledge of music.

Hostess.—I am delighted to hear it. My daughter is about to play, and I should be very much pleased if you would kindly turn the music for her.



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W. J. HENDERSON.

W. J. HENDERSON.

WILLIAM JAMES HENDERSON was born in Newark, N. J., December 4, 1855. He was educated at the Freehold Institute and Princeton University and graduated from the latter in 1876.

Mr. Henderson studied the piano with Prof. Carl Langlotz, of Trenton, but studied harmony, theory, instrumentation, etc., chiefly without a master. When his father was manager of the Standard Theater, New York, where operettas were played, he used to write the scores and get the orchestra to play them; thus he had much practice in orchestral writing.

He began journalistic work on the *Monmouth Democrat* of Freehold, N. J., at fifteen years of age. On graduating from Princeton, he became a reporter on the *New York Tribune*. On January 3, 1883, he went on the *New York Times* as a reporter. He did a great deal of musical and dramatic writing, and was appointed musical critic of that paper in August, 1887, and was also lecturer on musical history in New York College of Music for six years.

Mr. Henderson has published the following books: "Story of Music" in 1889, "Preludes and Studies," 1891, "Sea Yarns for Boys," 1894, "Afloat with the Flag," 1895, "Elements of Navigation," 1895, and was an associate editor of the "Standard Dictionary," 1892-'93.

As shown by the list of his works, he is a writer on nautical topics as well as music, also of stories and poems, and has been a contributor to the *Century*, *Scribners*, *Cosmopolitan*, *Harper's Monthly*, *McClure's*, *Lippincott's*, and *Godey's Magazines*, *Harper's Weekly*, *Harper's Round Table*, and other American periodicals, and to the *Magazine of Art*, *Longman's Magazine*, *Temple Bar*, and the *Saturday Review*, of London.

Mr. Henderson is a Master of Arts of Princeton, a member of the Authors' Club and Manuscript Society, and an ensign in the First Naval Battalion, New York Naval Militia.

STUDY THE NATURE OF MELODY.

BY W. J. HENDERSON.

ADOLPH KULLAK, always a sensible and suggestive writer on the art of piano playing, has some very pertinent things to say in regard to the singing tone. In the first place, he remarks that the employment of the different varieties of touch "is determined partly by the subject, partly according to the principle of sensuous variety." He furthermore declares that technical rules alone will not guide an artist in this matter. "The singing touch," he says, "must lend its inspiration to many elements which apparently lack all song-like qualities. * * * For a truly idealized tone color the rules given in the technical part will, after all, not suffice. True, the nature of the finger pressure therein described is a characteristic feature of all pianoforte melody; but it must be paired with a soul-felt insight into the nature of the cantilina."

In these wise sayings of a great authority on the art of piano playing I find two very important suggestions: The first is that tone coloring must be guided partly by a feeling for sensuous variety, and the second is that skill in touch must be regulated by an insight into the nature of song-like music. It ought to be accepted as a truism, that the highest office of piano technic is to produce a singing tone. We should always go back to the dictum of Emmanuel Bach, who, in his epoch-making work, "The True Manner of Playing the Clavichord," said:

"Methinks music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency

in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly."

The singing tone ought to be preserved in the most intricate passages, and the ultimate object of all the resources of touch and pedaling ought to be the simulation of sustained tone. It is the glory of Paderewski's art that it achieves this end, and in our time there has been no piano playing which so got "the start of the majestic world." With the technical aspect of the singing tone I am not at present concerned. What I desire to point out briefly are some of the ways in which a young pianist may cultivate a knowledge of "the principle of sensuous variety" and of "the nature of the cantilina." To play musically, as the saying goes, one must first understand music. It is impossible to urge too often or too earnestly the necessity of studying form and harmony. But there is something else to be done. Precept is not the only teacher, for example is indeed necessary. The student who has carefully studied the elements of melodic form, who has learned the nature of rhythm and meter and accent, may still not have a sympathetic insight into the nature of the cantilina, nor an appreciation of the possibilities of sensuous variety.

It is generally conceded that imitation goes a considerable distance in teaching. I, therefore, advise students of piano playing who desire to develop a fine singing style to listen frequently to all music in which that style is heard at its best, and to strive constantly to extract from the piano similar effects. I do not mean that the student is to listen to song-like piano playing alone. That is good in its way, but the student will inevitably pay too much attention to the merely technical side of it. Having some knowledge of the technics of piano playing, he will be asking himself what particular variety of touch or combination of pedals produced certain colors, and he will not be endeavoring to arrive at an understanding of the innate spirit of cantilina.

The best thing to do is to get away from the piano altogether. Go to hear the great violinists. Listen to their method of delivering a cantabile passage, and try to analyze the nature of the passage. Try to discover what it is that makes its beauty, its individuality. But I do not think the violin is the best instructor for the pianist, because the range of tone color is so different from anything that the piano can approach that the nature of the cantilina is very likely to escape the student. A great singer is a much better instructor, not because the human voice is any more like a piano than a violin is, but because there is a more direct and comprehensible personal communication between the singer and the player in this case than in the other.

A singer, more than any other living artist, must have a complete insight into the nature of the cantilina. That is one of the vital secrets of his art. He must feel every quality of a melody, for his relations to it are so intimately personal that he cannot rightly interpret it unless it becomes during performance artistically, as it is physically, a part of himself. Precisely in proportion to the degree with which the singer lives in his song does he make his delivery of it influential. The great singers of opera, for example, have lived with their rôles day after day until they have become identified with them. Jean de Reszke studied "Siegfried" every day for a year. Work like that gives a man insight into the true nature of the cantilina. The piano student, by intelligent listening to such artists, will come to gain a similar insight. The infinite nuances of the human voice cannot be reproduced upon the piano, but the phrasing, the use of crescendo and diminuendo, the accentuation, the tone coloring, may be imitated, and the artistic principles underlying them can be discerned. That, of course, is the main point for the piano student. He must continually strive to discern why the singer builds his phrases as he does; why he accents his melody in a certain way. Thus he may gradually arrive at the recognition of fundamental laws of melody, which are just as applicable to piano playing as they are to singing.

This practice may be extended beyond the observation of singing. A concert singer of respectable position once said to me, "I am in the habit of listening very carefully to the wood-wind players in the orchestras. One may learn a great deal from them." There is a suggestion here for the pianist. The nature of the performance of a

wood-wind player approaches closely that of the singer, and the pianist may often get from a good clarinetist or oboist some brilliant light upon the principle of sensuous variety or the nature of the cantilina. The student should bear in mind that a really good clarinet player or oboist may be quite as great an artist in his way as a Rummel or an Eames. The same principle applies to players of brass, but here again comes in the limitation to color, which makes the brass so foreign to the pianist's conceptions of tone that he can get less good from it than he can from the wood. But the ensemble work of an orchestra, under a good conductor, may yield much profit to the student if it is observed intelligently. Thus almost everything which the piano student hears in other departments of musical art may be made to contribute to his instruction in two important matters lying outside of the field of pure technics.

HOW LONG SHOULD ONE PRACTICE?

MANY earnest thinkers are at present querying whether the thousands of hours devoted to this practice are wisely expended. Moreover, it is repeatedly asked how far the demands of the piano are in accord with the requirements of health, and to what degree the nervousness, defective sight, and stoop shoulders of the day are due to piano practice.

In view of gaining light on the subject, the management of a prominent Western newspaper recently addressed a circular to a number of noted medical men, inquiring how long a student, in average good health, might practice instrumental music with safety. The piano and our girls were doubtless the chief objects of consideration with the circular's author. They were evidently uppermost in the minds of the authorities who responded. A consensus of the opinions expressed in the replies is, therefore, fully in accord with the present theme.

The length of time to be employed with safety, it was stated, depended largely on the age, individual temperament, and other occupations of a student. Girls were thought to have less endurance than boys. It might well have been added that they are less likely to have other balancing occupations, and are more frequently tempted to undue exertions through ambition for social display. One of the main difficulties was considered to arise from the fact that the piano frequently stands in the dark corner of a room filled with dead air, and either under- or over-heated. Bending forward and straining the eyes to read the notes, in an improper light and atmosphere, is almost sure to cause defective vision and other physical injuries. Another danger attracting attention was the continuous use of the same set of muscles from long sitting in one position, causing headache and permanent spinal exhaustion.

The danger was thought to be especially great to a young spine when the feet are without support; and it was advised that children under ten should not be permitted to practice more than two hours daily, broken into several periods, with plenty of outdoor exercise intervening. An adult might be allowed from three to six hours, interrupted in the same way. All our organs and faculties are improved and strengthened by habitual use, not overstepping the limits of endurance; but harm must inevitably result from excessive weariness. Inability to lay aside thoughts of work in rest periods, wakefulness at night, and lassitude in the morning, should be promptly heeded.

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past as I now judge the great musicians of former times. At your age I used to say 'I'; at twenty-five I said, 'I and Mozart'; at forty, 'Mozart and I'; now I say 'Mozart.'"

—A very successful way to cure one's self of a fault is to practice the opposite fault for a while; for instance, the one who hurries his time must lag it, the one who holds his wrists too high must practice a while with them too low, the one who has a tendency to play soft must practice too loud, etc.

GLEANINGS THRESHED OUT.

THE VALUE OF WORK.

OUR minds must be convinced before we will take the trouble to change the trend of our lives. Habit is powerful, and it is hard to change it. To bring this about, positive conviction is necessary. Perhaps here lies the root of many of our failures to awaken some of our pupils. The youthful pupil lives for the enjoyment of the passing hour. To change this object of life in him, it is necessary to present to him a more attractive and worthy motive for living. Somehow nearly all of us get the idea early in life that work is distasteful, that it is the curse which humanity is necessarily under, not knowing it to be the greatest blessing. To such pupils the following may bring help:

"Work drives away depression, whets the appetite for food, invites sleep, promotes digestion, strengthens the muscles and sinews, gives free circulation to the blood, stimulates the intellectual faculties, provides the comforts of life, develops all the powers which it brings into exercise, transforms stupid ignorance into brilliant genius, fills the world with works of art and literature, and develops the resources of nature. Nothing can stand before work."

Not only all of the above is true, but when we are doing that which we like to do, enjoy doing, and can do well enough to excel in, we are experiencing the deeper joys of existence in these hours of labor. We need to teach our pupils that they must learn to find solid and lively enjoyment in their study and practice; that it is its own best reward to cultivate self approval for work well done, to enjoy our own successes.

THE SECRET OF EXPRESSION.

"You must have your heart's blood wrung out of you with anguish before you can really sing that song," said an eminent teacher to his pupil. The expression with which we perform a piece should represent, does represent, the sum-total of our emotions, plus the depth and worth of our character. Read in this light the following may show the earnest pupil how to become a real artist; how to move hearts when he plays or sings:

"My character to-day is, for the most part, simply the resultant of all the thoughts I have ever had, of all the feelings I have ever cherished, and all the deeds I have ever performed. It is the entirety of my previous years packed and crystallized into the present moment. So that character is the quintessence of biography; so that anybody who knows my character—and there is no keeping character under cover—knows what for forty or more years I have been doing and been thinking. Character is, for the most part, simply habit become fixed."—*Rev. Charles H. Parkhurst.*

HOME HINDRANCES.

Fond mothers stand in the way of their children's best interests in too many instances. Every teacher has the children of such mothers and feels the truth of the above statement. THE ETUDE tries to lend a hand at every point of a teacher's experience, and at this point would like to help convince parents that few people die of hard work, and few are hurt or injured by it. It seems a hard task to convince such parents that the times now demand more than the ordinary for achieving success, and that gifted young people are now adding genuine culture and broad education to their native gifts, and that mere talent, when uncultured to its highest, will fail in the hot race being run by the coming generation. If their children hold their own in the life that is just before them they will have to go to work, and that soon and in downright earnest. *Rev. Charles H. Parkhurst* says some pointed things bearing on this thought:

"There is probably such a thing as genius, although ninety-nine hundredths of it is doubtless the name which lazy people give to results which others have earned by hard work in those hours when the lazy people themselves were either sleeping or wishing they could gain it without toiling for it."

"There is faculty enough in almost anybody to become genius if only all that faculty were lumped."

"We are more likely to find a good destiny by going afoot than by riding."

"More men are injured by having things made easy for them than by having their path beset with difficulties, for it encourages them to stay themselves on circumstances, whereas their supreme reliance needs to be on their own personal stuff."

"Sowing still antedates reaping, and the amount sowed determines pretty closely the size of the harvest."

"Empty barns in October are the logical sequence of empty furrows in spring. The young man may as well understand that there are no gratuities in this life, and that success is never reached 'across lots.'"

There are thousands of doting parents who listen to every complaint and excuse of their children for every pain and ill, forgetting that duties are stern realities and wait for no light pains or small illnesses. Nothing retards and kills all solid advancement like irregularity of study and work. The pupil who is irregular in practice never amounts to anything.

BLASTS FROM THE "RAM'S HORN," FOR MUSICIANS.

—If good advice were gold every pocket would be full of money.

—If good resolutions were horses everybody would ride.

—Trying to look like a sheep has never yet produced any wool on the back of a goat.

—Open the door of your mind to good thoughts and evil ones will be driven out.

—The man whose knowledge all comes from books will not find it in his power to move living men.

—If your son never learns anything from mistakes it is hardly worth while to send him to college.

—The world's creed is, "He is the best man who wears the best coat."

—Gray hair and wrinkles may come, but a happy heart is always young.

—A big man in a little world is as much out of place as a little man in a big one.

—There is nothing like telling good news for imparting a pleasant tone to the voice.

—If the crow has a creed, it is that all birds are heretics that do not wear black.

—If you are only a picket, try to be as faithful to your trust as if you were the commander of an army.

—No man is strong whose character has not stood the test of many trials.

—If parents would be more careful about their talk before their children, their talk to them would have more weight.

—Do not refrain from doing because you can only do a little.

—The man who sits down to wait for a golden opportunity to come along never has a comfortable seat.

—No poetry would be written if birds had to keep still and let frogs do all the singing.

—When the heart strings are rightly touched divine music will be the sure result.

—If your situation is bad, you can better it by helping some one less fortunate than yourself.

—Improve your time, and you can depend upon it that time will improve you.

—Nothing pays smaller dividends in spiritual results than making a specialty of discovering the shortcomings of other folks.

—It is better to have little talent and a noble purpose than much talent and no purpose.

—Before you put in a crop of wild oats, remember that you will have to reap what you sow.

—Every temptation resisted is a trouble escaped.

—Nothing is gained by starving the soul to feed the body.

—Every man helps the devil who talks one way and lives another.

—The worst of all deceptions is self-deception.

—The joy that is n't shared with another dies young.

—The most costly possessions are those acquired by wrong means.

—A kind word can be made to go further and hit harder than a cannon ball.

—Never step over one duty to perform another. Take them as they come.

—We are as responsible for what we permit others to do for us as for what we do.

—If we never had any trials we could never have any triumphs.

—The man who improves his one talent will soon have more than one.

—Many a promising lamb is starved to death by being fed on goat's milk.

—The world is always ready to hear the man who can make it think.

—We are apt to be unfaithful in things we can do easily.

—The man who will not live up to his convictions is untrue to himself.

—The truly great are those who conquer themselves.

—Every man is a king in his own back yard.

—Keep the heart young, and the body will be slow in growing old.

—Some very large trees bear very little fruit.

—The pond is an ocean to the tadpole.

—The poorest man may give as much as the richest if he will give all he can.

—The man most in need of mercy is the one who will have no mercy on himself.

—Too many people are singing, "Scatter sunshine," and waiting for somebody else to do it.

—The fault-finder would growl about the weather if it were raining money.

—We have done too little when we have not done our prayerful best.

—We will always find good when we look for it with a good heart.

—If there is good in us it will bring out good in others.

—One reason why the world gains knowledge so slowly is that every child must find out for itself that fire is hot.

—The man who has lived only for himself has wasted his time and robbed the world.

—There are some very important lessons which can only be learned from a mistake.

—The business of fault-finding would soon come to an end if every fault-finder could only be well introduced to himself.

—Money is one of the levers that move the world, and it always moves it in the right direction when a godly man controls it.

—The man who thinks he knows others is a great stranger to himself.

—When a little man is lifted up everybody finds out that he is little.

—Unless you want to be poor, do n't try to keep all you get.

—Young lions are often very lean.

—Getting the big head shrinks the heart.

—Live to do good and you will never tire of your employment.

—The fears we borrow are the hardest to drive away.

—"A child that grows up where there is no singing, no more gets his rights than a young robin that is hatched out in an incubator," says a recent writer. "The robin is pretty sure to sing when he grows up and is turned loose in the sunshine, whether his ear got any early cultivation or not, for the habit has been strong in the robin family for generations; but if the child does not get his singing instincts developed while he is a child, they may stay asleep permanently."



HENRY T. FINCK.

HENRY T. FINCK.

THE parents of Henry Theophilus Finck were born in Wurttemberg, but came to America as children, were married in Cincinnati, and afterward moved to Bethel, Missouri, where he was born on September 22, 1854, as their second son and fourth child. When he was eight years old the family moved to Aurora, Oregon, where the boy grew up in the midst of boundless forests of giant firs and pines, with glimpses in the clearings and from his house of Mt. Hood and other snow mountains. These mountains and the forest, in which he spent half his time with his dog, Bruno, hunting and botanizing, implanted in him that passionate love of nature which is so strongly revealed in his books of travel, especially the "Pacific Coast Scenic Tour" and "Lotos-Time in Japan." A retired clergyman amused himself in leisure hours by teaching the boy Latin and Greek, and at the age of eighteen he went East, entered Harvard College, and graduated in 1876 with highest honors in philosophy, of which he had made a special study with a view to becoming a professor in some American college. He had also studied the history and theory of music for several years under Professor Paine, in whose recital room he used to surreptitiously play the tabooed scores of Wagner. Here he also spent many nights reveling in the dreamy harmonies of Chopin; these two, with Bach and Schubert, being his favorite composers to this day.

Immediately after graduating, he borrowed \$500 and went to Europe for the special purpose of attending the first Bayreuth Festival. Here he met Wagner, who allowed him to attend the rehearsals; from that moment Wagner was his musical idol. For seventeen years thereafter he collected everything he could find on his favorite composer, and in 1893 he published his "Wagner and his Works," in two volumes, which in the following year was translated and published in Germany, where it had an even greater success than in America, as being the first biography containing a complete account of Wagner's life, based on his own letters and other writings.

Mr. Finck had intended to return to America immediately after the Bayreuth Festival, but the temptation to spend a year in Munich, the stronghold of Wagnerism, could not be resisted. In 1877-78 he was back at Cambridge, as resident graduate, studying anthropology, and in the following year he received a Harvard fellowship, enabling him to spend three years more in Germany (Berlin, Heidelberg, and Vienna), as student of comparative psychology. During this sojourn he wrote many letters, largely on music, for the *New York Nation*, and on the eve of his return he was invited to become a member of that periodical's staff. Through the consolidation of the *Nation* with the *Evening Post* he became musical editor of that paper, devoting also some of his time to writing book reviews, and taking care of the French and German exchanges.

In summer Mr. Finck always goes to Europe, Maine, or the Pacific coast to write his books. Beside the books of travel mentioned, he has written one entitled "Spain and Morocco." His musical list includes, besides the Wagner, "Chopin and Other Musical Essays" and "Paderewski and His Art," of which nearly 25,000 copies have been sold. He has material in his desk for two more musical books, but before writing them he will publish a sequel to his first book, which was entitled "Romantic Love and Personal Beauty," and which endeavored to prove that sentimental love originated about the time of Dante, and is not to be found in ancient literature or among savages.

Six years ago he married Abbie Helen Cushman, who, as might have been expected of the author of that book, is a petite brunette of the Andalusian type, noted for the classic beauty of her features. She is also an ex-

cellent musician, has been in Mr. Joseffy's class several years, and often aids her husband with valuable suggestions. She contributed an article on Joseffy's method of teaching to the sumptuous work "The Music of the Modern World," published by the Appletons.

THE SOUL OF MUSIC.

BY HENRY T. FINCK.

IN his fascinating book on the "Hungarian Gipsies and Their Music" (of which some one ought to make a condensed translation), Liszt describes the extraordinary effect which music has on these natural players and their audiences. The performers sometimes work themselves up into a pitch of excitement bordering on frenzy. Their faces remain impassive, but presently big tears begin to chase one another down their cheeks, soaking their violin strings, and betraying their agitation. Their hearers, meanwhile, are swayed as by the elementary forces of nature; they laugh, weep, act like children in the unrestrained expression of their pleasure, and when the piece is ended and the plate is passed around, it is soon heaped with piles of silver and gold. In the good old times the concert harvest used to be so abundant that the musicians—who spent their money as fast as they earned it—often collected it on golden plates.

Are there any modern, civilized artists who produce on their hearers an effect like these wild gipsies? I know several. Every reader of THE ETUDE has heard of the extraordinary scenes that were witnessed in Carnegie Hall at the Paderewski recitals last year, when hundreds of women crowded around the stage, pale and agitated, unwilling to let him go who gave them such ecstatic pleasure. Some callous reporters and correspondents described these enthusiasts as "hysterical." That women should go into ecstasies at a boat-race or a football match probably seems to such scribblers perfectly natural and normal, but that a genius should with his art arouse women and men to a degree of frantic enthusiasm is incomprehensible to their coarse minds. It takes a genius like Paderewski to prove how many of us are capable, even in these prosaic times, of being stirred by the higher emotions, let reporters sneer as much as they please.

Another artist of the same type is Mme. Calvé. She has made "Carmen" the most popular of all operas wherever she happens to sing it, and after her first appearance in New York as Marguerite in "Faust," a few weeks ago, the audience behaved as excitedly as it usually does at a Paderewski recital, crowding in front of the stage and recalling the artist countless times. Many women wept, and even men were seen to use their handkerchiefs on their eyes surreptitiously.

How do the gipsy fiddlers, and Paderewski, and Calvé accomplish such results? No doubt they must be themselves deeply moved by their art. I have seen tears in Paderewski's eyes, and a member of the Philharmonic Orchestra told me, the other day, that when Mr. Seidl gave such an intensely emotional and heartrending interpretation of Tchaikowsky's "Pathetic Symphony," he saw that great conductor hastily wiping a tear from his eyes before he ventured to face the audience and acknowledge the deafening applause.

To be a consummate artist like that it is necessary not merely to have feeling, but to be able to communicate it to others. The paradox of music lies in this, that two persons may play the same piece—say a Chopin nocturne—both reading the notes and expression marks exactly as printed, and yet one will leave you perfectly cold, while the other will kindle the warmest emotions. In other words, the first one's performance will belike the regular features of a beautiful but stupid girl, while the art of the second will remind you of the beauty of a girl whose features may possibly fall short of classic regularity, but are animated by a soul that makes you fall in love with her at first sight.

We have a pretty definite idea as to what is soulful beauty in a woman; but what is the soul of music? "Expression," you answer. True, but what is expression? The books and "methods" tell us little or nothing about it, and what little they tell is usually vague and unsatisfactory. Our musical notation indicates expression only in a very superficial and imperfect manner. It notes

special accents and sforzandos, together with the degrees of dynamic shading from pianissimo to fortissimo, and the more important accelerations and retardations. But these are only the crude alphabet of expression; a pianist may attend to these marks as printed, in the most painstaking way, and yet leave you cold as a cucumber. I know an operatic conductor, who sometimes makes his orchestra play so softly that it becomes almost inaudible, and at other times he makes it roar like a volcano; yet it gives the impression neither of delicacy nor of power; whereas when Mr. Seidl conducts the same opera, you are alternately touched by its exquisite tenderness and thrilled by a stupendous climax of sound. He reveals to us the very soul of music, while the other man gives us only its body—I had almost said its corpse; but you cannot quite kill the Wagner operas even by bad conducting.

In searching for the soul of music we may get a valuable hint by going back once more to what Liszt says about the gipsies. He tells us that they have no notation for their music: indeed, most of them could not, to save their lives, read or write what they are playing. "Nor," he adds, "would the dead letter of their music give us an idea of the *brio* with which the gipsy virtuoso executes it, of the incessant mobility of its rhythms, the fiery eloquence of its phrases, the expressive accent of its declamation. We can judge it only if we hear orchestras made up of genuine Asiatics, especially those who are still half naked and half starved." *Their art is a perpetual improvisation.* "The gipsies do not recognize in music, any more than in other matters, such a thing as principles, laws, rules, discipline. Everything seems to them good, everything is permissible, provided only that it pleases them."

Extremes meet. Is it not suggestive that when Hans von Bülow trained the Meiningen orchestra—an ordinary band no better than a hundred others in Germany—to give those performances of Beethoven's symphonies which were pronounced revelations in the German capitals, he made his musicians play standing and without any notes, just like gipsies? And did not Bülow also insist justly that no one could be called a pianist unless he could play at least 80 pieces *by heart*? I have italicized those last words because they are extremely appropriate from our point of view. A pianist who plays from the notes does not play "by heart." He is too much tied and hampered by "principles, laws, rules, discipline;" the notes and marks absorb all his attention and give him no chance to read between the lines. Only when he plays "by heart," like the gipsies, does he play *with the heart*—with ease, abandon, and feeling.

Gipsy music, as Liszt intimates, is a perpetual improvisation. Liszt himself, in his time, and Paderewski in our day, won their greatest triumphs with those gipsy epics, the Hungarian rhapsodies, which, if properly played, are perpetual improvisations. And the dry-as-dust critics and teachers pronounced these rhapsodies "sensational" because they stirred the hearers to frenzy! Alack and alas!

It is not a mere coincidence that most of the great Wagner conductors are, if not gipsies, at any rate Hungarians—Hans Richter, Seidl, Nikisch, Sucher, and, I believe, Mottl. They conduct Wagner's operas, not in the metronomic, Teutonic way, but a good deal as a gipsy would conduct them—with "incessant rhythmic mobility" and "fiery eloquence of phrasing"—following their feelings, not the notes. And this is what Wagner wanted, for he tells us expressly (in his essay on "Tannhäuser") that the division of music into bars is a mere mechanical makeshift, to be cast aside as soon as the music is thoroughly understood. "After the singer has completely absorbed my intentions," he says, "let him freely follow his own feelings, even to the physical demands of breathing in agitated passages, and the more independent and creative his emotional abandon makes him, the more he will excite my admiration and gratitude." That is the way Jean de Reszke sings.

One more trump card. Who is the most popular and fascinating dramatic soprano now on the stage? Mme. Calvé. How did she make her debut as such? *With the gipsy Carmen!* And what makes her Carmen so delightful? Her rubato, irregularity, unconventionality, *brio*, and abandon. It is a *constant improvisation*; the unexpected always happens. Melba was routed, and fled to Europe because Calvé surpassed her, even in her own florid field—Marguerite's "Jewel Song," and Ophelia's mad-scene,—in which she showed, just like the gipsies, that even floriture can be endowed with emotion, the soul of music.

If some one accidentally discovered a treatise on piano technic by Liszt, how the translators would pounce on it, and the publishers fight for it! Yet here is Liszt's book on the Hungarian gipsies, untranslated and neglected, though from it teachers and pupils could learn more about the soul of music—that which makes Calvé, and Paderewski, and De Reszke, and Seidl great and successful—than from a hundred "methods" and textbooks.

Letters to Pupils.

BY J. S. VAN CLEVE.

L. R.—You complain that one of your teachers gave you nothing but pieces until you grew tired of her and lost confidence; and the next one gave you nothing but finger exercises until you nearly lost your courage; and you ask me which of them is right? My answer is very simple: neither of them was right. One was as far from the true artistic balance as the other.

When! When! When! Oh, precious muses, will our piano students and piano teachers get a little of the fermenting yeast of imagination mixed with the common cornmeal of their notes? and a modicum of the saving salt of sense diffused through the same lumpy mass? To hear one class of teachers talk you would think that music was a bird of paradise which needed no technical legs to stand on; while another class would make you think that music, at least piano playing, was a giant ostrich which could do very well, although the wings of imagination should remain rudimentary and be too feeble to lift it from the earth, so long as the legs, only the legs,—the dear precious legs of technic,—remain as strong as those of the horse and more fleet than those of the dromedary.

I have suffered thousands of times in my life from the boredom of listening to the products of these two erroneous tendencies of extremism. The one player botched and blurred the divinest and most poetical music with a hobbling technic, while the other blew its deadly "simoon" of raging technic over the garden of imagination, till every flower and leaf was shriveled into dust. I will close by quoting for you the capital advice which, according to the Latin poet, Ovid, was given by Helios to his son, Phaëthon, upon his starting to drive the chariot of the Sun: *In medio tutissimus ibis* (in the midpath thou wilt most safely go).

Finally, mix technic and music always in your study, from childhood to old age. Be neither a prudish pedant, nor a slovenly scrambler. Musicianship is made of mechanism and imagination—just as the ringing metal of a bell is a composite substance.

G. W.—You ask me if it is proper ever to use the pedal during a scale run? Thus you thrust your inquiring finger into a new part of that rich, and ever nutritious pie—the pedal question. I am nothing loth to discuss the question for this, the hundredth time, since I am fully convinced that no one element in piano playing is so essential and characteristic of the instrument as the damper pedal. Many of the effects most peculiarly pianistic and most ethereally beautiful are derived directly from the deft application of the right foot. Many of these effects of composite sound are so elusive, so entrancing, that they may be likened to the melting tints of sunset, "the dolphin glories of the dying day," to borrow a metaphor from Byron; or perhaps we may compare them to that exquisite description of the pearly rim of a new moon given by Lowell in his pictures from "Appledore":

"Oh! speak not, stir not, hold your breath,
Or surely the miracle vanishesth.
The new moon tranced in unspeakable blue."

Now, having refreshed myself by quaffing a ruby glass of poetry, let me get to business, to technic. The relation of the right-foot pedal to scale passages will be found to include both a yes and a no. First, however, I must say that a series of rapid notes in the octaves above middle C, particularly the high altitudes, will not generate a sense of dissonance, because these notes are of brief duration. They are sparks of sound. The upper part of the register of wires is not, indeed, furnished with dampers at all. Secondly, whether you shall use the damper pedal so as to melt all the tones of a scale run into a liquid mass, depends entirely upon the relation which that run bears to the harmonic substratum and the general weight of sound. Thus, in Chopin, open the pages at random and you will find, as thick as vernal dandelions, rich masses of harmony dispersed over the keyboard, and decorated with runs which form a great variety of dissonant relations to the chord. This glit-

tering foam-crest on the billow of sound is beautiful, however, on a principle which can only be explained by a glance downward into the crystalline depths of acoustics. The fact is that every sound is really a dissonant chord, the over-tones standing at many degrees from the fundamental. Nevertheless this delicate admixture of dissonance adds a rich flavor to the tone, just as ancient cooks imparted a strange charm to their dainty dishes by an admixture of ambergris, which is an aromatic but diseased secretion of the whale. The pearl, also, is a disease, remember. An admirable instance of the wonderful beauty to be extracted from dissonant intervals may be tested any time you have access to a pipe organ of reasonable dimensions. Draw out the diapason and bourdon and one or two other of the strong, plain stops. This will give you a huge mass of noble, but rather lusterless tone. Now shut them in and draw out the 12th, the mixture, and the 15th. Touch one key, say third space C; the major triad of C comes out shrill and keen. Then E will give you the major triad of E, and G the major triad of G. Now strike the common chord of C and you will secure a hideous dissonance, which would make a Scotch bagpipe sound soft as Lydian flutes in comparison. However, draw once more the heavy stops above mentioned and now, Oh, wonder! the sound is majestic as a nation's triumph, and refulgent as burnished armor. In miniature a similar effect, or, more strictly, a new effect of the same family may be obtained upon the piano when a cataract of dissonant scales is allowed to pour profusely over the main harmony. A capital instance in point is the ascending run of two octaves along the A-flat major scale with which Leschetitsky closes the first section of his "Two Skylarks." Play the passage perfectly bald and without the pedal, and you will admit that the stony bed of a defunct brook in a summer drought is not more naked and unsightly; then play it with the pedal, and the silvery confused twitter of this ascending scale will please both ear and fancy.

A. M.—You ask whether hands habitually cold are adapted to piano playing? Certainly not. Cold and clammy hands are an indication of deficient vitality, manifesting itself in a weak circulation of blood. The presence of abundant blood in any part of the body insures its operating at its highest perfection and intensity; and since the finger tips are the ten spouts at which the pianist pours forth the welling current of his inspiration, they must, of course, in no way obstruct or check or diminish a free utterance. Cold fingers are always much more feeble and sluggish than hot fingers. But now you will naturally ask what can be done in the premises. To begin with, you must first see to it that by good, thorough hygienic discipline your whole body is made buoyant and strong. A pianist must be the healthiest of persons. He must have plenty of blood, and it must be as hot as lava, while his pulses beat like trip-hammers. His nerves must be equal to the finest pure copper wires of the long distance telephone, and his muscles must quiver with eager vitality, like greyhounds straining upon the leash to start. Now, again, you must do something local. Discipline the hands by much kneading, pounding, slapping, and exercise upon the "Brotherhood Technicon," if you have one. A device which I have often had my pupils use with good effect to stimulate the circulation of blood is this: Plunge the hands into water as hot as you can endure, then suddenly into water as cold as you can endure; repeat this at intervals until a tingling, glowing feeling, like that which you feel in your whole body after a rapid walk with the temperature at zero, is localized vividly in your hands. I believe a careful following of these two directions, the one general and the other specific, will conquer the worst case of weak, frog-cold hands on record.

—In Italy, as elsewhere, the most popular of Wagner's operas is "Lohengrin," which has so far had 899 performances. "Tannhäuser" has had 169; "Walküre," 77; "Flying Dutchman," 62; "Rienzi," 46; "Meistersinger," 25; "Götterdämmerung," 22. His two greatest works—"Siegfried" and "Tristan"—are as yet unknown in musical (or unmusical) Italy.

Editorial Notes.

THE "Three R's" are considered the ground work of an education, and most of the studies above these three serve more for mental culture than for direct practical benefit. In other words, our high schools and the upper grades of our grammar schools give our children mental, not practical culture. The courses of study are planned to occupy the scholar's time for the whole day and evening, giving him all that he can do; allowing him scarcely time for meals, going to and from school, and, with the average scholar, hardly allowing him time for limited recreation. Therefore, music, art, and elocution, subjects not taught in our common schools, have no place, no time, and have to be put aside, or not taken up at all. We enjoy saying that "this is a free country," but just where the "free" is found in the possibilities of a parent giving his children an all around education, and in the opportunity of giving the esthetic natures of our children a chance for cultivation, is hard to point out. When we go to our boards of education about this overcrowding of our children they quietly ask us, "What are you going to do about it?"

* * * *

WHAT shall we do about it? Something needs to be done, and that badly, for it is a serious question. We might also ask: What right have the school-boards, that we elect by our ballots, to prevent us from giving our children an education in the fine arts? What right have they to prevent us from educating our children as we think best? Yet this is what untold thousands of us allow to be done every year. Why not get up a petition, and have it signed by voters who have children that are musical and who should take private lessons in music, asking that their children shall be allowed to have music as one of the required studies for high school graduation? These scholars can stand an honest examination in the technics of piano playing, in sight reading, in playing from memory, and in playing a few pieces of different styles to show their skill and taste in phrasing, expression, and interpretation. This to be gone through as often as the scholars stand examinations in their regular school studies. But there is much ungrounded fear and unreasonable disbelief about examinations on the piano. Yet it is done in many of our best conservatories, and has been done satisfactorily in foreign countries for generations. It is a marked feature of the piano teaching of England. The writer of this note is now in the work of such examinations, and he, with his music teachers, finds no insurmountable difficulties, but, on the contrary, finds such examinations as feasible as are the examinations in mathematics, language, and science, and even more helpful to the pupils. Those pupils who pass these examinations have gotten as much mental culture as they would in any of their school studies, and have the added culture of art taste and the refinement of character and delicate control of the emotions, those subtle springs and fountains of life, and have a musical skill that is of great practical value to them.

* * * *

PHILADELPHIA is following the lead of Chicago and New York in the popularizing of vocal music among the masses. The wonderful results achieved under the direction of Mr. Thomas, of Chicago, and Mr. Damrosch, of New York, with the working men and women of these cities, is proving a model for similar undertakings in other cities. Thousands of these wage-earners are learning to sing, to sing well enough to do the standard oratorios acceptably. The amount of culture and uplifting to character and the sunshine that this musical study brings into the dull lives of these people cannot be overestimated. Philadelphia is undertaking this grand work on carefully considered plans, and will doubtless do for its thousands of workmen what has already been done in the above-named cities. Philadelphia, however, has grander opportunities, for the great mass of its wage-earners are in real homes, not in crowded tenements, and are a class of people who will the more eagerly turn to this movement for their own benefit, for they already have the incentive of example and the leavening influence of the scores of singing societies among their German and Welsh fellow-citizens.

STAY, SWEET SWALLOW.

WORDS BY EDWARD OXENFORD.

MUSIC BY BERTHOLD TOURS.

Allegretto grazioso. *p legg.*

1. Stay, sweet swallow, fly not yet, Summer surely has not
2. When the Spring tide flow'rs were born, Two fond hearts each breath'd a

f *p legg.*

poco rit. *a tempo.*

fled? Nay! the sea-son you for - get; See, the ro- ses are not dead; Stay, the sea-son you for -
vow, That, ere came the autumn morn, They would wed: 'tis summer now! Then fly not, swallow, fly not

poco rit.

mf *p* *rit.* *a tempo.* 1 *p dolce.*

get, Fly not swallow, fly not yet! All is bright; the a - zure sky Bids you ling-er
yet, Stay, the sea-son you for-get!

p colla voce. *p legato.*

cres. *f*

here a-while; Nay! I can-not say good-bye, Na- ture wears her summer smile; Nay! I can-not say good-bye,

cres. *f*

mf *rit.* *p a tempo.* *Ped.* ** cres.*

Na-ture wears her sum-mer smile! Stay, the sea-son you for - get; Fly not, swallow, fly not yet, . .

mf *rit.* *p a tempo.* *cres.*

Ped. ***

STAY, SWEET SWALLOW. CONCLUDED.

a piacere.

mf Stay, the season you for- get, *f* Fly not, swallow, fly not yet, Fly not, swallow, fly not yet.

mf *f* *colla voce.* *f*

2 *pp poco meno mosso.* *rit.*
"Ere the swallow southward flew," It was said, "we shall be one!" "we shall be one!"

mf *pp poco meno mosso.* *rit.*
con Ped.

espressivo. *mf a tempo.* *cres.* *f* *mf* *rit.*
Could those words ere prove untrue, Leav - ing me to pine a-lone? Could those words e'er prove untrue, Leav - ing me to

mf a tempo. *cres.* *f* *mf* *rit.*
Ped. * *Ped.* *

p *Tempo 1.* *cres.* *mf*
pine a-lone? Nay, sweet swallow you for-get; It is, it must be summer yet; . Nay, sweet swallow you for-

p *cres.* *mf*

f *rit.*
get: It is, it must be summer yet, It is, it must be summer yet!

f *colla voce.* *f* *piu allegro.* *cres.* *ff*

PRÉLUDE.

Op. 28. Nº 15.

CHOPIN.

For playing the first part of this beautiful Prelude of Chopin, three things are necessary: First, a soft, melodious touch in the melody, with a perfect legato. Second, a refined, yet singing touch in the sustained tones of the accompaniment, because they connect the harmonies. Third, the pedal must be employed for sustaining the fundamental bass through about three beats of the measure, where there is a low bass tone

In the middle part, beginning with Period IV, there is a repeated G sharp in the tenor, which must be carefully treated. At first it is played softly, preferably with a very slight hand touch. Meantime the chords in the bass are voiced in such way as to give somewhat of a melodic effect. The great point, now, is to graduate the crescendo, from the softest clear tone possible, at beginning, up to the heaviest fortissimo, at the *ff*. Here very heavy arm touches will be required, and the soprano tones in the chord must be strongly voiced. After the repetition, there is a gradual letting down from this climax, and at Period X the original subject is resumed and concluded with the utmost delicacy.

Sostenuto ♩ = 88

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IV

IV

cresc.

Pia.

V

cresc.

Pia.

Pia.

ff

Pia.

Pia.

cresc.

Pia.

cresc.

Pia.

ff

Pia.

VIII

Musical notation for system VIII, measures 1-5. Treble and bass staves with dynamic markings like *sf* and *p*. Fingerings are indicated with numbers 1-5. Pedal points are marked with 'Ped.' and asterisks.

IX

Musical notation for system IX, measures 6-10. Treble and bass staves with various dynamics and articulation. Pedal points are marked with 'Ped.' and asterisks.

Musical notation for system X, measures 11-15. Treble and bass staves with dynamics like *f* and *sf*. Pedal points are marked with 'Ped.' and asterisks.

X

Musical notation for system X, measures 16-20. Treble and bass staves with dynamics like *dim.* and *p*. Pedal points are marked with 'Ped.' and asterisks. 'L.H.' is noted in the bass staff.

Musical notation for system XI, measures 21-25. Treble and bass staves with dynamics like *smorzando* and *slentando*. Pedal points are marked with 'Ped.' and asterisks.

Musical notation for system XII, measures 26-30. Treble and bass staves with dynamics like *pp* and *riten.*. Pedal points are marked with 'Ped.' and asterisks.

FESTIVAL POLONAISE.

Fest Polonaise.

M. HANISCH, Op. 109. No 1.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a first ending bracket. The second system starts with a piano (*p*) dynamic. The third system features dynamics of *cresc.*, *f*, *dim.*, and *p*. The fourth system is marked *mf*. The fifth system includes the lyrics "cre - scen - do." and a first ending bracket. The piece concludes with a final chord and a first ending bracket.

f *dimin. e ritard.* *a tempo.* *sf*

The accentuation mark on a weak beat, while adding strength and significance to it, does not mean to do away with the natural accent on the 1st and 3rd beat; this rule is pretty general.

sf *cre*

scen *do.* *ff*

OLD MEMORIES.

ARTHUR KELLER.

Andante.

The first system of the 'Andante' section consists of two staves. The upper staff is in treble clef with a 6/8 time signature, and the lower staff is in bass clef with a 6/8 time signature. The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and single notes, while the lower staff has a more active melodic line with eighth notes and rests.

The second system continues the 'Andante' section. It features two staves. The upper staff has the lyrics "ri - tar - dan - do." written above it. The music concludes this system with a 3/4 time signature change. The piano (*p*) dynamic is maintained.

Tempo di Valse.

The first system of the 'Tempo di Valse' section consists of two staves in 3/4 time. The upper staff begins with a piano (*p*) dynamic and includes fingerings (3, 4, 3, 1, 5) above the first few notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system of the 'Tempo di Valse' section continues the piece. It features two staves with various fingerings (1, 2, 1, 3, 5, 4, 3, 1, 5) indicated above the notes in the upper staff.

The third system of the 'Tempo di Valse' section continues the piece. It features two staves with fingerings (3, 5, 4, 3, 1, 5) indicated above the notes in the upper staff.

The fourth system of the 'Tempo di Valse' section concludes the piece. It features two staves with fingerings (5, 4, 2) indicated above the notes in the upper staff.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand plays a steady accompaniment of chords. Measure numbers 1, 45, and 2 are indicated.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand continues the melodic line with a dynamic marking of *p*. The left hand accompaniment remains consistent. Measure number 31 is indicated.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand melodic line continues with slurs. The left hand accompaniment consists of chords. Measure numbers 1 and 2 are indicated.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand accompaniment consists of chords. Measure numbers 1 and 2 are indicated.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand melodic line continues with slurs and a dynamic marking of *p*. The left hand accompaniment consists of chords. Measure numbers 1 and 2 are indicated.

Sixth system of musical notation. Bass clef with a key signature of one flat (Bb). The left hand features a melodic line with slurs and dynamic markings of *mf*, *sfz*, and *p mel. marcato.*. The right hand plays a steady accompaniment of chords. Measure numbers 5, 4, 3, 4, 3 are indicated.

Seventh system of musical notation. Treble clef with a key signature of one flat (Bb). The right hand features a melodic line with slurs and dynamic markings of *mf*, *sfz*, and *p mel. marcato.*. The left hand plays a steady accompaniment of chords. Measure numbers 4, 5, 4, 3, 5 are indicated.

First system of musical notation, measures 1-4. Treble clef with notes and fingerings (4, 5, 4, 4, 5, 4, 5, 1, 5). Bass clef accompaniment.

Second system of musical notation, measures 5-8. Treble clef with notes and fingerings (3, 1, 1, 1). Bass clef accompaniment. Includes the word "Fine." in the middle of the system.

Third system of musical notation, measures 9-12. Treble clef with notes and fingerings (1, 2, 4, 5, 4, 3, 2, 1). Bass clef accompaniment. Includes the marking "rit. D. C." at the end of the system.

Fourth system of musical notation, measures 13-16. Treble clef with notes and slurs. Bass clef accompaniment.

Fifth system of musical notation, measures 17-20. Treble clef with notes and slurs. Bass clef accompaniment. Includes the dynamic marking "p" (piano).

Sixth system of musical notation, measures 21-24. Treble clef with notes and slurs. Bass clef accompaniment. Includes the dynamic marking "p" (piano).

Seventh system of musical notation, measures 25-28. Treble clef with notes and slurs. Bass clef accompaniment. Includes the dynamic marking "mf" (mezzo-forte).

THAT SWEET STORY OF OLD.

WORDS BY MRS. LUKE.

MUSIC BY THEO. MARZIALS.

1. I think, when I read that sweet sto - ry of old, When
2. thousands and thousands who wan - der abroad, Ne'er

Je - sus came down among men, . . . He called lit - tle children like lambs to His fold, Oh, would I had been with Him
heard of that heav - en - ly home. . . I should like them to know there is room for them all, And Je - sus has bid them to

then! . . . I would that His hand had been plac'd on my head, His arm had been thrown around me, And
come. . . I long for that blessed and glo - ri - ous time, The fair - est and bright - est and best, When

oh! had I heard His kind voice when He said, "Let the lit - tle ones come un - to me, Let the
all lit - tle chil - dren from ev 'ry clime Shall come to His arms and be blessed, . . . Shall

lit - tle ones come un - to me;" But still to His foot - stool in prayer I may go, And

ff
Ped. * *Ped.* * *Ped.* * *rall.*
colla voce.
cres. *f*
cres. *f*
poco rall.
colla voce.
Piu mosso.
pp

THAT SWEET STORY OF OLD. CONCLUDED.

ask for a share of His love; . . . And if I thus ear-nest-ly seek Him be-low, I shall see Him and

cres. *f* *cres.*

hear Him a-bove, I shall see Him and hear . . . Him a-bove: . . . In that beau-ti-ful place He has

pp

gone to pre-pare For all who are wash'd and for-giv-en; And ma-ny dear chil-dren are

cres. *cen.* *do.* *ff*

gath-er-ing there, For of such is the Kingdom of Heaven, . . . For of such is the Kingdom of Heaven! . . .

fff *cres.*

Meno mosso. 8/2

But come to His arms and . . . be blessed! . . .

colla voce. *poco rall.* *Ped.* ** Ped.* ** Ped.* ** Ped.* *f*

A MUSIC SCRAP-BOOK.

BY S. A. WHITMARK.

FOR some time past I have been saving material for a music scrap-book.

As a child I was fond of pictures, and every available card or scrap of paper which bore a woodcut, steel-engraving, or colored picture of interest was hoarded with care. As a result, some half dozen scrap-books of various sizes have been filled.

At length it occurred to me that a scrap-book devoted entirely to music would be both interesting and instructive, and so, for the next few years, I saved everything that came in my way that would be desirable for that purpose. Pictures of *virtuosi* upon any musical instrument whatever, pictures of noted singers, decorative pictures which refer to music in any way, and pictures of buildings, both of musical conservatories and of great publishing houses, were all saved. The supplements which came with the *Musical World* and later with THE ETUDE, added greatly to the collection. Most of these were suitable for framing, but, as this would involve some outlay, I concluded that, altogether, a music scrap-book would be the most desirable as well as economical way of preserving them, for then the bits of history and anecdotes, which I had found, could be placed on the pages near the pictures of the musicians to whom they refer. I secured a good number of pictures of musicians and buildings from catalogues, advertising bills, and circulars, and some valuable items from newspapers and from antiquated numbers of the *Youth's Companion*. I resolved that nothing should be cut from my musical magazines, with the exception of one or two pictures which I found way back on the advertising pages.

My box of supplies being pretty well filled, and the time having come when I could give it my attention, I spent, I should say, altogether, two whole days in carefully trimming these pictures and articles. In most cases the pictures were cut out entirely from the background, except in a few instances where it seemed best to trim off only the margin.

My experience with other scrap-books taught me that they wear out in time, and I resolved that this one should be made as durable as the deacon's "One-hoss Shay." So I invested in $\frac{3}{4}$ of a yard each of 4 colors of cambric. Dividing these through the middle, lengthwise, and folding the pieces, they made 4 leaves of each color, 32 pages altogether. Then I pinked the edges, laid the 8 pieces together evenly, stitched them through the middle, and was ready to begin the pasting. Great care should be taken with this part of it. Lay the leaf to be pasted onto on a clean white cloth, turning the rest of the book back. I arranged the pages entirely before pasting; used cooked flour paste, but not too freely, as it would show through on some of the colors.

After an introductory page I began with the players and composers, following the order from Bach and Handel to Paderewski and Bloomfield-Zeisler. In some cases I had 4 pictures of the same musician, taken at different times, and if I had any reading matter about any of them or their compositions it was placed on the same page.

I found it very fascinating work, and, in following the order of their ages, a great help by way of musical history.

In arranging the pages I also sought to combine beauty and symmetry of order. Where the reading matter consisted of more than one column the lines were separated so as to show the color between. There are pages of stringed instruments and their performers, pages of singers and of various instruments, all interspersed with reading matter, short poems, or other articles that refer to music.

After pasting each piece I laid a paper over and pressed smooth and dry with a book or warm flat-iron, lifting the paper often to see that it did not stick to the picture or to the glazing on the cambric.

The book being filled, the next important item is the cover. I took two thicknesses of coarse cotton cloth, cut enough larger than the open book to admit of edges being folded down and still be a little larger on all sides than the leaves. I put thick paste between the two and ironed

smooth and dry; then I folded the edges over, pasted, and ironed them down. Great care should be taken that the edges are straight and even and the corners neatly turned. I then put on a third thickness of cloth, somewhat smaller, and ironed dry. For the outside cover I took a fine piece of crimson-colored felt on which I had embroidered, in black silk, the figures of a young Japanese lover playing upon a native stringed instrument to his lady—this on the side for the upper cover. Then I laid the foundation upon the felt, which is larger, turned the edges, and pasted them to the foundation. For the inside of the cover I took a piece like one of the leaves of the book, turned the raw edges under, and pasted entirely to the cover, leaving a margin of felt; then pressed dry, with a cloth over. I sewed the middle of the scrap-book to the middle of the cover, folded it together, and my work was finished.

LITTLE SKETCHES AND APHORISMS.

BY HERMANN RITTER.

Translated by LOUIS G. HEINZE.

Right doing always demands great courage.

Education must be carried on by a careful viewing of life.

Ennui is the sister of idleness. Idleness is the father of vice. Vice is the brother of misery.

Do not judge men and things according to external appearance, but according to their inner value.

Do good, not that you may gain eternal salvation, but do good for the sake of the good, with a good will.

Music is not individual property, but a gift for all. To every one a spring of purest and most refined education.

Never tire in learning to know your weaknesses, and never falter in combating the same, for know that final victory leads to virtue.

Do not eminent and great persons seem to us like high mountains? The further we move away from them the higher do they appear to us.

With continued severity, practice learning to know yourself, for this is the necessary foundation of self-education, which finally leads to self-respect.

Pure and untroubled enjoyment we can only expect, then, when we have worked sufficiently; that is, when we have complied with the "categorical imperative," self-imposed duties.

The means which definitely reveal the inner man, have come into the world, by the language of tones, through music. The soul speaks to you and relates sorrow and joy to you.

A work of art in music resembles a dome, not of dead material but of material the most living and magnificent—out of matter of your own soul, built up invisibly, elevated and far-reaching.

How far your accomplishing often lies from willing, and how often your acting stands in contradiction to your declarations and teaching, you will, unfortunately, experience often enough in life.

It is not necessary to have compassed all theoretic works on music to be a musical person. The apparently musical person knows, perhaps, the least what music really is and what it in reality treats of.

Wander or travel as much and as long as you possibly can, so that the horizon of your intellect may widen; so that you will learn to be modest and come to see that "there dwell people beyond the mountains."

Mark this! Persons who always have little good to tell of others, but continually turn their weaknesses toward the light, and then by lying understand how to

turn them into wrong in a masterly manner, behind your back will not act differently toward you.

The language of tones is at the same time a symbol, a sort of symbolic representation of feeling. It has the power to call forth the same emotions in the hearer as those by which the tone-poet was immediately affected.

Must not one be rejoiced in life when he carries toward execution only an insignificant part of that which he intended to perform? How few of our ideas become a reality! how many things descend with us as ideas into the grave!

Do not depend on the gods which you put about you, but on such as live within. The former make you indolent and powerless. He only who has love for God in his own breast can be powerful, and qualified and prepared for the struggle.

Heaven and its life is the inner part of man himself. Now if music is that language of man which is capable of expressing that which is the most deeply felt, so is it also the means of expression for the deepest, most religious perceptions; of religion itself.

To which things can the name "classical" be applied? To things whose contents are eternal, unchangeable, universal, and for all times valid, in antithesis to the casual, personal; and whose forms shape themselves after the eternal laws of improvement which we perceive in every organ of nature.

From high mountains I have often seen the sun rise, but many times clouds obstructed the path of his beams to the earth, so that I could but seldom observe him in his full glory and majesty. Does not this occurrence remind you of our own life? How seldom does greatness rise without struggle!

Never underrate the value of books nor be without a good book. The companionship of good books is to be considered the same as that of a good, excellent man. A good book, this silent yet eloquent friend, exempts us from solitude, and can often be more wholesome and influential to our life than a person himself.

By art is to be understood the power of the representation of impressions and emotions; by the artist, the one who possesses this power of representation; that is, the gift of reproduction. The one in whom the power of enjoyment and reception is greater than the gift of representation and reproduction justly deserves the name of amateur.

To represent emotions of the soul can be done most profoundly in music. True, to a certain degree words can do it too; yet words can really only picture emotion of the soul by comparisons. To create an emotion of the soul in another person and thereby place the same in a position to live through it, just as I have felt it, is undoubtedly most intelligently and most markedly done by music.

Will there not always be things which we human beings will never be able to comprehend, but which will again and again occupy our attention; as, for example, infinity? The cause for an imagination of the infinite in the universe is given to us by the space of worlds; but as soon as our understanding wishes to take possession of this thought it is frightened back, and we see ourselves placed before a mystery—on the brink of the supernatural.

That all true human existence rests on ethics whose foundation is the principle of love is also shown us by our three great musicians—Bach, Beethoven, Wagner. What Bach has so deeply felt in his Passions, and wishes to sink into the human breast, that becomes in Beethoven broader up to the personally human (*Fidelio*, Ninth Symphony), and finally is shown to us by Wagner, in his music dramas, in the most magnificent, most life-like light; but also, at the same time, in the most tragic manner.

THE BEGINNING AND DEVELOPMENT OF PIANOFORTE PLAYING.

BY C. A. EHRENFECHESTER.

A SHORT historical review of the commencement and development of pianoforte playing, as far as traceable in the great masters, may not be without interest; although it must be understood that the judgment on the merits of the performances of the older masters would not be applicable in modern days.

Real *virtuosity* may be said to have commenced with Domenico Scarlatti and Johann Sebastian Bach. The former was considered the greatest and cleverest of his time. Handel, also, was a formidable player, and both may be supposed to have come pretty near J. Sebastian Bach's progress in manipulation. About the latter, Forkel, in his "Life of Bach," says that the principal characteristic of his playing consisted in the utmost degree of clearness and distinctness of touch. Bach kept the fingers so much curved in that their points formed a straight line, and every finger was held above the key in this position ready to touch the same. The keys were not struck, but simply pressed down; while, instead of lifting the finger after touching, it was allowed to slide gently off the key. There was so little and such light motion of the fingers in Bach's playing that it could scarcely be noticed. This, no doubt, was rendered possible by the easy mechanism of the old clavichord. Only the front joints of the fingers were used, and the hand kept also its rounded form in difficult passages, while the fingers never left the keys more than if they were performing a shake. Noticeable in Bach was the perfect equality and efficiency of all his fingers.

Important is Bach's new mode of fingering. The old strict tuning of the instrument did not permit the use of all 24 tonalities, and the playing was more harmonic than melodic. Hence the reason that the great players of those times—not even excepting Couperin—rarely used the thumb, except when necessary in extended intervals, such as in sixths and octaves. Bach, in his polyphonic style of composition, brought about a change of mixing the diatonic with the chromatic tone system; and, what is equally important, by learning to tune his instrument so as to be able to play on it with pure intonation in all 24 tonalities. This explains also the title of his "Forty-eight Preludes and Fugues for the Wohl Temperirte (literally, well-tempered,—i. e., even tuned) Clavier." In consequence of this, the thumb became the principal finger.

Next to J. Sebastian Bach must be mentioned his sons, W. Friedmann and Phillip Emanuel (appointed cymbalist to Frederick the Great in 1740), as being counted among the most noted players on the clavier of those times. Their *technic* remained on the base of that of their father, who still was held to be the greatest master.

The next great representants we find in Mozart and Clementi. To give a definite and tangible description or idea of Mozart's playing is even less possible than with Bach. Tradition only transmits to us a few traits to judge by. According to Kullak ("Ästhetik des Clavierspiels"), he is said to have laid his hand so tenderly and naturally on the keyboard as if it was made for it on purpose. It was not only a pleasure to hear, but also to see him play. According to his own saying, he obtained the perfection of his *technic* by the adoption of Bach's method and the study of his works. He was noted for the steadiness of his hand and the natural lightness and lucidity of his passage playing; further, in respect to correctness, distinctness, and clearness in every detail, Clementi declared never to have heard any one play so intelligently and yet so gracefully as Mozart. Dittersdorf finds both art and refinement united in Mozart's playing.

Mozart's great rival was Clementi: both represented a school of their own. There is, however, scarcely room for doubt that, as regards *technic*, Clementi surpassed Mozart. The former was celebrated for his finished execution, uniting power with clearness and equality of tone. Notable, also, was his precision in executing octave passages.

The difference in general between Mozart's and Clementi's styles may in a great measure be attributed to the peculiarities of the London and Vienna instruments as regards their respective mechanism.* The latter, owing to their easy touch, favored lightness, grace, and brilliancy; the former, with their heavier and deeper touch, produced a more powerful and sustained tone, and imparted a more stately, serious, and imposing character to both performance and style of composition.

The Vienna school found yet two noteworthy representatives in Hummel and Moscheles. The former, celebrated for neatness and correctness united with a lively and graceful rhythmic; the latter, for great variety in tone-color, *bravura*, and elegance in execution. As followers of these may be mentioned Wülfel, Steibelt, Herz, Kalkbrenner, and Czerny.

The Clementi school was championed by Cramer and Dussek, representing a kind of antique style of *virtuosity*, in which much less striving after mere effect is noticeable than in the Vienna school; the prominent features being a tender *cantabile* style of playing, distinguished further by clearness, breadth, and strict *legato*, and free from all showiness and pretentiousness. But while in Mozart's school the pedal is little used, in Clementi's it is freely applied. Cramer excelled in sweetness and strictly measured style; while Dussek, fond of the pedal, reveled in the sentimental, and was celebrated for his *cantabile* style of playing. Followers of this school include E. Berger, Klengel, Field, and Carl Mayer.

Between both schools looms a singularly great and independent phenomenon—Ludwig von Beethoven. While following the examples of Bach and Mozart, he enlarged *technic* by his more polyphonic style and greater dimensions of form. Yet, as a performer, he must not be measured by the ordinary standard. He was not likely to possess the patience of going through such technical training as would have enabled him to perform with the polish, exactness, and finish of a *virtuoso*. Beethoven's playing, though crude, was nevertheless most poetic and characteristic; in fact, a kind of musical declamation.

With the appearance of Liszt and Thalberg, *technic* has made such an advance as to leave all the former *virtuosi* in the distant past like so many microscopic spots. Compositions appear not only in greater dimensions as to form, but with new and countless gorgeous ornamentations and figurations, demanding a brilliant *technic*,—a highly-trained *gymnastic*; the latter necessitated, moreover, by the modern and more brilliant grand-toned massive instrument. Thus, also, a power of physical endurance is now required, of which the *virtuosi* of the "good old times" could have had no conception; and any one intent on undertaking the serious task of acquiring a modern *technic* may well be cautioned to make sure that he is in possession of good health, especially a strong chest. There can be no doubt, for instance, that the once celebrated Tausig played himself literally to death.

With Liszt, *virtuosity* on the pianoforte may well be said to have reached its culminating point. Such, at all events, was his opinion, for he declared that "all that could possibly be done on the instrument had been done:" meaning, no doubt, that he had done it. To which credit he also may be considered honestly entitled, in the same manner as Paganini may justly be said to have brought the violin *technic* to perfection. It may be noted here, *en passant*, that it was only after having heard Paganini perform on the violin, when in Paris, that Liszt resolved to become a Paganini on the pianoforte. Thalberg, however famous in his time, cannot be considered equal to Liszt; for, while the former's principal feature and power consisted in his fine touch, his broad and noble tone, and his *cantabile* style of playing,—the latter excelled in every mechanical resource, in all forms or styles of music. Liszt, moreover, created entirely new effects by his enlarged *technic*,—he was the real pioneer of the modern *bravura* style. It is, therefore, only natural that every aspirant to fame as a *virtuoso* on the pianoforte should regard Liszt as his prototype. "Compared to him," Tausig used to say,

* The difference exists in a much smaller degree, if any at all, in the respective instruments of the present day.

"all other pianists are only as so many pigmies." Yet it cannot be denied that a number of our most forward exponents of the present day, if not creators of new technical features, are more or less worthy followers of the Liszt school, with all its faults and virtues.

RANDOM VIEWS AND SUGGESTIONS.

BY E. J. DECEVEE.

I THINK it will generally be admitted as a fact within the experience of most teachers that the average student seeking musical instruction is without talent. At any rate, if talent exist it is not evident from the ordinary point of observation. I grant that talent in many cases may be in a dormant or undeveloped state, very much like certain plants, for example, which, though apparently dead, require to be brought into certain necessary conditions essential to development, when life, or the blossom period, results. Unfortunately, we music teachers are not yet free from the enslavement to the almighty dollar or from the necessity for earning the same, consequently we cannot refuse from conscientious motives to accept as pupils only those whose talent and aptitude is apparent from the start. In this respect we are much like lawyers, accepting as clients all who seek counsel and advice, and not caring to touch too closely upon matters likely to arouse prejudice.

I say this mercenary enslavement is unfortunate for several reasons:

Firstly, it is difficult for the teacher to inform the pupil that talent is lacking; for bread we must have, and, as Mr. Emil Liebling has said, "It is hard to see dollars walking out of the office."

Secondly, the teacher is seriously handicapped in his efforts to make clear that which cannot be comprehended.

Thirdly, the pupil wanders about in a kind of mist—not knowing much of the time where he "is at."

Fourthly, the teacher loses patience, often becomes irritable, and, alas! too often seeks imaginary consolation "in the flowing bowl."

Fifthly, since pupils without talent are almost invariably diligent (especially in the practice of finger exercises), complaints are not infrequently registered by sensitive neighbors who, exasperated to a point of frenzy by the incessant "noise," threaten to move out. I presume since this condition cannot be remedied, it must be endured.

The responsibility resting upon parents in the matter of musical education is very great, and the appalling ignorance displayed in the selection of instructors is proving disastrous. How often we hear this remark: "I think Mr. B— will do to 'start' my girl, and he charges only 25 cents." If, on the ground of cheapness, this same criterion for selection were applied to the other professions, the human brain would stagnate, and intelligence be quoted at a premium. The way "the twig is bent the tree's inclined" is a true aphorism, and applicable to the condition in question. Above all things let parents get the right teacher, and the right start will take care of itself.

But, again, a parent often asks, "How am I to know that Mr. So-and-So possesses the proper qualifications, he has no diploma, I have no personal knowledge that he is competent?" Now this is a perfectly natural question which must be met and answered. I have a word which I beg to offer in answer to the question—a word I may add which is fraught with life and meaning, and, applied to any form of legitimate human undertaking is the supreme and perhaps only test of worth. It is, *results*. A diploma is a good thing to have. It helps to furnish the studio and incidentally sets forth to our patrons that we have pursued a certain course in music, but diplomas will not make us good teachers, no more than a physician's diploma makes him a good physician; therefore, with all thy getting, get *results*. Trees which do not bear fruit are worthless. Are we bearing fruit? A goodly number of interested parents frequently complain that their children are "doing well" on the piano, but that they are not becoming musicians. Is it possible to remedy this? if so, how? Allow me to suggest a way. Let each teacher spend ten minutes of each

lesson hour in simple analysis, taking, for example, a very simple melody, explaining its construction, development, periodic divisions, etc., being sure that the pupil thoroughly understands the inner meaning. Treat the right hand (theme) first, then the left hand (accompaniment). Then carefully go over the composition, treating it as a whole or complete unit, playing it with due regard to phrasing. I have found this to be an excellent way to stimulate a pupil's interest and ambition.

It is well to have the pupil write out or give a short synopsis of what has been gone over; this will assist in keeping the subject matter fresh in mind. I regard this kind of simple musical analysis as indispensable to the pupil's growth. I have also found it useful occasionally to read a short biographical sketch or reminiscence in the life of some famous artist, or extracts from THE ETUDE.

In short, anything which tends to obliterate one-sidedness in art is to be commended. The chief object of all education should be breadth, an enlargement of mental vision, a boundless ambition to delve into the inner meaning of things. Let us be enthusiastic in our work, for enthusiasm begets enthusiasm. Let us strive for results, with conscientiousness and loyalty to our divine calling.

COMMON SENSE IN MUSIC.

BY FRANK L. EYER.

A YOUNG lady recently, in answer to my inquiry as to whether she took THE ETUDE, said, "Yes; but do you know, it discourages me terribly." The reply set me to thinking, and I believe I have come to a conclusion that those of us who write for this paper should take it to heart. I do not condemn any one, but I believe many of us write much that is calculated to dishearten the average pupil, and for this reason—that we write too often from an ideal standpoint. I can recall a day when articles in musical journals used to make me feel downhearted, and many of them would yet, had I not learned to put a just value on everything that is said. I have learned to add a grain of salt to every two grains of sugar. We deal too much in ideals, too much in theory, and not enough in practical, every-day, common sense.

There is a great difference between what a pupil ought to be, and what a pupil actually is. Of course, it is right to preach ideals, and no one can hope to advance very far in music unless he have a worthy ideal. But we, as teachers, should recognize the fact that there is a vast difference in ideals. Our ideal is, or should be, a high one, while our pupil's is a lower one. It is our duty to advance the pupil's ideal; to make it in time realize our own. Can we accomplish it by continually pointing to our own? No. We have not realized that ideal ourselves. How can we expect a pupil whose ideal is lower than ours, and who has not attained that even, to realize a higher—one he has as yet not dreamed of, and can, therefore, little understand?

It is seldom in life that we accomplish anything by direct means. It is generally by some roundabout way, through something else, by some other route. It is like playing billiards. You shoot at a ball in such a way as to make your cue ball glance, assume a new angle, and hit another ball. We should learn this science of angles in our teaching. Recognizing the difference in ideals, we should shoot not at our own but at the pupil's, but in such a manner as to glance from it and eventually strike our ideal.

I remember once to have been greatly interested in a certain man's writings. They were very beautiful, and I deemed their author very learned and clever. Praising him once in the presence of a gentleman who knew him, I was very much surprised to hear this reply fall from his lips: "Well, should you take Mr. — away from his large library he would not be so smart after all." I have often thought of that remark since, and I have learned its truth, and that is why, as I have said, I put salt with the sugar. It is not a pessimistic view, either. Take any of us and divorce us from our ideals, from our books, from our years of experience, from our maturer judgments, and would we not be in the same state as this person who says our articles discourage her?

We talk about technic and touch, about expression, about methods, about theory, and about the thousand and one other details of our work, but there is one thing we fail to consider, something needed in music more and more every day in this practical age, and it is this—*common sense*. Without it your teaching, your writing, your method is not worth a snap of your fingers. Every day or so some one says to me, "What method do you use?" Every once in a while I receive a new pianoforte instructor upon which I am asked to pass my opinion. I am beginning to hate the sight of such books. Do you as a teacher have to laboriously follow one certain method, or lead your pupils through an instructor in order to get them to play? Do n't, please do n't! No instructor, no method is infallible, and neither is any one of them absolutely worthless. Know them all if you will, but find out just what to use and what not to use; and even then you will find that much, if not all, depends on your pupil.

A conscientious physician will tell you that, up to a certain point, the practice of medicine is more or less a matter of experiment. A doctor knows that such and such a medicine will act on such and such an organ of the human system. Well, when a patient comes to him he makes a diagnosis of his case, and prescribes a certain medicine, saying: "If this does n't help you, come back again to-morrow," meaning thereby that if that medicine fails to cure, then he is mistaken as to the exact cause of the illness, and must try something else.

The musical profession is similar. Up to a certain point your teaching of a pupil is an experiment. It rests with the pupil whether the method or the instructor will bring about the result you anticipate. If you fail, think twice before you condemn the pupil. What must you do? Play billiards. Get down from your high horse and look at things from the pupil's standpoint—a most difficult thing to do.

If instruction books recommend that the first lessons to a beginner be dictated, what is the use, then, of an instruction book? Let the teacher dictate the exercises. If he can't do it without the aid of a book, what kind of a teacher is he? I should like to see teachers teach from such a common-sense standpoint, and then write articles for this paper, telling us not so much where they succeeded as where they failed. Do you know there is more to be learned from a failure than there is from a success? Well, there is; and students would be glad to hear some of us talk about and draw lessons from our failures. It's the faithful student who is most liable to become discouraged. The worthless pupil never thinks enough about music study to become discouraged. Is it not the faithful pupil you desire most to help?

A successful musician once said to me: "I am aware that there are people who can play the piano better than I do, but I don't believe they can turn out better pupils than I do. I lay all my success to the fact that I spent the earlier part of my career as a cashier in a large dry-goods establishment. I learned there what discipline is. I learned that two and two make four, and never three or five, and this is the principle I use in my teaching." That is it exactly. Discipline, practical teaching, common sense!

We know a teacher who was accustomed to giving two lessons on a certain evening, one at seven and the other at eight o'clock. But he sometimes became so interested in the first lesson that it was nine o'clock or after before he was ready to give the second. That is not practical teaching. You must give a stated time to each pupil, and no less and no more. Teaching does not consist in telling all you know. Point out the road, tell the pupil how to walk in it, but let him find the flowers by the wayside.

You talk about artistic taste, and the beautiful in art. That's all right for the man who can understand and enjoy it, but with the average pupil these things cut a small figure. The pupil must be made first of all to learn his lesson, and it is your duty as a teacher to make the task as easy and as practical as possible. You may have a keen appreciation for the beautiful in music, but alongside of scales and finger exercises, of correct positions of the hands, and so on, your taste and admiration must fall. What is the Cologne Cathedral? A masterpiece of art, you say. Yes; but reduced to its elements, what is it? A pile of stone and marble, that is all. True, there

is a design there; the stones are beautifully carved and put together. But this was done by no extraordinary means. Those stones were carved by common chisels, in the hands of very plain workingmen. It took centuries to build it, and it was all accomplished through the use of derricks and ropes, and trowels and mortar, such as are used in the building of any less pretentious edifice. You rave about the beauty of Schubert's Serenade. Well, it was written on the back of a greasy bill of fare, with an ordinary pencil, and in a beer garden at that.

You say I destroy all the poetry and beauty of music. No, I do not; but I wish to show you that music, brought down to a practical standpoint, is nothing after all but the making use of some very ordinary and common things, and the more ordinary and common the methods are you use in your teaching, the more comprehensible and practical you make them for the average pupil. The more they lean toward a common sense view of the subject, they better will it be for all concerned.

Let us as teachers, and as writers for musical papers, endeavor to learn what common sense in music is, and make a proper use of it.

MAXIMS FOR MUSICIANS.

SERIOUS study is one effective means toward tempering the natural impetuosity of the artist, and the longer he lives the more he will see that he must ever remain a student.

There are many great artists whose work is superior to that of others whom the world emblazon with glory.

When the composer's working hours are not taken up with writing music, they are devoted to reading it, for he learns to add to his own ideas from the ideas of others.

Only when the composer learns well to discard ideas is he in a fair way to know how to use them.

Goethe says that he who has not thought out art cannot consider himself an artist. The task of thinking out art is indeed a formidable one.

The rest that a composer takes is not so much a recuperation as it is a cessation of his labors that he may gather new ideas.

Great composers have overturned the principles and rules of composition from time to time but have invariably come back to them. Revolutions in art are usually very short lived.

Ferdinand Hiller says: "Those who delight in the mere concord of sounds are incapable of deeper appreciation." Those who are admitted to the inner temple of music, so to speak, are very few. By far the greater majority are captivated by sounds only.

The musician is not by any means proficient in his art who cannot read music as he would read a book, with the same facility and similar enjoyment. The hearing of music performed is not the great pleasure of a true artist in music.

There are no higher gifts bestowed on man than music and poetry, and these precious gifts and the ability to cultivate them are bestowed most sparingly.

The great composer is the best critic of his own work, and though published criticisms may praise or blame those criticisms only serve to introduce them to the public. The real merit of his own works the composer must himself learn and know.

The composer must evolve his works from his own inner consciousness. Any amount of encouragement will not likely inspire him to write them, and any amount of discouragement will not deter him from writing them.

The absurd inspiration which some individuals have toward producing a musical composition when they have neither talent nor genius to do so, is burlesque to show by buffoonery the true greatness of the genius of the really gifted composer.

Much that is written and spoken about music is far from true; the vaporings and inanities of many would-be critics might well be represented as the chaff beclouds the wheat, and which is an integral and superfluous part of the grain.

Music does not teach us half those truths which we are told that it teaches us. Music may be an art of the imagination, but there are also many vain imaginings constructed on it in a light and airy manner with no special purport and from no special source.

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A ROMANCE OF HIS PRIVATE LIFE.

BY EDUARD MÖRIKE.

Translated for THE ETUDE by F. LEONARD.

IV.

To the Count's family this tree always suggested the story of a most excellent woman, who lived more than a hundred years before their day, and who well deserves a word in passing.

The Count's grandfather—a statesman of such repute in Vienna that he had been honored with the confidence of two successive Regents—was not more happy in his public career than in his private life. For he possessed a most excellent wife, Renate Leonore. During her repeated visits to France she came in contact with the brilliant court of Louis XIV, and with the most distinguished men and women of the day.

She sympathized with the ever-varying intellectual pleasures of the court without sacrificing in the least her strong, inborn sense of honor and propriety.

On this very account, perhaps, she was the leader of a certain naïve opposition, and her correspondence gives many a hint of the courage and independence with which she could defend her sound principles and firm opinions, and could attack her adversary in the weakest spot, all without giving offense.

Her lively interest in all the personages whom one could meet at the house of a Ninon,* in the centers of cultivation and learning, was nevertheless so modest and well controlled that she was honored with the friendship of one of the noblest women of the time—Mme. de Sévigné. The Count, after his grandmother's death, had found in an old oaken chest full of interesting papers the most charming letters from the Marquise and her daughter.

From the hand of Mme de Sévigné, indeed, she had received, during a fête at Trianon, the sprig from an orange tree, which she had planted, and which became in Germany a flourishing tree.

For perhaps twenty-five years it grew under her care, and afterward was treated with the greatest solicitude by children and grandchildren. Prized for its own actual worth, it was treasured the more as the living symbol of an age which, intellectually, was then regarded as little less than divine—an age in which we, to-day, can find little that is truly admirable, and which was preparing the way for events, but a few years distant from our innocent story, which shook the world.

To this bequest of her excellent ancestor Eugenie showed much devotion, and her uncle had often said that it should some day belong to her. The greater was her disappointment then, when, during her absence in the preceding spring, the leaves of the precious tree began to turn yellow and many branches died. The gardener gave it up for lost, since he could find no particular cause for its fading and did not succeed in reviving it. But the Count, advised by a skilful friend, had it placed in a room by itself and treated according to one of the strange and mysterious prescriptions which exist among the country folk, and his hope of surprising his beloved niece with her old friend in all his new strength and fruitfulness was realized beyond expectation. Repressing his impatience, and anxious, moreover, lest those oranges which had ripened first might not fall from the tree, he had postponed the surprise for several weeks, until the day of the betrothal, and there is no need of further excuse for the good man's emotion, when, at the last moment, he found that a stranger had robbed him of his pleasure.

But the Lieutenant had long before dinner found opportunity to arrange his poetical contribution to the festive presentation, and had altered the close of his verses, which might otherwise have been almost too serious. Now he rose and drew forth his manuscript, and, turning to Eugenie, began to read :

* The beautiful and fascinating Mlle. Ninon de l'Enclos, in whose salon Scarron, Saint-Evremond, Molière, Fontenelle, Larocheffoucauld, and others, met to read their works.

"The oft-sung tree of the Hesperides sprang up, ages ago, in the garden of Juno on a western island, as a wedding gift from Mother Earth, and was watched over by three nymphs, gifted with song. A shoot from this tree had often wished for a similar fate, for the custom of bestowing one of his race on a royal bride had descended from gods to mortals.

"After long and vain waiting, the maiden to whom he might turn his fond glances seemed at last to be found. She was kind to him and lingered by him often. But the proud laurel (devoted to the Muses), his neighbor beside the spring, roused his jealousy by threatening to steal from the talented beauty all thought of love for man. In vain the myrtle comforted him and taught him patience by her own example; finally the absence of his beloved increased his malady till it became well-nigh fatal.

"But summer brought back the absent, and, happily, with a changed heart. Town, palace, and garden received her with the greatest joy. Roses and lilies, more radiant than ever, looked up with modest rapture; shrubs and trees nodded greetings to her; but for one, the noblest, she came, alas! too late. His leaves were withered, and only the lifeless stem and the dry tips of its branches were left. He would never know his kind friend again. And how she wept and mourned over him!

"But Apollo heard her voice from afar, and coming nearer, looked with compassion upon her grief. He touched the tree with his all-healing hands. Immediately the sap began to stir and rise in the trunk; young leaves unfolded; white, nectar-laden flowers opened here and there. Yes,—for what cannot the immortals do—the beautiful round fruits appeared, three times three, the number of the nine sisters; they grew and grew, their young green changing before his eyes to the color of gold. Phoebus—so ended the poem—

"Phoebus, in his work rejoicing,
Counts the fruit; but, ah! the sight
Tempts him. In another moment
Doth he yield to appetite.

"Smiling, plucks the god of music
One sweet orange from the tree:
'Share with me the fruit, thou fair one,
And this slice shall Amor's be.'

The poet was received with shouts of applause, and was readily pardoned for the unexpected ending which had so completely altered the really charming effect of his poem.

Franziska, whose ready wit had been already called out by the Count and Mozart, suddenly left the table, and returning brought with her a large old English engraving which had hung, little heeded, in a distant room.

"It must be true, as I have always heard, that there is nothing new under the sun," she cried, as she set up the picture at the end of the table. "Here in the Golden Age is the same scene which we have heard about to-day. I hope that Apollo will recognize himself in this situation."

"Excellent," answered Max. "There we have the god just as he is bending thoughtfully over the sacred spring. And, look! behind him in the thicket is an old Satyr watching him. I would take my oath that Apollo is thinking of some long-forgotten Arcadian dances which old Chiron taught him to play on the zither when he was young."

"Exactly," applauded Franziska, who was standing behind Mozart's chair. And turning to him, she continued, "Do you see that bough heavy with fruit, bending down toward the god?"

"Yes; that is the olive tree which was sacred to him."

"Not at all. Those are the finest oranges. And in a moment—in a fit of abstraction—he will pick one."

"Instead," cried Mozart, "he will stop this roguish mouth with a thousand kisses." And catching her by the arm he vowed that she should not go until she had paid the forfeit—which was promptly done.

"Max, read us what is written beneath the picture," said the Countess.

"They are verses from a celebrated ode of Horace.* The poet Ramiles, of Berlin, made a fine translation of them a while ago. It is in most beautiful rhythm. How splendid is even this one passage :

* "Invocation to Calliope," Bk. III, Ode IV.

"—And he, who never more
Will from his shoulders lay aside the bow
Who in the pure dew of Castalia's fountain
Laves loosened hair; who holds the Lycian thicket
And his own native wood—
Apollo! Delfian and Pataréan king."*

"Beautiful!" exclaimed the Count, "but it needs a little explanation here and there. For instance, 'He who will never lay aside the bow,' would, of course, mean in plain prose, 'He who was always a most diligent fiddler.' But, Mozart, you are sowing discord in two gentle hearts."

"How so?"

"Eugenie is enjoying her friend—and with good reason."

"Ah! you have discovered my weak point. But what would the Herr Baron say?"

"I could forgive for once."

"Very well, then; I shall not neglect my opportunity. But you need not be alarmed, Herr Baron. There is no danger, as long as the god does not lend me his countenance and his long yellow hair. I wish he would. I would give him on the spot Mozart's braid and his very best hair-ribbon besides."

"Apollo would have to be careful, in future, how he gracefully laved his new French finery in the Castalian fountain," laughed Franziska.

With such exchange of jests the merriment grew; the wines were passed, many a toast was offered, and Mozart soon fell into his way of talking in rhyme. The Lieutenant was an able second, and his father, also, would not be outdone; indeed, once or twice he succeeded remarkably well. But such conversations cannot well be repeated, because the very elements which make them irresistible at the time—the gaiety of the mood and the charm of personality in word and look—are lacking.

Among the toasts was one proposed by Franziska's aunt—that Mozart should live to write many more immortal works.

"Exactly. I am with you in that," cried Mozart, and they eagerly touched glasses. Then the Count began to sing—with much power and certainty, thanks to his inspiration :

"Here's to Mozart's latest score;
May he write us many more."

Max.

"Works, da Ponte,† such as you
(Mighty Schikaneder,‡ too),"

Mozart.

"And Mozart, even, until now
Never thought of once, I vow."

The Count.

"Works that you shall live to see,
Great arch-thief of Italy.
That shall drive you to despair,
Clever Signor Bonbonnière."‡

Max.

"You may have a hundred years,"

Mozart.

"Unless you with all your wares,"

All three, *con forza*.

"Straight zum Teufel first repair,
Clever Monsieur Bonbonnière."

The Count was loth to stop singing, and the last four lines of the impromptu tercet suddenly became a so-called "endless canon," and Franziska's aunt had wit and confidence enough to add all sorts of ornamentation in her quavering soprano. Mozart promised afterward to write out the song at leisure, according to the rules of the art, and he did send it to the Count after he returned to Vienna.

* Lord Lytton's translation.

† Lorenzo da Ponte, who wrote the libretti of "Figaro," "Don Giovanni," and "Cosi' fan Tutte."

‡ Emmanuel Schikaneder, manager, playwright, actor, and singer. Mozart wrote the "Magic Flute" to a libretto adapted by Schikaneder in order to help the latter (who sang the part of "Papogeno") out of financial difficulties. Mozart himself, of course, was not properly recompensed, though Schikaneder's credit was saved.

§ So Mozart, among his friends, called his colleague, Salieri, because he was always eating sweets. The name referred also to the elegance of his person.—E. M.

Antonio Salieri was Court Kapellmeister at Vienna, and was not only a rival of Mozart, but intrigued shamelessly, and in part successfully, against him.

Eugenie had long ago quietly examined her inheritance from the shrubbery of "Tiberius," and presently some one asked to hear the new duet from her and Mozart. The uncle was glad to join in the chorus, and all rose and hastened to the piano in the large salon.

The charming composition aroused the greatest enthusiasm. But its very character was a temptation to put music to another use, and indeed it was Mozart himself who gave the signal, as he left the piano to ask Franziska for a waltz, while Max took up his violin. The Count was not slow in doing the honors for Madame Mozart, and one after another joined in the dance. Even Franziska's aunt became young again as she trod the minuet with the gallant Lieutenant. Finally, as Mozart and the fair Eugenie finished the last dance, he claimed his promised privilege.

It was now almost sunset, and the garden was cool and pleasant. There the Countess invited the ladies to rest and refresh themselves, while the Count led the way to the billiard room, for Mozart was known to be fond of the game.

We will follow the ladies.

After they had walked about, they ascended a little slope, half inclosed by a high vine-covered trellis. From the hill they could look off into the fields, and down into the streets of the village. The last rosy rays of sunlight shone in through the leaves.

"Could we not sit here for a little," suggested the Countess, "if Madame Mozart would tell us about herself and her husband?"

She was willing enough, and her eager listeners drew their chairs close about her.

(To be concluded.)

WHY STUDY HARMONY?

BY FARLEY NEWMAN.

"THANK you very much, but I don't care to learn harmony; I have heard it is so dry, and so difficult; besides, of what use is it? There seems nothing to show for one's trouble."

This, or something very similar, is the reply almost invariably received by the conscientious teacher when endeavoring to persuade a clever pupil of the pianoforte, violin, or singing, to supplement his or her lessons in the *practical*, with even so much as a short course of this essential and delightful branch of *theoretical* study. In however "gingerly" and insinuating a manner the subject be introduced, the young student usually "shies" at it; from the very prevalent belief that harmony and counterpoint are terribly difficult and wearisome studies that some tiresome and pedantic musical kill-joys will persist in forcing upon their attention; and which (as it seemeth to them) they can play and sing perfectly well without any knowledge of.

Let me assure you, however, my young friends, that this is an entirely erroneous impression on your part: due, probably and principally, to the lamentable fact that the majority of teachers of these subjects approach the trembling tyro with a veritable cyclopedia of double-barreled technicalities in one hand, and a formidable roll of "exam." papers in the other.

Another reason is that although the number of textbooks on harmony is almost legion, they invariably treat the subject from a purely technical standpoint, are often ambiguous in their phraseology, and indulge a perverse propensity of differing one from another in the nomenclature of the simplest details.

But, if I tell you, who are so fond of playing and singing, that to study harmony is a *duty* you owe to yourselves, as much as to the beautiful art from which you derive so much enjoyment, I am sadly afraid the goody little word I have just italicized will not do much to assist my persuasive powers; but when I aver, as I confidently do, that it is a positive *pleasure* I am placing before you, I hope and believe that my words will have more weight in inducing you to work a little at this delightful subject.

As to the value of this knowledge, when acquired, I am almost afraid to speak, lest, in my enthusiasm, I lay myself open to the accusation of "gush and verbosity."

Of course, the pianist and the organist, playing as they do, instruments capable of much harmonic effect, readily perceive the advantage of it; but you, my young friend, who love your violin so much; and you, dear madam, whose singing is praised so highly by your friends; you will, doubtless, be surprised, and, possibly, just a trifle indignant when I tell you that *without a knowledge of harmony and rudimentary composition, you cannot, in most cases, give either proper phrasing to a piece or just and true expression to a song*; because, minus this knowledge, however correct your timing, bowing, vocalization, etc., may be, you are playing and singing *simply and entirely by ear!* It is as though some one unacquainted with Italian is yet so charmed by the beautiful appearance of the words as to find pleasure in merely articulating them; albeit he is unable to comprehend their true meaning and significance.

Possessed of this knowledge of harmony, however, the inner secrets of "the divine art" are revealed; the "curtain of the infinite," as Carlyle has it, is raised; the figures in the beautiful pictures bequeathed to us by genius become animate; Pygmalion's statue steps from the pedestal, alive!

Provided with this, we are permitted to enter the sacred portals of Valhalla, and breathe the same atmosphere as the gods of art. The plan, feeling, and purpose of the composer are laid bare; and so we become almost as phonographs, by which the exact utterances of the glorious masters of the past may be listened to in the present through our own humble mediumship.

Then, to the player of keyboard instruments, how delightful to wander through a labyrinth of chords of one's own creating; progressing and gliding from one to another by a few chromatic alterations of notes, resembling the almost imperceptible changes that charm the eye in a beautiful transformation scene, or the ever new designs that the shifting of a few fragments of glass produces in a kaleidoscope.

At all the good musical institutions the study of harmony, *simultaneously* with that of some special instrument, or of the voice, is now, very properly, insisted upon. For this reason, many of my writings about harmony have been intended less for the professional student than to meet the requirements of that immense number of people, who, nowadays, play and sing for refined recreation only; and who, as I have already observed, from an erroneous opinion as to the difficulties attending the study of this highly important and interesting branch of musical education, or, as is also commonly the case, from the ignorance or supineness of the teacher, very seldom study harmony at all.

But, as with every other kind of desirable knowledge, some time and trouble *must* be spent in the acquisition, and the initial stages must, necessarily, appear a trifle "dry"; but the same charge can be sustained against the opening chapters of even the most entertaining of novels; it is not until we have become inmeshed in the delightful intricacies of the plot, and have made friends with the various characters, that our interest is awakened, to continue unflaggingly to the end; and I confidently believe that the parallel will be found true, and the comparison just, by the conscientious and painstaking reader of any common-sensible work on harmony.—
Musical Answer.

QUEER TRAITS OF GREAT MUSICIANS.

ECCENTRICITY, more or less marked, seems to be an inseparable property of genius, and is particularly developed in musical notabilities, says a writer in the *Buffalo Times*. They are specially susceptible to external influence. Thus, Haydn always dressed in his best clothes when he wished to compose, had his hair freshly powdered, and put on his finger a ring given him by Frederick II, without which, he used to declare, he had not an idea in his head.

Glück so loved beautiful surroundings that he used to have his piano moved into a lovely field when he felt the fire of his genius burn, and there, amid scenery on which he feasted his delighted eyes, and with a bottle of champagne at his right hand and at his left, poured out his soul in harmony. Quite opposite were the condi-

tions which were necessary to the composer Sarti for his inspiration—a large and solemn room, dimly lighted by a single melancholy lamp, gave the tone which suited his gloomy nature. Paisiello composed in bed, and Cimarosa wrote "Il Matrimonio Segreto," a once favorite opera, in the midst of noisy mirth, himself the center of a large circle of merry friends.

Gounod declared that his finest inspirations came while he was having a quiet game of cards—"Patience," for choice. Sir Arthur Sullivan finds his ideas flow most freely in a railway carriage, the rapid motion, and the clanging and whirring noise exciting his imagination and supplying material for a host of harmonies.

Rossini was one of the most indolent of men, and in his younger days used to do the most of his composing in bed. Once he had almost completed a trio when the sheet fell out of his hand and went under the bed. He could not reach it, and rather than get up he wrote another. The lazy man, if he works at all, does so by spurts, and Rossini, working against time, wrote "The Barber of Seville" in thirteen days. When Donizetti was told of this he remarked, "It is very possible; he is so lazy!" The overture to the "Gazza Ladra" was written under curious circumstances. On the very day of the first performance of the opera not a note of the overture was written, and the manager, getting hold of Rossini, confined him to the upper loft of La Scala, setting four scene-shifters on guard over him. These took the sheets as they were filled and threw them out of the window to copyists beneath.

Some of Sir Arthur Sullivan's work has been performed with equal rapidity. "Contrabandista" was composed, scored, and rehearsed within sixteen days from receipt of the libretto. The overture to "Iolanthe" was commenced at nine o'clock one evening and finished at seven next morning; the overture to "The Yeoman of the Guard" was composed and scored in twelve hours; and the magnificent epilogue to the "Golden Legend" was finished within twenty-four hours.

Guiraud, a French composer who died some time ago, never opened letters sent to him. After his death, 2000 unopened missives were found in a garret in his house. Rubinstein had a peculiar horror of letter-writing, and nothing short of the most absolute necessity ever induced him to forego his inclinations in this respect.

Beethoven was a slave to two imperious habits—that of moving his lodgings, and that of walking. Scarcely had he settled in a new lodging than he began to find fault with it, and set about looking for another. Every day after dinner, whatever the weather, rain, wind, hail, or snow, he would set out on foot and take a long and fatiguing walk. Indeed, it may have been his peculiar habits which occasioned his frequent changes of abode. He was fond of bathing, and would splash the water until the ceilings of the rooms below were soaked and fell. When composing he would howl and groan in so dismal a manner, that often the people in the same house, ignorant of his ways, rushed in, thinking he was ill. He used to go about dressed in an old coat, with slippers trodden down at the heels.

Verdi, the veteran composer, is a great lover of horses; his stables near Genoa contain some of the finest horse-flesh in Italy. His equine friends are his hobby, and he cares for them as much as for music.

Mendelssohn was like a little child in the matter of pastry. He could never resist it, especially cherry pie, and it always disagreed with him.

Musicians have very different ideas on the subject of celebrity. Saint-Saëns, the eminent French composer, dislikes public notice. Once he disappeared, just before the production of one of his operas, leaving no address, and sensational rumors of foul play were current in Paris. Eventually he was discovered snugly ensconced in a hotel in the Canary Islands, where he had retired to obtain a little quiet after the excitement attendant on the preparation of the opera.

A certain violinist had received the command to play at a European court. On the conclusion of the performance, during which the artist had displayed considerable energy, he was summoned to the king, who remarked, "I have heard Paganini, Spohr, and Vieuxtemps, but—," the violinist here bowed, expecting a great compliment—"you certainly perspire the most."

THE ART OF PROGRAMME-MAKING.

BY EDWARD BAXTER FERRY.

It is generally conceded by the initiated that it is almost as difficult to arrange an artistic programme as to render it; that to select and group a series of compositions so as to form a complete, symmetric, and effective whole, requires almost as much taste and skill as to interpret them adequately, and is well-nigh as important to the artistic success of a concert. I venture to give here a few fundamental principles of programme construction, which, though simple, are too often disregarded, and which it would be well, not only for professional players, but for teachers, in arranging pupils' recitals and the like, to bear in mind.

1. The first principle of art is expression. For that it exists, and for that alone. The highest art is that which expresses most, in the best and most effective manner. Select, therefore, compositions which express something, which have something to say and say it well, and which, by consequence, are intrinsically interesting and worth hearing. Length, difficulty, ingenuity of structure, and even the name of the composer, should cut no figure and have no weight. We are serving Art, not a society for historical or antiquarian research. What we want—above all what the audience wants—are works of art, not samples of obsolete art forms, or experiments in forgotten modes of expression. A composition is no better and no worse for being old or new. It should be judged solely on its own merits, irrespective of when or by whom it was written. I have often been unutterably bored by having to listen to so-called classic compositions, which in reality had absolutely no claim to a hearing, save that a great name was attached. No man is infallible, and genius often nods. Beethoven, Mozart, Handel, in fact all the grand old masters, divinely great as they were at their best, and magnificent as was their contribution to musical art, have every one of them written some of the veriest trash, which, if it were produced to-day by an unknown American writer, would find neither publisher nor performer. The best it merits is a merciful oblivion, but it is kept aloft by the magic of a great name. The same is equally true of Liszt, Rubinstein, and others of the modern school. Some musicians are fascinated by the idea of presenting novelties, and this is well enough when the novelties are really new and at the same time good. There are many fine things written every year by young, and as yet unknown composers, which well deserve and repay our attention; but when they are only newly resuscitated old things by well-known writers, there is generally a very good reason why they have not been more frequently heard. Select then only the best, the most interesting, and let the unmistakable ear-marks of genius, and not the signature of the composer, guide your choice.

2. Perhaps the second in importance of the principles of art is contrast. It is the law of all life and nature. Light and darkness, heat and cold, wet and dry, storm and calm, joy and sorrow, physical pleasure and pain, follow each other in constant change and contrast. Each is a necessary and natural corollary and counterpoise of the other. Neither could appreciably exist for us without the other. We are so constituted that we cannot endure the same condition or mood or train of thought for more than a certain time without fatigue, discomfort, even positive detriment, and finally more or less complete paralysis of our powers of perception. Art is the mirror of life, or better perhaps, its idealized representation, and in it the same conditions prevail. The most fascinating rhythm, the most beautiful harmony of colors or sounds, if too long and too persistently claiming our attention, becomes monotonous, tiresome, actually disagreeable, until our nervous system finds refuge and relief in indifferent lethargy. Frequent and radical contrast stimulates our perception, by affording it constantly varied activity, and heightens our capacity for pleasure in each newly presented form. Strive then for contrast. Two things of a kind, however good, kill each other. Let the lyric and dramatic, the brilliant and the tender, the graceful and the heroic, the serious and the playful, the winning and

the commanding, follow each other in every changeable variety; each serving in turn as a foil, to set off the peculiar charms of the next, and exciting fresh interest by appealing to a new and unwearied set of fancies or emotions.

3. Another essential principle alike in nature and art is climax, development, and growth. A programme should steadily increase in interest and intensity from first to last, keeping pace with and satisfying our instinctive demand for more and fuller life, for ever higher and freer activity of our faculties. When this is the case, the attention of the listener is not permitted to flag or his pleasurable excitation to subside from a higher to a lower level. As a rule, it is safer to put compositions by the older masters first, not because they are older, but because they are usually calmer, more reserved and conservative, both in content and in manner of expression, than modern works; while the pieces of greatest dramatic force or pyrotechnic brilliancy should be reserved for the close. The best of soup is insipid after roast beef, and even pure sugar tastes flat after the concentrated sweet of honey. The artistic absurdity of ending a programme of modern, romantic works with a concerto by Mozart, as was recently done in New York, could only be equaled by reading "Mary had a Little Lamb" at the close of a tragedy by Victor Hugo.

4. Another principle to be considered is fitness, appropriateness to place, surroundings, and audience. No one would select a realistic picture of the crucifixion as decoration for a dining-room, or a fish and game piece, however excellent, as suitable embellishment for a church. We do not read "Butler's Analogy" to a child, or "Esoteric Buddhism" at a Presbyterian prayer-meeting, though all these things are good in their proper places and time. It is an equally absurd mistake to force upon the feeble musical digestion of the ordinary concert-goer a programme made up exclusively of the most solid and profound works by Bach, Beethoven, and Brahms, however good in themselves these works may be, and however enjoyable to the performer. The average listener is wearied and unutterably bored by an overdose of them, and vows, not without reason, that he will never attend another piano recital.

I was recently requested to give, in a small western city for a miscellaneous audience, a programme consisting entirely of Beethoven sonatas. It seemed to me much like inviting guests to a dinner of 10 courses, all roast beef. Roast beef is a very good thing in its way. We would hardly want a dinner without it. We would hardly want a programme without Beethoven. But most people like a little variety.

Success in pleasing the average concert-goer depends as much upon the selection as upon its rendition. He is more impressed by the thing presented than by the manner of its presentation, and often confuses the two. After all, when we stop to think about it, the musician's business is to interest and please as well as educate the people who support him by attending his concerts. He should never lower his standards and pander to the taste of an ignorant public by interpolating trashy jingles between his better numbers to catch the popular ear. We have too much of this already, especially among our professional singers, who are rather too prone to degrade their powers and prostitute their art to curry favor with the populace and often end by far undershooting the mark and disgusting the very people they seek to win. The artist has duties to his art as well as to his ticket-buyers, but he should display discretion and good common sense as well as artistic taste and fidelity.

Among thoroughly good things there is a wide range of choice as to what will be understood and enjoyed and what will not. For instance, among the Beethoven Sonatas the Op. 27, No. 2, the Op. 53 and the Op. 57 are good enough to be played anywhere, numbers which commend themselves to the good taste and tax the best resources of the first-class artist; yet they will delight 20 where scarcely one will get any satisfaction out of the Op. 3, which is in reality little, if any, better.

The "Schumann Carnival," Op. 9, will prove delightful for hundreds, while his "Sonata," Op. 2, is uninteresting even for musicians and avowed Schumann enthusiasts. This I have demonstrated by experience, for I took the latter composition the rounds of one concert trip and

signally failed to interest an audience in it, so that I have dropped it entirely from my concert repertoire, although it is a prime favorite of my own.

The choice should be made with reference largely, of course, to the preferences and capacities of the performer, but still mainly to the probable character of the audience, never as between bad and good, but always as between the more or less available good.

The mooted question, how far should a performer cater to the taste of his audience, and how far should he follow his own, is one of the most difficult points for the musician to decide. One very simple principle seems to me to govern the whole matter. Never play any music which is not good, but from the good music which you play, select numbers in accordance with the character and preferences of your audience. You have plenty of opportunity to play for yourself, in your own music room, those compositions which you best enjoy. Justice, courtesy, and policy alike demand that in playing for others you should be guided by their wishes rather than your own.

The power of art is feminine. She cannot compel. She must win. And while always respecting herself, she must also respect and consider the needs and limitations of those she would lure to her shrine.

5. One more point worth mentioning is the proper length for a programme. As already stated, in dealing with the element of contrast, human endurance upon the elevated plane of psychological activity, where alone esthetic enjoyment is possible, is physically limited to a comparatively brief period. The esthetic mood cannot be sustained beyond a certain time without fatigue, consequent dulling of the sensibilities, and loss of appreciative power. Our spiritual wings are weak as yet, and we must drop to earth again for rest.

Edgar Allen Poe, whose art instincts were well nigh infallible, declared that the ideal length for a poem is not more than 100 lines. I should say that for a programme it is one hundred minutes. Two hours is the utmost limit, and even that is extreme. An hour and a half is better, unless much of it is wasted in preliminaries and intermissions, especially if the programme is given by a single performer upon a single instrument. The great point is to avoid surfeiting the listener and sending him home with the feeling that he has had quite enough music for years to come.

Apropos of this point, an anecdote was recently told me by a friend, which might be entitled "What killed Liszt." The last summer that Liszt was alive, my friend happened upon a programme presented at a western college, by an alleged pupil of Liszt and his music class. It comprised 48 numbers, including 2 complete symphonies for 8 hands, the Weber Rondo for 7 pianos in unison, and various other pianistic enormities. My friend sent this programme to Liszt as a joke, with a note explaining that the master would doubtless be glad to know what his gifted pupil was doing in this country. Liszt took to his bed the day that programme arrived, never got up again, and died shortly after. It was fatal even to that old veteran and at that long range. It is gruesome to think what must have happened to the audience.

Moderation in all things is a good and wise maxim. It is safe to say that fully nine-tenths of all the musical programmes given every season are over long. Avoid undue length, even at the risk of undue brevity. Be guilty of sins of omission, rather than of sins of commission, upon a programme. Remember that an audience always has an easy and agreeable way of testifying that it would like more good things from the platform than stand upon the programme; but that its means of testifying that it has already had too much, are unwelcome alike to the performer and to the well-bred listener.

To preserve unity in variety, to secure a steady growth in intensity and strength, yet diversify it with continual and fitting contrasts, to make a programme with a suitable beginning, middle, and end, with a certain character and identity of its own, yet including the greatest possible range of moods and styles, and to keep all within reasonable limits, is no easy task; yet it should be the unswerving aim of all those who wish to win and hold for our art the affection and continual interest of a captious public.



LOUIS C. ELSON.

LOUIS C. ELSON.

LOUIS C. ELSON was born in 1848. From earliest childhood he evinced a love for music, and at the age of seven began studying the art. His mother was his earliest teacher, but subsequently he studied under the leading foreign professors. Mr. August Kreissman was his instructor in German song, and first awakened in him a desire to study the history of this school, which afterward culminated in his writing the leading history of this subject in the English language. Professor Carl Gloggnier-Castelli was both his friend and teacher, and to this eminent teacher of the Leipsic Conservatory Mr. Elson owes his studies in composition.

Mr. Elson began his literary career as editor of the *You Humana*, a journal largely devoted to organ music. He subsequently became one of the editorial staff of the *Boston Musical Herald*. He was the musical editor of the *Boston Courier* for many years, and is at present the musical editor of the *Boston Advertiser*. As European correspondent of the *Boston Transcript*, the *Advertiser*, and the *New York Tribune*, he has achieved an enviable reputation. He possesses an acquaintance with many of the leading foreign composers. He has been director of some large musical festivals, and his compositions and arrangements are numerous. His most important contributions to literature have been "The Curiosities of Music," a volume largely devoted to ancient and savage music; the "History of German Song," which has received the honor of most favorable review in Germany as well as in America; "The Theory of Music," "The Realm of Music," and "European Reminiscences." He has been for fifteen years the professor of musical theory and lecturer on musical history and criticism at the New England Conservatory of Music, and a contributor to many of the leading magazines as well.

In no rôle, however, has he achieved a more signal and unqualified success than as a popular lecturer; and this for the reason that to a comprehensive musical and literary intelligence he adds a very pleasing address, strongly flavored with humor, and a rare faculty of illustrating his subjects, not only by allusion and comparison, but with the voice and piano, so that his hearers are interested and entertained from the first.

BACKWARD PUPILS.

BY LOUIS C. ELSON.

DR. THOMAS ARNOLD, the great teacher of Rugby School in England, was once preparing to flog a boy for constant blundering in his lessons; the rod had been lifted and the castigation was about to begin, when the poor lad lifted his eyes pleadingly to the head-master's face and said: "Indeed, Dr. Arnold, I am doing the best that I can!"

Dr. Arnold says that in all his life he never forgot the lesson taught to him in those few words. The rod was laid aside, the boy (and others like him) was taken under special supervision, and Dr. Arnold became one of the greatest teachers in Christendom, because he had learned the lesson of the "backward pupil."

Although the music teacher does not use the rod, he, too, needs to learn the lesson; too often the life of a pupil, who is doing the best that he can, is made miserable because his teacher cannot understand that he

ought not to apply the standard of the best scholarship in his case. It is a great mistake to treat all pupils on one ideal plane, as great a mistake as it would be to resolve to pour a quart of water into each of a set of bottles holding from a pint to a gallon. Not only the intellectuality of the pupil must be considered, but his receptivity; after the pint has gone into the pint bottle the remainder of the quart will be wasted; after the quart has been decanted into the gallon jar the receptacle will still remain half empty. In Germany the best pedagogues take cognizance of this difference in music pupils, and Louis Köhler's graded courses for music study give lists which are made for the bright pupil, for the medium pupil, and for the backward ones.

It would be an absurd and arrogant idea to forbid any but bright students to enter the field of music study, and the teacher would find his income sadly shorn if this were to be enforced.

It may also be well to remember that many a pupil who seems to be backward may be assimilating the material given him for study more slowly, but also more solidly, than some brighter or more quick-witted competitor. The writer of this paper has personally known of cases where a seemingly dull pupil has eventually outstripped the rest of his class—a practical exemplification of the snail and the greyhound fable.

There are also cases where shyness, awkwardness, or sensitiveness may veil the activity of the pupil's brain from the teacher's eye. It may be remembered that Sir Walter Scott's teacher thought him an absolute dunce. A few musical instances of such misapprehension may be here cited: Albrechtsberger, who taught Beethoven counterpoint, was of the opinion that he would never do any good work, and Haydn, who taught him composition, never suspected him of greatness. Massenet was twice turned out of a harmony class in the Paris Conservatoire, for two opposite reasons; the first time M. Bazin dismissed him as having no musical ability; five years later M. Reber dismissed him as being too talented for the harmony class and sent him to the class in counterpoint and fugue instead! Signor Basily repulsed Verdi from the conservatory at Milan on the ground that he had no musical aptitude! Many more instances of entertaining angels unawares, and turning them out, might be cited.

But it is not necessary that the despised slow pupil should be an angel. It is quite sufficient that he or she should have an earnest desire to study music, and, like Dr. Arnold's schoolboy, "do the best he can." Generally the teacher will find just these pupils the most grateful for especial assistance, where the bright "show-pupil" accepts all especial effort in his behalf as his by right.

The teacher too often forgets, also, that the goals are frequently different. It would be dishonest to flatter the dullard into hopes of becoming a concert pianist or an opera singer, yet generally his Ultima Thule is not placed so far or so high. Music should be a study open to all, for the Creator has given an appreciation of the art to almost all living beings; but just as these appreciations differ, so should the final aim and the course of study differ. The teacher will do injustice to both himself and the backward pupil by forcing him into the genius gait; one would not force a weakling in a gymnasium to swing a 50-pound dumbbell, nor would one close the doors against him because he could not do it as well as a person twice as strong. Decidedly, the parable of the talents needs to be taken more to heart by our music teachers, and the ideal teacher will be the most helpful, the most gentle, with the pupil who needs it most—the "backward pupil."

MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE nineteenth annual convention will be held at the Grand Central Palace, Lexington Avenue and Forty-third Street, New York City, June 24 to 28, 1897. Three or more sessions will be held daily, covering concerts, church services, musical exposition, business meetings, and excursions, making 18 meetings in all.

A large local membership is well assured, and a national membership of several thousands is fully ex-

pected. No musician can afford to be absent. It is a national affair. The largest national musical gathering of the century. The greatest composers, instrumentalists, and vocalists will be present. The musical exhibit will draw the entire music trade.

Performance of Handel's "Messiah," or other great oratorio, with eminent soloists, large chorus, and orchestra.

The Governor of the State and Mayor of New York, with other distinguished gentlemen, will be invited to be present and address the assembly.

Church services (Sunday), the music of which will be furnished by combined boy choirs, by combined mixed choirs. Special addresses by noted divines of New York City.

Concerts of prize works by American composers. Orchestral concerts, directed by noted conductors.

Chamber music concerts.

Piano recitals. Organ recitals.

A special theater performance will be arranged, at which the members will be privileged to attend at special rates.

Conferences will be held on the three subjects:

"Methods of Public School Training and Popular Sight Singing Classes." "Music as a Department in the University and College." "Methods and Results in Music Schools."

Committees have already been appointed, and it is expected that the most experienced and successful men in these three lines of work will unite in accomplishing results which may be offered as a definite plan of work to colleges and Boards of Education throughout the country.

Excursion by boat, through New York Bay into the Atlantic Ocean, to Long Branch.

Excursion up the Hudson River to West Point.

For those who desire to attend, a banquet will be arranged.

The largest and most varied display of musical instruments, stringed instruments, actions, felts, machinery of construction, music publishing, studio furniture, band instruments, automatic musical instruments, music plates, paper and ink, newly patented inventions, technical practice machines,—everything used by musicians. Special discounts will be given purchasers from our membership.

Besides participation in Convention, meeting prominent musicians, attending exhibit, and receiving special attention as above noted, members will obtain discount of from 6 to 10 per cent. on all purchases made at several of the largest stores in the city; aid to sight-seeing in New York; special rates on purchases of musical merchandise, like pianos, organs, books, and music.

For particulars address R. Huntington Woodman, Chairman of Executive Committee, No. 19 East Fourteenth Street, New York City.

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.

—Teachers are quick to take upon themselves the credit for any attainment the pupils might make; then it is no one but themselves that have brought about the good results; but should they not be equally willing to bear some of the blame if the pupils do not show good results? A conscientious teacher will always feel more or less guilty for the non-progress of his pupils.

Vocal Department.

CONDUCTED BY H. W. GREENE.

[In this connection there will be a QUESTION AND ANSWER DEPARTMENT, open to THE ETUDE subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of THE ETUDE.]

THE TECHNIC OF DELIVERY.—(Concluded.)

THE question has frequently been put: "Would it be possible for every one to learn to sing, if they would devote their lives to it?" I assert with confidence that the possibility of a people becoming all excellent singers is quite as remote as the probability of all making the attempt. Singing is as truly an unwritten art as sculpture or painting. The painter whose work is constantly obtruding upon the beholder its technical perfections has only succeeded in revealing his lack of power. Precisely so with the singer. It is only after the technicalities, a few of which we have called to your attention, are so entirely the mechanical and natural part of himself that the genius, talent, or art-nature can reveal itself, and, while making this revelation, conceal the entire process of its development. One must possess the agility, the pure tone, the perfect enunciation, an acquaintance with the requirements of form and tradition, before the next step, expression, can be said to have a foundation. Thought can only illuminate when no thought need be given to the technical means which makes the flight of the imagination possible.

It is only those possessing a perfect balance between technical attainments and a well-disciplined imagination who can give expression through the art-nature, or electrify their hearers. There exists a class who are specially interested in these remarks, and for the instruction of whom they are intended. I refer to average pupils. They are music-lovers, well endowed with health, physique, temperament, intelligence, memory, talent, but with no clear idea of what is conveyed by the term *technic*, or what the requirements of success in vocal music are. The student possessing, by inheritance, the capacity for self-denial and persistence will take care of himself and his teacher too. He will make the acquisition of technical skill a matter of conscience or duty; he sees the end even from the beginning. In the minds of many there arise doubts as to their moral right to enter upon a study involving so great an effort, and attended by so much that has seemed vague and indefinite in the direction of the demands to be made upon them.

If, in my remarks upon the requirements of success as a singer and the difficulties attending the attainment of technical excellence, I should deter faltering young aspirants from attempting the profession, because upon self-examination by these standards they found their gifts disproportionate, I should feel that I had accomplished quite as great a good to the community at large as by helping others to determine that this was the thing for them to do, and showing them how to do it. They who have honestly decided for themselves that music is not their forte are sure to find a sphere of labor suited to their needs, and will take the same care and judgment into their work that has aided them in this decision, and will succeed in whatever they undertake.

But to those who enter upon the study of vocal music, let me say that I believe in definiteness. The average young man who enters college, and has the ambition to become a lawyer, knows that he enters upon a four years' college course and a two years' course in the law

school. He faces that expenditure of time with no expectation of being able to attain his ambition sooner.

What of the singer? Are the physical or mental problems to be solved any less intricate in vocal music than in law? How many vocal students look forward to an uninterrupted course of six years' study? Do I discourage you by showing you its difficulties frankly and clearly? If so, you are dishonoring my profession. Shall we yield the palm to any profession on the score, either of the difficulty of its attainment or the value of its emoluments? I cannot deceive you; you cannot deceive yourselves. Ours is the most enjoyable, the most ennobling, the most elevating of the arts; the best worth working for, the most difficult of attainment. Shall we enter the field blind to these facts?

Schumann ends his rules for young musicians with this pregnant remark: "There is no end of learning." Edward Everett says that "the safe path to eminence

art reveals her secrets to those who cling to her with true self-denial.

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PRACTICAL ACOUSTICS.

THE singer who sings has rarely given attention to a methodical demonstration of the exact science of acoustics. He would be found at the foot of the class if he were called upon to analyze a tone, to resolve it into its fundamental and accompanying overtones, to give the number of vibrations to certain pitches, and to enlarge upon their relations to given spaces or atmospheric conditions; yet he has a quick ear, and learned the lesson well in what we, for convenience, will call "practical acoustics." If he is invited to sing at a musicale in a parlor, he shudders upon entering the room to find it abounding in pictures and hangings, with soft carpets, dotted here and there with upholstered furniture, upon

which are seated his audience, many of them clad in warm, tone-absorbing fabrics. He knows that he must make extraordinary effort to gain effects which would be natural and delightful to himself were the conditions more favorable. An artist was once singing in a room well suited to her voice, and found the quality of her voice and ease of rendering greatly marred by the entrance of a lady clad in a robe of soft material, made *en traine*. Those much accustomed to singing in large rooms send out the first few tones, knowing full well that the happiness and satisfaction of the entire evening depend upon the reactive effect of those tones upon themselves. If they seem to carry without effort and return to the singer with a crisp and ready elasticity, she knows the hall is in her favor, that her voice fills it, and that her articulation will not be marred by conflicting acoustic conditions. And that is not her only source of solicitude; echoes are more distracting even than the deadening effect of the architectural form of rooms. If the room be too clearly reverberant, and the tone duplicates itself, she frequently recoils from the sound of her voice upon hearing the first and second notes boldly assail her while she is singing the third and fourth. Unfortunately, the singer is at the mercy of this subtle and capricious law. So desirable is this quality known as good acoustic properties that rooms have frequently been designed in exact lineal duplicate of those already pronounced perfection, and found to be entirely wanting in the desired condition. So evasive is this property that architects

in the past have been driven to despair in their search for supremacy. Its laws, however, are much better understood, and later builders have attained more nearly to perfection. Churches are yet the *bête noir* of singers and architects. The Gothic and cathedral styles are natural enemies to vocalists. In the good old days when the choirs were suspended in the gallery over the entrance many of the auditoriums were most satisfactory in this respect, but in the modern church the choir is located in the chancel, and the singers' voices are obliged to cut a serpentine channel around the many columns, and carom from pediment to corona, from chaprel to canopy, and finally reach the ears of the auditors with all the accumulation of overtones and echoes, hence much that is beautiful and direct in effect is diverted or lost.

The key to the situation, finally, rests with the singer. The purer, the more artistic, the more clear and natural the tone, the better its chances for contending against the defects of construction. The redeeming feature of this law of practical acoustics is the unflinching, far-reaching, permeating effect of a vocal tone correctly made, delivered without effort, without forcing. If a singer



THE CAMERA AND THE LARYNGOSCOPE AS AIDS TO A NATURAL VOCAL METHOD.

Prof. Photo-Laryngoscopicus (to pupil after adjusting apparatus): "Now sing with freedom and expression the opening bars of 'Free as a Bird.'"

—From Werner's Voice Magazine.

and success is diligent application to learn the art and assiduity in practicing it." Richter once said: "I have made as much of myself as could be made of the stuff, and no man should require more." Let any student say that to himself after five years of the most conscientious efforts and I will assure him that he has put down the cement on which to lay a sure foundation. Beethoven says: "Knowledge can only be acquired by unwearying diligence." He ought to know.

"How does she do it?" is often breathed in whispers of suppressed admiration when an artist has held the hearer spellbound by the consummate skill with which the number was sung. Winterfield answers the question in these few words: "Art only reveals her deepest secrets to those who cling to her with true self-denial." I might multiply quotations, but none could emphasize the poignant necessity of persistence more than the last quotation. Art's deepest secrets are those which, when once gained by the student, reward him with a crown all resplendent, not with jewels, but with a light from within, only the reflection of which dazzles the world, and the people exclaim, "Behold a genius." While he with the true light within him reflects upon how truly

would fill a room he must sing easily, with the tone wafted, elevated, directed into space, rather than pinched, pushed, or forced out against what seems a palpable obstacle.

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MAXIMS FOR THE VOICE BY FRIEDERICH WIECK.

WHAT better claim can a man lay to pre-eminence as a teacher of the pianoforte than to have been the teacher of Hans von Bülow and Clara Schumann. We first learn of Friederich Wieck as a student of theology, next as a preacher and private tutor, and later we hear of him as employed in a piano factory and a library. He first taught the piano by an acquired system, but abandoned it for methods of his own, to which he brought extraordinary care and intelligence. His daughter, Clara Schumann, who credits her father with the entire responsibility of her musical education, was the greatest pianist of her sex, but it is to his ideas as a teacher of singing that our attention is drawn at present. It seems remarkable that a man who had expended so much energy and attained to such distinction in the pianistic field should become attracted to the study and teaching of singing, and it is quite as remarkable that the principles which he upheld in his new sphere were strongly indicative of his loyalty to truth in art as opposed to the prevalent errors so conspicuous in German methods of voice training.

From the programme of one of the musical evening entertainments, arranged by Friederich Wieck and his lady pupils, 1863, we find the following observations:

"At first short exercises which are not fatiguing, mostly for two parts in the medium voice, to produce a soft, unforced, but at the same time a firm and true emission of the note with the least expenditure of breath, the inhaling of which must always be inaudible. These exercises are sung in all the vowels without any straining. The mouth being in a proper position, and artistic and careful superintendence securing a tranquil and fluent union of the registers and a pure intonation, the quickness of the movement may be increased; this, along with Italian solmization, must be artistically practiced and attended to from the beginning.

"Continued solmization and vocalization in order to remove the laxity and inertness of the organs of speech and song, and many other faults; also to bring forward the voice, so that the throat may open and the tone be relieved from nasal, palatal, and guttural sounds. The putting of life into the pointed tone thus created and acquired exacts a clear portamento, a tasteful, melodious, soft, pleasing sound, graceful coloratura, mezzo voce, trills, etc."

The following are some of his vocal maxims, published by his daughter after his death, which are earnestly indorsed by modern vocal authorities:

"My pupils practice softly, that they may learn to sing powerfully."

"It is only *piano* that makes *forte* beautiful.

"Forced tones are never beautiful. Beauty exacts, even in the highest notes, a power of voice emitted easily and without effort.

"Fullness of sound, softness, and purity are necessary in order to please.

"Expressive singing can only be based on a proper and fine cultivation of the tone.

"The range of the note does not depend on the volume of voice, but on the emission and keeping up of the sound, and on its coming from the fore part of the mouth.

"A diminished and nice expenditure of breath takes, it is true, a little of the material power from the note, but gives, in place of it, more feeling, a more liquid sound, and more sonorousness.

"How ugly is the constant feeling for the high notes, straining and stretching to reach them. It is indispensable to emit the note properly, and to hit it exactly, without a leading note.

"In order to combine gracefulness with tone, and still be able to emit the note freely, the gently-intoned binding of greater intervals in an upward direction should not be neglected.

"Dramatic expression and a lively dramatic enunciation, even when within the boundaries of the beautiful, will endanger the tone if it is not quite formed.

"The principal difficulty in conquering naturalism in singing does not consist in having much to learn, but in practicing with indefatigable perseverance what is learned.

"When an equally pleasing sound in all the registers is united to correct technical knowledge and a spirited sympathetic enunciation, it is sure to touch the feelings.

"The sustaining of notes in the scale beginning at C is the surest means of driving the chest sound into the head tones, which undoubtedly injures the voice.

"The person singing must stand properly, keeping the whole body still, but by looks or a slight movement of the head show that he is singing the words intelligently.

"Without the intelligent co-operation of the pupil the teacher will never, or only with great trouble, attain his aim."

* * * *

SINGING vs. THE DOCTOR.

"THE time will soon come when singing will be regarded as one of the great helps to physicians in lung diseases in the incipient state. Almost every branch of gymnastics is employed in one way or another by the doctors, but the simple and natural function of singing has not yet received its full meed of praise. In Italy, some years ago, statistics were taken which proved that the vocal artists were especially long lived and healthy, under normal circumstances, while of the brass instrumentalists it was discovered that consumption never claimed a victim among them. Those who have a tendency toward consumption should take easy vocal exercises, no matter how thin and weak their voices may seem to be. They will find a result at times far surpassing any relief afforded by medicine. Vocal practice, in moderation, is the best system of general gymnastics that can be imagined, many muscles being brought into play that would scarcely be suspected of action in connection with so simple a matter as tone production. Therefore, apart from all art consideration, merely as a matter of health, one can earnestly say to the healthy, 'Sing that you may remain so,' and to the weakly, 'Sing that you may become strong.'"—*The Echo*.

In line with the above clipping, we would like to add that the Hygienic Supply Company, of Boston, are manufacturing a little respiratory tube, which is invaluable not only to people with weak lungs, but to vocalists. Its construction is simplicity itself. One could be easily made from an ordinary cotton thread spool, but the principle of gentle resistance, covered by its construction, is recognized and applied very neatly.

* * * *

TRYING VOICES.

VOCAL teachers both welcome and dread the function of voice testing. When a voice is presented for examination the teacher often feels like the pearl diver—he dreads to take the plunge, but does it willingly with the hope that he may bring to the surface a gem of rare value. He welcomes it as a possible and helpful increase in his clientele; he dreads the disappointment that may follow, and invariably braces himself for an ordeal. Such an experience affords the supreme test of his tactfulness. The teacher who is honest with himself will be honest with his pupil. To blend what are frequently unpleasant facts with candor that shall not repel, but inspire the student with confidence that the defects need only be temporary, is the legitimate privilege of the teacher. If he is fortunate in this he will gain pupils. The same quality that makes it possible for him to accomplish this will enable him to hold and control his business; indeed, this gift on the part of the teacher is frequently the pupil's greatest misfortune, for distinguished ability in this most trying field does not always or necessarily go hand in hand with tact and personal magnetism, and pupils too often fall victims to the blandishments of the many vocal Chesterfields, at the sacrifice, not only of real progress, but of the voice itself.

The current method of trying a voice is fallacious in the extreme. Temperaments differ widely and give a teacher prone to conceit in his own acumen an opportunity to err in judgment. It rarely occurs that a sensitive person can undergo the ordeal with any justice to himself, and to less sensitive people the occasion serves as a stimulus to better results than perhaps would be reached in many succeeding efforts or on better acquaintance. Recognizing these inequalities, a wise teacher reserves too free expression until opportunity shall be given him to

verify his convictions. The writer believes in most definite and exhaustive treatment of this subject, and, in his own professional experience, approaches the matter with great seriousness, with most gratifying results. The system is comprehended by the following list of questions, printed with blank spaces left for answers. This chart is filled out in detail in all cases where the student contemplates pursuing the study of singing with a view to a career. Upon the answer to these questions depends, to a greater or less degree, the probable success of the student. Not one of them can be omitted; more with propriety could be added. Not only can the teacher work more intelligently, but the chart remains as an evidence of the exact condition in which he found the pupil, and can always be referred to for comparison and encouragement. Let those who will hold in derision the necessity for such exactitude, but they who are in earnest will adopt this or a similar system, and find, by happy experience, that such a tabulation of facts will be immeasurably helpful, not only to the student, who should possess a copy, but as a basis for maturer judgment on the part of the teacher and more ready action in the numerous examples which are to follow. The pencil is an ever ready and invaluable substitute for the memory.

1. What is your age?
2. What is your height?
3. What is your weight?
4. Present condition of health.
5. Have you ever had any serious illness that affected the throat?
6. Chest measure (normal).
7. Expansion.
8. Bust measure (outside the shoulders).
9. Cubic inch capacity of lungs.
10. Size of neck.
11. Size of waist.
12. Does much out-door exercise fatigue you?
13. Do you come from a musical family?
14. Have you taken vocal lessons? How long?
15. Have you studied the piano? How long?
16. Name the most difficult piece in your repertory (piano).
17. What have been your educational advantages in school?
18. Have you sung in church choirs? How long?
19. Have you sung in concert? How much?
20. In church singing, was it in quartet or chorus choir?
21. What is your object in studying voice?
22. Have you any business or occupation, and if so, what?
23. Do you read and speak French, German, or Italian?

The teacher fills out the following answers from his own observations after hearing the student vocalize, both on tones, scales, and, if possible, a selection:

24. Condition of throat.
25. Condition of jaw.
26. Condition of tongue.
27. General nervous condition.
28. Quality of low voice.
29. Quality of middle voice.
30. Quality of upper voice.
31. Evenness of the scale.
32. Compass.
33. Stress.
34. Natural elasticity.
35. Attack.
36. Intonation.
37. Vitality.
38. Chest action.
39. Remarks on respiration.
40. Agility.
41. Sight singing.
42. Interpretative indications.

Free space should also be left in which the teacher could make such observations on temperament, imagination, and presence as were evident. It will be readily seen that the value of such a chart is enhanced by filling out others at the end of the first and second years. If the teacher is faithful to his duties a change will be noticed in all questions vital to the well-being of the pupil.

—"After all," said an exasperated music teacher the other day, "if some of these children ever go to heaven and have golden harps to play on, they will have to have some inspired special instruction for a year or two, or there will be discords in the music around the throne that will make the angels weep."

READING COURSE.

THOMAS TAPPER.

[THE special attention of teachers, students, and amateurs is again called to the reading course. The February number of THE ETUDE gave the list of books and showed the reader what to find in the first book of the series, Carl Merz's "Music and Culture." It is a well known fact that work in any single line tends toward narrowness of outlook and mental vision. It has been too often the case that music teachers could be held to fault, "as persons of one idea." With the drudgery of teaching a large class of pupils, and the necessary personal practice of one's own special instrument, and the unavoidable details of business and social duties, there is little time left for actual study, yet, if the musician is to be considered as the equal of the members of other professions he must be a well-read man. Especially so in the related branches that are considered helpful to his own specialty. For instance, not only is a thorough education in music necessary for the music teacher, but he must also know the science of teaching, and know how to impart instruction to the mind of either a child or an adult. Hence, the course of reading that THE ETUDE has planned includes pedagogy, psychology, and the philosophy of music, and also, a standard work on art from a general standpoint. Eight books are selected, and each month THE ETUDE will give a carefully prepared article on how to get the best results from a study of one of these books. The following article by Thos. Tapper describes two valuable books for the reading course. We trust the effort will be the means of stimulating a great number in this line of musical activity.—EDITOR.]

* * * *

THE Editor of THE ETUDE has requested me to tell its readers about the story, if there be any such, connected with those books of mine of which he is the publisher. There are now three: "Chats with Music Students," published in 1890; "The Music Life" (1892); and the recent volume, "Music Talks with Children" (1897).

The only story connected with these books is the recital of what were the circumstances out of which they grew. This may not prove interesting to the readers of the magazine in which the specimen chapters of all these books have exclusively appeared.

Even fifteen years ago it was very apparent that music books, or rather books about music, were few. An anxious student, desirous of being well up in the literature of his art, found much to read, to be sure, especially if he could avail himself of books in French and German. Being a somewhat eager reader of many other subjects besides music, it soon became evident to me that nearly every other subject had its books written in a vein that would at once attract and interest a reader. I remember what great delight I had in reading Hamerton's "Intellectual Life," a book, it seemed to me at the time, which was admirably written.

Leaving aside the biographies and letters of the composers, a large proportion of that which was to be had in music literature was of a nature not calculated to make one enthusiastic in the solid hard work of a music life. But books of just exactly this enthusiastic character seemed to exist on nearly every other subject. During the years of my life as a music student it became necessary for me to spend as much time as I could afford in language study and esthetics as applied to art in general. This experience, linked with my study of music, and all more or less inspired by a pronounced love for nature and natural science, seemed to dictate in a perfectly simple way a line of thought which would, if properly carried out, place before the students of music in America a fascinating field of thought; a field broader than that provided by the older and narrower way of teaching, and a field which is the natural heritage of the art of tone. Out of this feeling I began to sketch the three books which are familiar to the readers of this magazine. The "Chats with Music Students" was intended to discuss those student-elements of music which enter naturally into one's years of apprenticeship, elements which I had never

seen written about anywhere else. The "Music Life" I intended to be a consideration of the broader life in music. The one chief idea underlying the book is, in the experience I have had with readers of the volume, just the one seldom drawn from it—*unless music life is founded firmly on human sympathy it is a failure from the start.* "Music Talks with Children," sketched at the same time as the other books, combined, as well as I could accomplish it, the lesson of the pure inner spirit with the early lesson of knowing things accurately; making tone a real living thing to be listened to, thought of, and loved reverentially. Circumstances which have otherwise directed my literary activities since 1892 prevented me from giving this book the immediate completion which I had hoped to bestow upon it. I think, however, that nothing has been lost to it by the delay.

Of the two books first published, my personal preference has always been the "Music Life." I am assured by my publishers that the "Chats with Music Students" is the most popular. The children's book is too young in the competition to be available for comparison.

Now a word further regarding the quality and distinctive purpose of each of these volumes. I have been generously awarded of late both praise and credit for conceiving the music student in three distinct periods: (1) As a child, to whom the "Music Talks with Children" should apply; (2) as a student, for whom the "Chats with Music Students" is intended; and (3) as a mature musician, for whom the "Music Life" is intended. I should, perhaps, regret that this pretty and attractive sequence never entered my mind. I wrote to the struggling student-teacher in "Chats with Music Students," dealing with the outward manifestations of his art. The "Music Life" was directed to quite the same person, but to the spiritual element of the life, as I have previously said; so that in the life which should come into the full health and being of a deep human sympathy. Then as I beheld the same striving teacher, the little child entered my mind; not the child the teacher had been, but the child whom the teacher was accepting as a trust. In the character I had been drawing I found only complete inadequacy for the enormous responsibility of child-education. Hence I stopped and talked to the child while the teacher listened, and I have the feeling that if a small fragment of the earnestness that has been put into the "Music Talks with Children" is ever drawn out by readers it will even then fulfil a serviceable mission.

Thus will it be seen that my conception of the music student has always been that of the active, striving individual *with a responsibility*, and unless there is a responsibility the character will never be inspired to its highest power. What should be gained from the reading of these books can, it seems to me, be expressed in a few words: The appreciation that no gain ever comes in life that is not labored for tremendously; the truth, simple indeed, yet often overlooked, that unless the activities of life be based on spirituality they must be a failure; the necessity of inspiring a child *by light*, not by force; indeed, light is such a force as may be compared with nothing else. Finally, that all we gain comes to us by actual struggle. Hence the pronounced necessity of learning early in life to be active and to keep so; allowing the expression of our activity, of course, to come from nothing but great emotions.

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.]

G. J. H.—1 and 2. The ideal church choir is one composed of good singers, and led by the organist, who should be a person of superior musical education. We should, however, never give to his accompaniments undue prominence. Choir and organ should go together so perfectly that neither could be said to lead. Where there is a preceptor, the same state of affairs should exist. Since the organist generally plays a prelude to the anthems and hymns, he must necessarily set the tempo, and is accordingly the best person to lead.

3. We see no reason for not observing a composer's expression marks in the "Sanctus."

4.—Questions relating to metronome marks we do not answer.

H. C. C.—The parts in Gospel hymns stand as written. The top voice, the soprano, is the highest; the part below it, the alto, is the next highest; the part below that is the tenor, and is next lowest, and the bottom part, the bass, is the lowest.

E. E. H.—The augmented 4th is a natural interval because found between 2 degrees of a diatonic scale, and not requiring an accidental except in a minor key. Personally, I should class augmented 2ds, diminished 7ths, and diminished 4ths (between leading note and 3d of minor scale) as natural or diatonic intervals.

A perfect consonant interval—i. e., a perfect 5th, 4th, or 8th—is so called because the vibration number of its lower note bears a more or less perfect ratio to the vibration frequency of its upper note (see any manual on Acoustics). An imperfect consonant interval—i. e., a major or minor 3d or 6th—is so called because of the more or less imperfect ratio existing between the vibration frequency of the two notes in a given period of time. Richter's "Harmony" is an excellent book as far as it goes, but it does not help us to solve the problems contained in some of the finer progressions of the great masters. ORLANDO A. MANSFIELD.

E. B. and E. V. D.—As to which minor scale pupils should practice, there is a difference of opinion. They should be taught all forms, as found in "Landon's Writing Book" for music pupils, but in practice the pupil's time will be saved for more necessary purposes if he practices only the form that elevates the 6th and 7th in ascending, and the 7th in descending, restoring the 6th to the interval fixed by the signature. This gives the pupil experience in reaching the augmented 2d in scale playing, and it requires special thought for playing one set of keys going up and another in going down.

H. V. M. and E. B.—We have in press two new volumes for reed organ studies of difficult grades. One is volume iv of Landon's "Melodious Studies for the Reed Organ," and the other is "Velocity Studies for the Reed Organ." They will not be ready till May.

D. I. T.—Mathews' "Graded Studies" are what you wish. They come in 10 volumes of one grade each. Try grade iv. The pupil doubtless needs special work for the development of taste and skill in phrasing and expression. For this purpose try either MacDougall's "Melody Studies," or Heller's "Thirty Studies," Presser edition. These books will follow the sonatas you mention, and they will be far more interesting and formative.

H. V. M.—See the catalogues of Litolf, Peters, and Augener, for lists of good music with the organ. These catalogues give extended lists for many combinations of instruments, about every combination possible for home or concert use.

J. G.—1. The best journals devoted to the interest of the voice are *The Vocalist* and *Werner's Voice*.

2. "A Popular History of Music," by Mathews, is a reliable history of music in condensed form. For something more extensive Grove's "Dictionary of Music and Musicians" is the very best work obtainable, and is a valuable addition to every musical library.

3. A good book on voice culture will be found in "A Complete Method of Singing," by Randegger. This work is concise and is one of the best now in use.

A. H.—The little waltzes, such as "Gertrude's Dream," "Spirit Waltz," and 7 others, are all listed in Nottebohm's "Verzeichniss" as doubtful compositions of Beethoven's. Most of them appeared in 1828, published by Schott Sons, Mayence. "Farewell to the Piano" is also classed among the doubtful compositions; it appeared in 1838. It would not be safe to play these compositions at a Beethoven recital.

J. W. S.—In reply to your question as to whose and what kind of poetry is advisable for piano students, would say: Read constantly the great backgrounds of English poetry—Chaucer, Shakspeare, Milton, and Spenser. To them add Wordsworth, Gray, Scott, Tennyson, and Browning. A few poets should be read completely. Perhaps the easiest way of getting the best of the minor poems of our language is to study them in such volumes as Ward's "English Poets." Not any books have appeared that can be said to surpass these in value. With the selection of each poet there is a carefully written biography and a critical estimate. Matthew Arnold was co-editor, and the volumes are worthy of the names that sanction them.

Have always at hand a manual of English literature. Stopford Brooke has written a small but valuable one. Minto's is also excellent. T. T.

E. A. P.—1. To practice on an organ and take lessons on the piano will only be satisfactory in the earlier stages of instruction. None of the peculiarities of the instrument can be taught. The effects of the organ cannot be produced on the piano. It is like studying painting and then receiving only lessons in drawing. The pupil will not be able to play properly on the piano a lesson that has to be studied on the organ. Outside of teaching notes, time, and perhaps fingering, little can be learned by such lessons.

2. "Standard Graded Course," volume i, has no rudiments and therefore is not suited to a beginner. It advances also too fast. Better take Landon's "Foundation Materials" first. "Touch and Technic," by Mason, does away with much étude practice, such as Czerny and Cramer, but not entirely. The "Graded Course" of Mathews is about all the études that are necessary. This work is intended as a joint study with "Touch and Technic."

3. Bach's "Inventions" ought not to be introduced too early in the course. Not before Grade vi in a scale of X, or about the third or fourth year of study. Take up the "Little Preludes" first and leave the "Three-part Inventions" for later study. They are as difficult as most of the fugues on the well-tempered clavier.

Publisher's Notes.

WE will issue in the early part of this month a new writing-book, entitled "Students' Writing Primer," by M. S. Morris. It contains exercises in writing notes, time, and everything connected with beginning music. It is intended for very young beginners—presupposes nothing. It is small in form, about one-fourth the size of THE ETUDE page; is easily carried in a piece of music. It contains a fund of writing material, and is just the book for every beginner. During the month only we will offer the book for only 10 cents, postpaid. Send for one, and we are sure you will want more before the month is over. We make this offer as an inducement for teachers to introduce the book. It is well to give every good thing a trial. If you have a good open account the book can be charged, in which case postage will be extra. By good open account is meant one that is settled promptly every month, or quarterly, as agreed upon.

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TAPPEE'S "Musical Talks to Children" is on the market, and all advance copies have been delivered. The book is one of the neatest we have ever issued. It is beautiful to look upon. Those who have subscribed in advance no doubt feel that they have received more than they expected. The special offer is withdrawn, and the book can only be had at regular rates. It is a series of earnest talks to children on music, which can be either read to them, or they can read it themselves. The book has a mission, and it will, no doubt, do its duty. It really ought to be on every teacher's book-shelf. Good books on music are rare, and this one will be hailed with delight by all music lovers.

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MATHEWS' work, "Music; Its Ideals and Methods," is still on the special offer list. It is fast approaching completion, and until published we will continue to receive advance subscriptions at 65 cents, postpaid. The book will contain the cream of this gifted writer's work during his long, active career as a musical *littérateur*. The article in this issue on "Slow Practice" will become a part of the book. If you lay any claim to a musical library, have this book especially, since it can be had at such a low price. Send in your subscription before it is too late.

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WE have accumulated a lot of instruction books for piano and cabinet organ which we want to clean out. They are of the order of paper-back books that retail at 75 cents. They are called "Common Sense Instructors," Winner's "Guide to Piano." We have some by Howe. We can clear the lot off at 15 cents, and pay postage. The books are in some cases shop-worn, and many have only American fingering. There are always poor or charity pupils who cannot afford to pay much and still desire to take lessons. The books might answer in these cases. Send in your order early as we have only a limited supply.

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THE prizes which we have offered for essays are more liberal this year than ever. We will distribute \$90 in four prizes in May, for the four best essays. For particulars see reading column on some other page.

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WE cannot announce who have received the premiums for the greatest number of subscribers sent in during January and February. A great many clubs have been received—more than in any previous year. The three largest clubs will get the prizes. The first is an encyclopedia, the second a metronome, and the third \$6 in our books. The names of the successful ones will be announced in the next issue.

* * * * *

THE next issue of THE ETUDE will contain a full life-size picture of Liszt. The artist has been at work on it for several months, and we can promise our readers something very valuable. The picture is taken from the latest photograph of the "King of Pianists."

THE ETUDE is now in a very prosperous condition. Its subscription list is steadily increasing. The scope of the work of the journal is widening. The new Department of Voice has given a host of new admirers. We want your co-operation and support. Every teacher can do something toward spreading the work. Every parent will welcome THE ETUDE in the house; you need not fear the result of your effort, you will be thanked for urging parents and students to take the journal. We can send a few of the magnificent holiday number for samples to any who desire to solicit subscriptions.

* * * * *

WE have left over from holiday trade a lot of "Minor Chord," a novel, by Chapple. It is a delightful tale which will interest any one musical. While the lot last we will send them postpaid, for 55 cents cash. Bound in cloth.

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WE are constantly receiving orders from our patrons for orchestral music on sale. We are limited in our supply of this line of music, and it is not usual to send it on sale. It will require a large number of people to rehearse the music. It will have to be cut apart, and there is great danger of mixing the parts and their becoming damaged. We will therefore have to have direct orders only for this line of goods.

* * * * *

THE post-office authorities have requested us to urge our patrons to direct all our mail to Station A. This will facilitate delivery, and the orders are then filled more promptly. With the direction "Station A" on mail matter to us, it will come direct to us from the train, as all such packages do not go through the post-office, but are distributed on the mail train and come direct to us.

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WE have just received a large importation of metronomes from Switzerland. These are decidedly the finest make that can be had. A metronome is clockwork, and the Swiss excel in that. We have made every effort to get a perfect instrument, one which we can guarantee. We have found one that meets all requirements. In the first importation only a few were unsatisfactory, which, with such a delicate piece of clockwork as the metronome, cannot be avoided. For prices, see advertisement elsewhere.

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WE have laid in a complete new stock of Easter music in octavo form. We are prepared to meet any demand in this line.

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THE book of "Children's Songs," by W. W. Gilchrist, which we issued last month, has met with great success. It is decidedly the most original and attractive collection of children's songs published. The retail price of the volume is \$1. For something really good in this line send for Gilchrist's volume.

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WE will be pleased to send regularly our new issues in sheet form to any music teacher. They are sent out monthly, and generally about ten pieces. This music is returnable and can be retained until the summer months. Many teachers who do not deal regularly with us are glad to have these packages monthly.

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OUR monthly special offer for March is particularly good. We will send two most valuable works, just issued, for only 40 cents, postpaid, or 20 cents each separately. The works are "Clementi's Sonatinas" and "Thirteen Vocal Duets" by Mendelssohn. The Clementi contains 12 sonatinas, op. 36, 37, and 38. This work is too well known to need comment. The vocal duets of Mendelssohn include "I Would that My Love," "O Wert Thou in the Cauld Blast," all most beautiful compositions. The following are the conditions of these offers:

1. Both works will be sent for 40 cents, postpaid.
2. They are not returnable or exchangeable.
3. Those having good open accounts can have the

books charged, but postage in this case will be charged extra.

4. The offer will positively close March 31st, after which time no special price will be allowed.

Testimonials.

Your ETUDE improves each month, and I think it far superior to any other musical journal. I look forward to its coming each month, and enjoy it as thoroughly.

NELLIE T. GIBBS.

I am charmed with "Clarke's Pronouncing Dictionary of Musical Terms."

MISS F. T. REID.

The copy of "Elson's Reminiscences" arrived in due season. It is delightfully interesting and instructive. There is not a dull page in it. It is one of those books which can be read with both pleasure and profit by the general reader as well as the musician and student of music. The type is good, the binding handsome, and it will make an excellent addition to any library.

MRS. M. A. WILSON.

"Clarke's Dictionary" has been received. I find it a most useful addition to my supply of musical works. The correct pronunciation of the names of musicians is, in itself, worth the price of the book.

AGNES O. LEWIS.

I am delighted with the "Etude Binder." I think it the best binder I have ever seen; the books are so easily put in and it will open and lie flat, which I have not found with any other binder.

AGNES O. LEWIS.

I am more than pleased with "Preparatory Touch and Technic" and "Studies in Musical Rhythm." I prize THE ETUDE more and more each month. I believe it is doing a work which no other musical magazine has ever done.

L. D. STONE.

We have received and examined "Landon's Foundation Materials," and are very much pleased with it. In our estimation it contains what is most useful to the young in training their minds and attracting them to a love of music. We wish it unbounded success on its mission.

SISTERS OF ST. JOSEPH,
Nazareth Academy, Concordia, Kan.

I am using "Landon's Foundation Materials," and am more than pleased with it. I find it to be just the book for beginners.

ELLA F. BRADY.

The "Teacher's Class Book" is the most useful thing I have yet seen. I was delighted with it, as also the "Lesson Cards."

BESSIE L. SCOTT.

I have taught music for twelve years and taken and seen many musical magazines, but I consider THE ETUDE the best of any I have ever seen. My pupils, with the exception of a very few young ones, will all take it.

MRS. J. C. WOODSON.

"Landon's Foundation Materials" is the most satisfactory book for beginners I ever saw. One small boy, nine years of age, is doing splendid work with this instruction book. I shall never use any other for children and will recommend it to all of my friends.

EMILIE T. BROWN.

Special Notices.

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

A YOUNG LADY, GRADUATE OF THE AMERICAN College of Musicians of the University of the State of New York, desires a position as teacher of piano and theory in a College or Seminary. Address N. G., ETUDE OFFICE.

SUMMER SCHOOL.—MR. A. W. BORST, AUTHOR of "Hints to Students of the Pianoforte," "Fifty Practical Questions," Cantatas "John Gilpin," "The Pilgrim," etc., will be at liberty to teach, during the summer, Pianoforte and Organ, Classes in Harmony and Analysis. Reference and address permitted to ED. ETUDE.

MR. EMIL LIEBLING WILL CONTINUE PIANO lessons during June, July, and August, 1897. Address KIMBALL HALL, CHICAGO.

A YOUNG LADY CAN HAVE GOOD HOME AND thorough musical education in exchange for assistance in housework—no heavy work. Applicant must have musical talent. No attention paid to any but explicit letters. Address Miss Emma I. James, 1621 Wallace St., Phila., Pa.

Teachers, Attention!



WE wish to thank our many customers for their patronage to us in the past and to solicit a continuance of those favors, promising to try and deserve it. Our sole aim is to make the teacher's work easier, and our every move is to the teacher's advantage.

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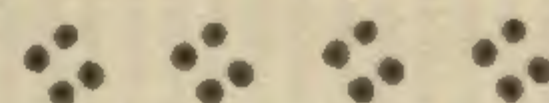
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