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Winton J. Baltzell

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THE METROPOLITAN COLLEGE OF MUSIC

WITH WHICH IS INCORPORATED
THE MUSICAL WORLD

APRIL, 1897.

VOLUME XV. NUMBER 4.

CONTENTS

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COLLEGE OF MUSIC**
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Letters to Pupils.

BY JOHN S. VAN CLEVE.

"Lohengrin" is French; while "Parsifal" and "Tristan" are Celtic tales from the King Arthur cycle.

HAYDN's organ, given by the composer to the London Foundling Hospital in 1759, is being renovated. Handel played on it himself at the dedication, when to the crash was so great that gentlemen were requested "to be content without their swords, and ladies without their hoops."

ANTONIO BAZZANI, for sixteen years principal of the Royal Conservatory of Music at Milan, and one of the most distinguished of Italian musicians, died February 19th in his seventy-ninth year. For nearly thirty years he was a violin virtuoso and gave concerts in nearly every country in Europe.

SCOTIA marches are being played largely abroad. At the Healey regatta on the Thames, British bands played them; at the Stuttgart Saengerfest parade, German bands played them; and it is said at Brussels one may meet a kind of religious procession with an image at its head and a band playing "The Washington Post."

It is reported that the Berlin concert-agent, Herr Wolff, is organizing for next year a Beethoven Festival such as has never been given before. He proposes to perform, in the course of three weeks, the whole of Beethoven's works. The Royal Opera Company, Philharmonic Orchestra and Choir, and the Sternsche Gesangverein are to assist.

The Bayreuth festival of 1897 consists of three complete cycles of "Der Ring des Nibelungen," beginning July 2nd, August 2d and 14th, and eight performances of "Parsifal," on July 19th, 27th, 28th, 30th, and August 8th, 9th, 11th, and 19th. The curtain rises at 4 P. M. and falls at 10 P. M. The price of an orchestra stall is, as usual, five dollars.

PAUL WOLDENAR BARDELL, the well-known composer and director of the Metropole for Music, in Berlin, died on the twenty-fourth of February, aged sixty-eight years. Among his compositions are to be mentioned a symphony, two overtures, a suite, two trios, and pieces for the piano. He was a half-brother of the late Clara Schumann.

A PERFORMANCE took place lately in the new Kaufhaus Hall erected on the site of the old Gewandhaus in Leipzig. The performance was for the purpose of testing the acoustic properties of the hall, and proved satisfactory. The hall contains seats for 900 persons and 60 musicians. The decorations are simple and the pillars bear busts of Bach and Mendelssohn, and reliefs of Schumann and Wagner.

ABOUT thirty years ago, writes a Dresden critic, a Saxon count appealed to Rubinstein on behalf of a young Jew, newly, but highly gifted, and earning a scant living by copying music. The result was that through the generosity of the composer the struggling genius was enabled to develop his powers and finally to produce compositions which attracted the attention of the world. The young man's name was Carl Goldmark.

The National Opera House of Paris has published a list of operas given there between January, 1830, and June, 1896. Aubert is represented by 1193 performances; Halévy, by 1078; Gounod, by 1031; Adam, by 578; Thomas, by 409; Döhlbes, by 274; Massenet, by 222; Saint-Saëns, by 160. Among the Italians, Rossini had 1409; Donizetti, 1603; and Verdi, 721. Meyerbeer heads the Germans with 2863 performances; then comes Wagner, with 269; Mozart, with 227; and Weber, with 207.

DR. PAUL RIVIERA, of Munich, is the discoverer of a new treatment for certain diseases, known as the "Music Cure." The Doctor says: "It is not our purpose to advertise a cure for every ill of mind or body; we only propose to cure diseases of a certain nature. The influence of music has this effect: The patient hears the pleasant sounds and does not experience pain while listening. We lay all stress on curing pain."

Wagner's music, since it is largely descriptive, is said to be very successful with nervous patients. Some diseases are said to require soft, low sounds, while others are best treated by loud, compelling strains. Composers should watch this closely. Shall we not some day hear of a "Headache Waltz" or a "Rheumatism Polka"?

It M.—I take up your questions in their order.

1. How should a glissando be played when written in thirds and octaves?

In the first place, to speak in the manner of the old time

clergyman, I must premise that I think the glissando one of the cheapest and least valuable effects of the key-board.

It is, in fact, more native to the xylophone than to the piano. However, it has the authority of at least two great names which would be ranked not as virtuosos but as musicians, namely, Karl Maria von Weber and Ludwig van Beethoven.

In the famous concert piece by the piece, Weber we find some superb glissandos, for the piece,

though classic in form, has a decided leaning toward the showy. It is the scarlet poppy in our classic garden. The glissando in Weber's "Concertstück" is in perfect keeping, but the famous passage of ten measures toward the climax of the rondo of Beethoven's "Waldstein Sonata,"

which is written in octaves in two-measure phrases for the right and left hands alternately, should not be played glissando in my opinion, though certain eminent virtuosos have done so, but played one note in each hand continuously as Hilow recommended.

As to a glissando in thirds, it is, on our modern keyboard, with heavy action and a deep dip, almost impossible. You might, perhaps, by dint of vast practice, learn to take a descending run with the right hand and an ascending run with the left hand by curling under the second and fourth fingers so that the nails shall fall on C, E, etc.

As for the octave glissando, Tausig accomplished some miracles in that way by the extreme firmness and toughness of his fingers, but I think that double note glissandos are of little value even when both hands are free to execute them, and of none at all under any other circumstances.

As a light and glittering declaration they are very well if they don't take too much time for practice. The glissando is only the sparkling froth on the crest of the musical wave.

2. How is a staccato note played with the thumb? The thumb, strictly speaking, is a sort of sub-hand

made to move at right angles to the other fingers. Its motions, therefore, are *sui generis*. It makes the staccato really only one way, that is, in the mode commonly named negative staccato. In this, the finger or thumb merely depresses the key, hammer-wise, then springs up as if elevated by a compressed coil.

A slight distinctness of the thumb staccato may be obtained by an upward undulation of the whole hand, but this is more appropriate in chords than elsewhere.

3. What is the pronunciation of Menuet à l'Antique? This is the French form of the phrase "Minuet in the antique style." It should be pronounced, as nearly as I can indicate it by phonic spelling, thus: "Maynoet a Lan-tek."

4. What can be done for a pupil who is in the habit of stammering over the keys?

In striving to cure your pupil of the fatal habit of stammering or musical stammering, you must, first of all find the root from which this evil tree of stammering derives its offensive vitality.

Stammering may come first from tremor of the nerves and this, again, is partly temperamental, partly hygienic. There are those (and a large percentage of music students belong to this class) whose nerve filaments seem to be out of proportion to the muscular fibers; such persons shift about restlessly, fidget, quiver, twitch, and are never at rest.

Again, there are others who, from any one of a half a dozen sources of unwholeness in their mode of life, have shaky nerves. You may test whether stammering comes from either of these physical causes by asking the pupil to take a full tumbler of water and endeavor, with extended arm, to hold it so as not to spill a drop.

A still severer test would be to hold between the fingers a teaspoon level full of water. If your pupil's nervousness is temperamental give her a large number of exercises such as these: Require her first to sit absolutely still, still as a stone, still as a statue, with the hands lying carefully in the lap; then to stand without swaying, and if there are any mannerisms of face, hands, or form tear them out like weeds.

In short, administer a little dose of scientific physical culture. If the cause is hygienic, then consult a doctor at once. A pianist as much as a prize fighter must be a healthy animal.

The other day one of my voice pupils who has much trouble with a veiled and breathy tone told me she was a dyspeptic. "Well, then," said I, "I must be your doctor as well as your professor. Dyspepsia is deadly to the voice." This need of perfect health is as imperative for the pianist as for the vocalist.

Now, if you find your pupil's stammering has its roots in the mind and not in the body, there again there are two main causes: indistinct, uncontinuous thinking, and flutter, agitated self-consciousness. Clear and steady co-ordination of thought is demanded by music as much as by mathematics.

Require your pupil to play short phrases of new music of about two or four measures straight through, regardless of mistakes. Even so simple an exercise as requiring from 12 to 16 measures in three-four or four-four time, to be counted aloud steadily without playing, or a series of common triads in dotted half or whole notes in various positions will be found efficacious.

Thus, C F G, E G G, G C E, etc., each counted aloud, and each both attacked and quitted promptly, will give you an inkling of my meaning. So on, through a thousand devices of ever-increasing complexity, always requiring that a musical thought be followed straight through to the finish without break.

If self-consciousness and the timid fear of striking wrong notes be the source of failure, nothing is better than the constant habit of playing concerted music, especially the timid player the embarrassing sense of total responsibility, and also requires a steady pace of marching thoughts.

In fact, the practice of concerted playing cannot be too highly recommended or too strongly urged; it is a specific cure for nervousness for timidity, for purblindness, and for self-conceit. I have been thus circumstantial, because stammering is the worst vice of the pianist.

5. Suppose you are asked the simple question, "What is the theory of music?" how would you answer it?

The theory of music means that way of looking at music which treats it as a mental conception not as a physical perception. Theory usually includes the three branches: harmony or grammar, composition or rhetoric, and instrumentation or dramatic art, but it should be stretched and expounded to include esthetics, history of music, and such sciences as bear directly upon music, viz., as acoustics and the anatomy, physiology, and hygiene of the vocal organs.

6. Can the fourth and fifth fingers ever become equal in strength with the others? Does one ever acquire as complete control of the left hand as of the right one?

I do not think any such equality between the two fingers can ever be attained in perfection. It is like the absolute equality of the vocal scale, an ideal to be aimed at rather than a tangible thing to be reached. It is said that Chopin had such an exquisite perception of differences in tone quality that he could tell each of the five fingers when he heard it.

For all practical purposes we can school the fingers till they work as uniformly as good soldiers, and yet they never quite lose their individual characters and inclinations any more than those soldiers lose their personal characters as men.

MODERN MUSICAL DEFINITIONS.

Mr. Leonard Lieblich, the "fighting critic," of Berlin, has formulated the following musical definitions:

Quatre-main playing.—Generally a test of strength. *Accompanied*.—Piano solo with vocal obligato.

Ad libitum.—Generally interpreted to mean, play as many wrong notes as you please.

Anteater.—One who gives points, never takes any, generally has money but never has a concert ticket.

Appassionato.—Smash the keys, tear out the strings, and keep your foot on the pedal; if playing violin, throw down the instrument and stamp on it.

Back.—The tone of music students' existence.

Base singer.—Often a misprint; should read base singer.

Beethoven.—The composer of the "Moonlight Sonata."

Technic.—A most unsatisfactory thing; if you have none, the critics jeer; if you have a great deal, they say you have nothing else; if you have a fair amount, they advise you to acquire more.

HAVE I TALENT?

BY LOUIS G. HEINZE.

THERE are several reasons for my writing on this subject. One is, that so many of you have an entirely wrong conception of the word talent. Should I succeed in convincing you of your mistake, I shall be satisfied.

My main object, however, is to prove to you who imagine you have no talent, that you are not so poor as you may think; to you who feel you have but little, that you may have more; or that little can be made to grow into a great surprise to every one who beholds it, including the possessor; and, finally, to you who are credited with much talent, that a great responsibility rests upon you.

But be your talent great or small in the world's estimation, I sincerely hope these words will be the means of encouraging you to do your utmost. Doubtless, my experience concerning this much misused word has been similar to that of many other teachers. How often pupils have said to me: "Had I talent I, too, would be willing to work."

I claim that every human being in a normal state as regards the five senses (and some who are deficient in this respect) possesses talent; whether this talent be great or small cannot be foretold with any degree of certainty, either by the person himself or by others.

reiterate, you have talent: how great it is, no one can tell; how great it may or will become, rests with yourself and circumstances. In certain cases where musicians ascribe talent to their pupils in the beginning of a musical career, they rarely, if ever, even though the scholars accomplish nothing to prove the assertion. Most glaring mistakes have been made by some of the greatest musicians in their statement that certain pupils had little or no talent. There are instances of artists of renown having examined pupils and advised them to give up the idea of becoming players of prominence.

In cases where such poor mortals have had the courage to continue, and proper tuition, they have often proven the fallibility of the advice. A most peculiar idea concerning talent according to some, is that it is a gift of so high an order that it enables the lucky possessor to be a brilliant performer without extraordinary effort on his or her part.

It seems as though all that is necessary is to take lessons "dram" a little at convenient intervals, and after reasonable length of time expect the world to be the richer in having one more great performer who demands special admiration on account of great talent. Such talents are of but little use to any one. What is needed is conscientious application, which, combined with perseverance, is the greatest developer of talent known.

It may safely be said that patient, plodding industry has often brought out talent the existence of which would otherwise have been unknown. This much is sure: *talent* has frequently produced wonders, even where talent was supposed to exist; the greatest talent I have ever accomplished anything of note without application.

The conclusions are plain. Bulwer says: "What I want is not talent, it is purpose; in other words, the power to achieve, but the will to labor." So, dear friend, don't bemoan your fate, which, you think has not endowed you with talent of a kind that is likely does not exist, but get down to good hard work.

You will then, at least, accomplish your heat, and perchance find the talent, the lack of which you so much deplore.

"What we lack in natural abilities may generally be easily made up in industry; as a dwarf may keep pace with a giant if he will but move his legs a little faster." With the application will come the talent.

Think not that talent is all, for "great powers of natural gifts do not bring privileges to their possessors so much as they bring duties. The talents granted to a single individual do not benefit him alone, but are a debt to the world; every one shares them, for every sufferer or benefactor by his actions." Alexander Hamilton once said to an intimate friend: "Men give me so credit for genius. All the genius I have lies just in the fact that I have a subject in hand I study it profoundly."

When I have a subject in hand I study it profoundly. Day and night it is before me. I explore it in all

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A ROMANCE OF HIS PRIVATE LIFE.

BY EDWARD MÖRIKE.

Translated for THE ETUDE by P. LAPOINTE.

V.

"I will tell you a story that you must know in order to understand a little plan of mine. I wish to give to the Business-to-be a souvenir of a very unusual kind. It is no article of luxury or of fashion, but it is interesting solely because of its history."

"What can it be, Eugenie?" asked Franziska.

"Perhaps the ink-bottle of some famous man."

"Not a bad guess. You shall see the treasure within an hour; it is in my trunk. Now for the story, and with your permission I shall go back a year or more."

"The winter before last, Mozart's health caused me much anxiety, on account of his increasing nervousness and despondency. Although he was now and then in unusually high spirits when in company, yet at home he was generally silent and depressed, or sighing and alling. The physician recommended little and exercise in the country. But his patient paid little heed to the good advice; it was not easy to follow a prescription which took so much time and was so directly contrary to all his plans and habits. Then the doctor made him still more uncomfortable with long lectures on breathing, the human blood, corpulence, phlogiston, and such kind of things; then were dissertations on nature and her purposes in eating, drinking, and digestion—a subject of which Mozart was, till then, as ignorant as a five-year-old child."

"The lesson made a distinct impression. For the doctor had hardly been gone a half hour when I found my husband deep in thought, but of a more cheerful countenance, sitting in his room examining a walking-stick which he had ferreted out of a closet full of old things. I ascertained that he had entirely forgotten it. It was a handsome stick, with a large head of lapis-lazuli, and had belonged to my father. But no one had ever before seen a cane in Mozart's hand, and I had to laugh at him."

"You see," he cried, "I have surrendered myself to my cane, with all its appurtenances. I will drink the water, and take exercise every day in the open air, with this stick as my companion. I have been thinking about it; there is our neighbor, the councillor to the Board of Trade, who cannot even cross the street to visit his best friend without his cane. Tradesmen and officers, chancellors and shop-keepers, when they go with their families on Sunday for a stroll in the country, carry each one his trusty cane. And I have noticed how in the Stephansplatz, a quarter of an hour before church or court, the worthy citizens stand talking in groups and leaning on their stout sticks, which, one can see, are the firm supports of their industry, order, and tranquillity. In short, this old-fashioned and rather homely custom must be a blessing and a comfort. You may not believe it, but I am really impatient to go off with this good friend for my first constitutional across the bridge. We are already slightly acquainted, and I hope that we are partners for life."

"The partnership was but a brief one, however. On the third day of their strolls the companion failed to return. Another was procured, and lasted somewhat longer; and, at any rate, I was thankful to Mozart's sudden fancy for canes, since it helped him for three whole weeks to carry out the doctor's instructions. Good results began to appear; we had almost never seen him so bright and cheerful. But after a while the fancy passed, and I was in despair again. Then it happened that after a very fatiguing day he went with some friends who were passing through Vienna to a musical soiree. He promised faithfully that he would stay but an hour, but those are always the occasions when people most abuse his kindness, once he is seated at the piano and lost in music; for he sits there like a man in a balloon, miles above the earth, where one cannot hear the clock strike. I sent twice for him, about midnight; but the servant could not even get a word with him. At last,

THE ETUDE

at three in the morning, he came home, and I made up my mind that I must be very severe with him all day."

Here Madame Mozart passed over some circumstances in silence. It was not unlikely that the Signora Molerbi (a woman with whom Franz Constanze had good reason to be angry) would have gone also to this soiree. This young Roman singer had, through Mozart's influence, obtained a place in the opera, and without doubt her coquetry had assisted her in winning his favor. Indeed, some gossips would have it that she had made a conquest of him, and had kept him for months on the rack. However that may have been, she conducted herself afterward in the most impertinent and ungrateful manner, and even permitted herself to jest at the expense of her benefactor. So it was quite like her to speak of Mozart to one of her more fortunate admirers as a *poco grifo raso* (a little well-shaven pig). The comparison, worthy of a Cicerone, was the more irritating, because one must confess that it contained a grain of truth."

As Mozart was returning from this soiree (at which, as it happened, the singer was not present), a somewhat excited friend was so indiscreet as to repeat to him the spiteful remark. It was the more amazing to him because it was the first unmistakable proof of the utter ingratitude of his protégée. In his great indignation he did not notice the extreme coolness of Franz Constanze's reception. Without stopping to take breath he poured out his grievance, and well-nigh roused her pity. Yet she held conscientiously to her determination that he should not so easily escape punishment. So, when he awoke from a sound sleep shortly after noon, he found neither wife nor children at home, and the table was spread for him alone."

Ever since Mozart's marriage there had been little which could make him so unhappy as any slight cloud between his better half and himself. If he had only known how heavy an anxiety had burdened her during the past few days! But, as usual, she had put off as long as possible the unpleasant communication. Her money was now almost spent, and there was no prospect that they should soon have more. Although Mozart did not guess this state of affairs, yet his heart sank with discouragement and uncertainty. He did not wish to eat; he could not stay in the house. He dressed himself quickly, to go out into the air. On the table he left an open note in Italian:

"You have taken a fair revenge, and treated me quite as I deserved. But be kind and smile again when I come home, I beg you. I should like to turn Carthusian or Trappist and make amends for my sins."

Then he took his hat—but not his cane; that had had its day—and set off.

Since we have excused Franz Constanze from telling so much of her story, we may as well spare her a little longer.

The good man sauntered along past the market toward the armory—it was a warm, smoky, summer afternoon—and slowly and thoughtfully crossed the Hof, and turning to the left climbed the Milkenbastei, thus avoiding the greetings of several acquaintances who were just entering the town.

Although the silent sentinel who paced up and down beside the cannon did not disturb him, he stopped but a few minutes to enjoy the beautiful view across the green meadows and over the suburbs to the Kahlenberg. The peaceful calm of nature was too little in sympathy with his thoughts. With a sigh he set out across the esplanade, and so went on, without any particular aim, through the Alser-Vorstadt.

At the end of Vöhringer Street there was an inn, with a skittle-ground; the proprietor, a master rope-maker, was as well known for his good beer as for the excellence of his ropes. Mozart heard the bells and saw a dozen or more guests within. A half-unconscious desire to forget himself among natural and unassuming people moved him to enter the garden. He sat down at one of the tables—but little shaded by the small trees—with an inspector of the water-works and two other Philistines,

"The picture in mind is the little profile, well drawn and well engraved, which appeared on the title-page of some of Mozart's compositions, and which is unquestionably the best likeness that we have, not excepting those recently published.—E. M.

ordered his glass of beer, and joined in their conversation and watched the bowling.

Not far from the bowling-ground, toward the house, was the open shop of the rope-maker. It was a small room, full, to overflowing; for besides the necessities of his trade, he had for sale all kinds of dishes and utensils for kitchen, cellar, and farm, oil and wagon grease, besides seeds of different kinds, such as dill and canaway. A girl who had to serve the guests, and at the same time attend to the shop was busy with a countryman, who, lending his little boy by the hand, had just stepped up to make a few purchases—a measure for fruit, a brush, a whip. He would choose one article, try it, lay it down, take up a second and third, and go back, uncertainly, to the first one. He could not decide upon any one. The girl went off several times to wait on the guests, came back, and with the utmost patience helped him make his choice.

Mozart, on a bench near the skittle-ground, saw and heard, with great amusement, all that was going on. As much as he was interested in the good, sensible girl, with her calm and earnest countenance, he was still more entertained by the countryman who, even after he had gone, left Mozart much to think about. The master, for the time being, had changed places with him; felt how important in his eyes was the small transaction, how anxiously and conscientiously the prices, differing only by a few kreutzers, were considered. "Now," he thought, "the man will go home to his wife and tell her of his purchase, and the children will all wait until the sack is opened, to see if it holds anything for them; while the good wife will hasten to bring the supper and the mug of fresh home-brewed cider, for which her husband has been keeping his appetite all day. Who, indeed, is so happy, so independent? He waits only on nature, and enjoys her blessings though they be hardly won. But if another work should be ordered from me—work that I would not, after all, exchange for anything in the world—why should I meanwhile remain in circumstances which are just the opposite of such a simple and innocent life? If I had a little land in a pleasant spot near the village, and a little house, then I could really live. In the mornings I could work diligently at my scores; all the rest of the time I could spend with my family. I could plant trees, visit my garden, in the fall gather apples and pears with my boys, now and then take a trip to town for an opera, or have a friend or two with me—what delight! Well, who knows what may happen?"

He walked up to the shop, spoke to the girl, and began to examine her stock more closely. His mind had not quite descended from its idyllic flight, and clean, smooth, shiny wood, with its fresh smell, attracted him. It suddenly occurred to him that he would pick out several articles for his wife, such as she might need, or might like to have. At his suggestion, Constanze had, a long time ago, rented a little piece of ground outside the Kirchthor, and had raised a few vegetables; so now it seemed quite fitting to invest in a long rake and a small rake and a spade. Then, as he looked further, he did honor to his principles of economy by denying himself, with an effort and after some deliberation, a most tempting chum. To make up for this, however, he chose a deep dish with a cover and a prettily carved handle; for it seemed a most useful article. It was made of narrow strips of wood, light and dark, and was carefully varnished. There was also a particularly fine choice of spoons, bread-boards, and plates of all sizes, and a salt box of simple construction to hang on the wall.

At last he spied a stout stick, which had a handle covered with leather and studded with brass nails. As this strange customer seemed somewhat undecided about this also, the girl remarked with a smile that that was hardly a suitable stick for a gentleman to carry. "You are right, child," he answered. "I think I have seen butchers carry such sticks. No, I will not have it. But all the other things which we have laid out you may bring to me to-day or to-morrow." And he gave his name and address. Then he went back to the table to finish his beer. Only one of his former companions was sitting there, a master-tinker.

"The girl there has had a good day for once," he remarked. "Her uncle gives her a commission on all that she sells."

(To be continued.)

A CHAT WITH STUDENTS ON THE PURPOSE OF STUDY.

THERE are three classes of students, if I may broadly separate them according to their own intentions, or perhaps more strictly speaking their desires and expectations. First (confusing myself to singers) those who are working for a "career," a public or professional use of their voices. Second, the student who "likes" music or "loves" it, and who would like to sing "for friends" or perhaps in some small semi-public entertainments, as an amateur. Third, the many students who study because they are required to or advised to, because they think it is the only way to spend their time, or "good for the health," or one of a score of other excuses, rather than reasons for learning or trying to learn how to sing.

Just what to do with this latter class is a hard problem with teachers.

A really talented child may be forced into study with good final results. And also a careless trifler, who enters into a pretense of study, may, under proper influences, be awakened and a talent discovered which will some day show fruitful results; but to the mass of these purposeless pupils I will say "do not." Do not waste your own time; do not waste a teacher's time by a purposeless course of lessons, because it is fashionable or wholesome.

Singing is something so much more significant than mere fad of social diversion, so much more than mere health exercise, or an occupation to fill idle hours; it is so much more than any or all of these, that to enter into any serious teacher's studio with such a mean idea of our splendid, awe, sacred, art, is a prostitution of the intellect and spirit. So I say to all who are of this class "do not!" There is a musical or quasi-musical element for you and your class. There are the banjo, the mandolin, etc., which give opportunities for playing music, but the human voice, even in its least promising aspects, is worthy of earnestness and nothing less.

My talk here is particularly for the real student, him or her who aspires to a "career" in art, for such do not yet, but are willing to know the hard lines, rough paths, the labor of a "professional" student's life.

I wish to speak of but two things—to broadly name them. First, my student reader, your spirit; then, that's rightly aimed, your body. In laying out your plans for the winter's study, you have decided upon perhaps already engaged the service of your voice teacher, presumably one of whom you know and in whom you have sufficient confidence. You have counted the tuition cost in dollars; have you then taken into consideration the doctor's bill?

Again, as you have planned your work, have you taken account of stock? Besides the dollars you have laid aside for "expenses," what else do you bring to your teacher? These are vital questions.

Perhaps you think your vocal master a wizard, whose magic wand will be waved over you once or twice a week, and, "presto," you change from anything into a singer. But your teacher, at the very best, is but little more than a sign-board or mile-post to the traveler; he can but "point the way," you do the rest, or if you don't, it will not be done. If then you go to your vocal master "for directions," see to it that what you bring him is in trim for travel. See to it that what you bring is a spirit "in tune," a plastic mind, and a healthy body.

The tuning of your spirit is, of course, a long process before it can be in perfect accord with all the possibilities of the profession, but in the beginning you can fix your aim fairly and determine to let no common thing stand in your way, and then if you will let yourself be guided (that means a pliable and plastic mind), your teacher's "pointings" will not be in vain.

But I am inclined to believe, judging from my own experience as a teacher, that very few of the many who begin vocal study have any idea of the effort required just to say the physical effort required—for the accomplishment of any sort of an artistic career. You think that it does not require much "muscle" for singing, but I must tell you that it does. You say many professional singers whom you know or have heard do not appear to be strong. But I must tell you that if they are not strong they fail to realize all their possibilities.

GLEANINGS THRESHED OUT.

We teachers have many pupils who have no idea that life demands that we shall do things that are not in themselves agreeable. They have not yet learned that duty is of more importance than are their likes and dislikes. These pupils must be taught and made to realize, through their own personal experience, that there is a certain self-satisfaction in overcoming difficulties, and in conquering one's self, and by such overcoming they are cultivating that valuable element of character, self-approval. But there is a sure and certain compensation in making one's self do the disagreeable that turns the unpleasant into the enjoyable. This is well expressed by Dinah Mulock Craik as follows: "The secret of life is not to do what one likes, but to try to like that which one has to do; and one does come to like it in time." Why not set ourselves to trying this when doing the tasks that must be done? Why not make ourselves feel and believe that we do enjoy them and so win a victory over self? The self-approval resulting from such a victory would be a sufficient reward for our pains.

The least valuable part of a good teacher's work is in hearing the lesson recited and showing how to practice the next lesson. Young minds must be enticed with a genuine love of the beautiful as it is found in music, if they ever become anything worthy of the time and opportunity, to say nothing of the cost of tuition incident to the study of music. Music is good, beautiful, and useful, but character and right views of life are of still more worth, and no one has greater opportunities for molding the character of the young than has the music teacher. The music teacher's influence is hardly second to that of the mother. And all of this can be done without "preaching," a word here, a seed thought there, here a little and there a little. Sympathy with child thought, interests, and doings makes it easy for the teacher to reach the springs of character in his pupils. The *American Friend* touches upon this work of the teacher as follows: "A bad driver will spoil a horse in a few weeks, but many persons fail to realize that the destiny of a boy is in the hands of his teacher, and that the unskillful teacher is as dangerous in a community as a blinding doctor. The true teacher, therefore, must have an ideal of life; he must be true to it himself, and he must know how to kindle his learners with a pure passion for excellence."

Good taste is an element of character, not an accomplishment, such as is skill in scale playing, wrist action, or sight-reading. As we can cultivate a love of truth and make ourselves take an interest in things that are refined, and can grow to the point where we can enjoy moral and spiritual teachings, so we can develop taste. Taste is more spiritual than mental, more emotional than intellectual, yet its development depends on an active use of our brains and will-power. While all teachers feel the presence of taste in a pupil, or the want of it, perhaps, still few teachers value it sufficiently. The cultivation of a good and refined taste should be one of the principal efforts of the teacher. But good taste cannot be developed with the use of unworthy styles of music. Neither can it be developed by demanding the pupil to study music that he finds unamusing, music that is too much above his appreciation. If your plant stands six inches above ground to-night, it will not hasten its growth to pull it up and fasten it 12 inches above ground; it must take its own time for natural growth; so with the development of a good taste in our pupils. Carlyle says: "Taste, if it mean anything but a paltry connoisseurship, must mean a general susceptibility to truth and nobleness; a sense to discern, and a heart to love and reverence all beauty, order, goodness."

"A man only understands what is akin to something already existing in himself," says Amiel. Here is shown the necessity of giving such music as the pupil can find some pleasure in. But it does not do to give the pupil

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music that is below his best appreciation. He must put forth active effort toward appreciation of the true and beautiful if he develops taste. This is the work of the good teacher, to lead the pupil to make the necessary effort, to induce him to put forth sufficient will-power to overcome momentary dislike for the sake of the future good. But there is inherent in us a self-satisfaction, forcibly expressed by the hand of ancient times, Plato, when he says: "Herein is the evil of ignorance, that he who is neither good nor wise is, nevertheless, satisfied." The pupil must be led onward, until he can endorse Kingsley's pithy sentence, "We love the true, because it shows us how to find the beautiful." Good taste has in it a certain element of life-growth; it lifts up whatever it influences. Rightly considered, good taste is the teacher's greatest ally. If he hopes to have a truly musical community about him with all the delights and benefits that this includes, let him steadfastly go about developing good and refined taste in all that comes under his influence.

TEACHERS WHO SCOLD.

"I TELL you he scolds; doesn't he scold, though?" "Doesn't she make us feel mean? I tell you when she gets through talking to you, you feel small; you feel as if you wanted to crawl through a hole in the ground." "Oh, he's just splendid; he just goes on; he is never satisfied until he makes somebody cry." "I just tremble when she commences her sarcasms; she can be the most sarcastic; can't she hurt, though; she's just lovely." "He's great, you know; he just makes fun of us, abuses us, tells us we are fools, idiots, never knew anything and never will; we can't do one thing all morning." To any one with the least particle of educational instinct this piece of senseless bluster, affected by some teachers with a view of being unique, bizarre, peculiar, and so getting a "griffe" on the pupils, is most ridiculous.

Not more so than the sublime admiration with which it is received by the blinded pupils, who seem to be assured by such that they are receiving instruction from the great and exceptional heroes of the day. Like the congregation whose priest preached in Latin, they feel then that they are getting the worth of their money. It never occurs to them for a moment that they need not take all this wordy stuff. They do not reflect that being called an idiot and a fool does not teach anything, or even prepare the mind to receive it; that a tirade of sarcasms only wastes precious time; and that bright and spirituelle scoldings and sneerings in no way, shape, or manner ever pushed any pupil on one-half inch in the road toward art perfection.

It must really seem to the thoughtful that a studio is the place where the pupil goes to learn that which she does not know. If she already knew it all, where would be the necessity of putting herself in the hands of a teacher at great expense of time and money?

If a student is found lacking in certain things, why not take her quietly aside and tell her so, and arrange needs at once for the acquiring of those very things? If for want of a sufficient modicum of gray matter in the head, if by chance in the anxieties in regard to yearly studio expenses, one or two real idiots do slip into the classroom, there are just two things to do; keep them hanging on as expense makers, to help warm and pay studio rent, or, if the task exceeds patience, send the poor creatures home or to some other teacher, and replace them by some of the scores who are hanging on the outside door-knob clamoring for admission. It is really not right to keep them there announcing their natural malady from time to time to jeering comrades.

In case certain lacks are found common to a large number of the class, and if the teacher loves to talk, better take one hour of one morning each week and address those minds calmly and judiciously on those wants, the necessity of overcoming them, and the best and most practical manner of supplying them. This would take but little time from actual throat work, compared with the disturbance and agitations of classroom work through scoldings and tears.—*Musical Visitor*.

RUBINSTEIN'S "BASKET OF THOUGHTS."

A LATE number of the journal *Von Fels zum Meer* contains a selection from Rubinstein's literary remains. Mr. Hermann Wolff, in a preliminary note, states that Rubinstein kept these papers in his desk because he knew that he could never change opinions once formed, and did not want to engage in any controversy. Here are some of these thoughts:

People send me poems to set to music. This seems to me like sending one a girl to fall in love with. One happens to read a poem, it touches one, and then one sets it to music. One happens to see a girl, she pleases one, and one falls in love with her. But both spontaneously, not by command.

What is poetry? It rhymes, but is not so. What is truth? It does not rhyme, but is so.

I prefer a society of ladies to a society of gentlemen, and yet I prefer a forest to a flower garden.

There used to be little concert halls and great artists; now we have great, magnificent halls, but—

I once intended to write a composition entitled *Love, Theme, and Variations*, but I gave it up, because when I was young I might have found the theme, but had not experience enough for the variations; now I might write the variations, but cannot find a theme.

An artist who gives a concert wishes to learn the judgment of the public on his performance. The easiest way would be instead of charging the public for admission, to ask them at the end for such contributions as they thought he deserved. This would be a test of the applause, and would check the flood of concerts.

When musical thoughts are lacking, then the leit-motiv comes in handy.

A good rendering of *Lieder* is difficult. The French have an admirable phrase *dire la romance*. How often do we not meet singers who in a *Lieder* rendering make it their chief task to display their vocal resources.

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.

ANY of our subscribers having the following lack numbers of THE ETUDE: Feb., 1890; March, 1890; Dec., 1890; Feb., 1891; Oct., 1891; Dec., 1891; March, 1892; April, 1892; May, 1892; July, 1892; Sept., 1892; May, 1893, and wishing to dispose of them, we will offer double the price of a single copy; that is, 30 cents for each number.

In forwarding them to us put full name and address on package that proper credit may be given.

Letters to Teachers.

BY W. S. B. MATTHEWS.

"I see there are two Wieniawskis, a Joseph and an H. and each have written a concert valse. Which is the composer of the celebrated waltz?"

"In Godard's 'Second Mazurka' should not the second and third measures be played rubato?" E. P.

Joseph Wieniawski is the author of the popular waltz which is so much played. They should.

"When the first movement of Chopin's 'Fantaisie Impromptu,' op. 66, has been practiced separately, how would you teach a pupil to put both hands together?"

"Can you tell me of some exercises similar to Pleydier's 'Technical Exercises' with only about half as many each section?" A. G.

Take a half measure left hand alone several times, and over, then a half measure on the right hand alone several times over, then start the left hand again, play the same half measure over and over and when it played two or three times join in with the right hand. Be careful that they begin together on the beat, but do not pay any attention to the relation of the two hands within the beat. Each hand minds its own business and plays evenly. The right hand four notes, the left hand six notes, two triplets in the same time. A few experiments of this sort will soon give the pupil the correct idea. You will observe that, contrary to the usual rule, this piece is easier to play fast than slow. You can play two hands in uneven motion together slowly until after you are quite advanced, so in working up this piece the two hands together, you begin by playing rather and later on you learn to play them slower.

The best exercises in the place of Pleydier's will Mason's two finger exercises in broken thirds and arpeggios.

"Having read with much interest your 'Questions Answered' in THE ETUDE, I wish to ask a few questions myself. I have a very talented pupil twelve years of age. Her technique is excellent. She has just finished 'Czerny's Piano Studies' (German), vol. 1 and taken up vol. 2. She is studying 'Heller's Piano Studies,' vol. II. She plays such pieces as B. Godard's 'Second Valse,' 'Antelle,' by A. Sartorio, 'Water-scenes,' by E. Neuf, 'Fantasia No. 18,' Joseph Haydn. One of Mozart's concertos, Beethoven. I have forgotten the numbers. Chopin's Mazurka and one nocturne, Chopin.

"The question is, what shall I give her for further instruction? I mean by that, pieces as well as études. I find it very hard to select the right kind of music. Her artistic nature is well developed and she plays with technique and expression of a much older person. I have used Turner's, but think them too difficult for beginning. The hand of the pupil is too small. Her octaves are hard for her to strike clearly if played fast. I hope I have not asked too many questions and shall look anxiously for a reply in the next number of THE ETUDE. G. V. D."

I think you would do well to put her in the fourth book of the "Standard Grades," and at the time let her begin to use the poetic pieces in my new book of Phrasing. For brilliant pieces the public will send you a list to select from. I think the grade will be better for her probably than the fourth book. I think the exercises Nos. 11 to 24, upon the first pages of Mason's fourth volume, if transposed into all different keys, will be sufficient. Take them key to key less on.

"I don't want to impose on your willingness to inexperienced teachers, but I will be very grateful if you will clear away some of the mist in my mind concerning the teaching of the minor scales.

1. In which grade is it best to introduce the minor scales? Would the third grade be too soon, provided the major scales are thoroughly understood?

2. Which minor form shall I teach—natural, melodic, harmonic, or must all be learned?

3. Shall I insist on having them as thoroughly tied as the major scales; that is, in similar and contrary motion and with the various touches, clinging to the middle scale, and finger elasticity?

4. In teaching a minor scale, is it better to teach the scale up and down, or keep in review the major scale to it is related?

5. Shall the chords in the minor keys be written

HOW DO WE LISTEN?

BY ANNA HORTON SMITH.

The conscientious person buys his ticket, "plays over" each number, then with his sonatas and études under his arm wends his way to the concert hall, gives a superior look to those who are not of the elect—that is, those who brought the music in their heads, or left it at home—opens his sonatas, turning page after page in the most diligent manner. Finally, how virtuously he closes his books and how greatly he is benefited by that which he did not hear, for, of course, in case of repetition or non-repetition he loses his bearings, and spends the remainder of the time in trying to find them.

Certainly previous preparation should be made; but how? First, there should be a clearly definite object. Is it to hear, not the music, but a celebrated artist; to be amused, to be fashionable; or to become familiar with great works, thereby broadening the intelligence and refining the taste. A mental reading of each number is better than "playing it over," and for those of defective memory a certain small amount of memoranda is advisable, provided they are intelligible, which is seldom the case. As one sees the general outline of a painting before the details, so should be the music. Form, motive, and their development, rhythm, harmonic structure—with these in the mind's eye one is enabled to hear more intelligently.

Suppose the opening number is a suite—MacDowell's First will answer. In referring to the mental photograph, one sees that the prelude is of a single form, with a short introduction and coda—that the melody in the bass voice is built principally on the rhythm $\text{♩} \text{♩} \text{♩}$ with an accompaniment of delicate velocity. This view is most superficial, but it is a beginning, and the listener will not be long in ascertaining that the more accurate the acquaintance with the building, the greater the appreciation.

It is the part of wisdom to place one's self in the state of receptivity, to banish all outside interests, to entirely ignore one's surroundings. In short, to have a clear, sensitive surface for the musical impressions.

Frequently during the interpretation of a fine movement the listener has been brought low by seeing the concert master endeavoring to flick a persevering fly from his nose, or the man at the drums savagely scratch his bald head; or possibly the august conductor himself is afflicted with a refractory collar. The transiency of human exaltation is extremely painful to contemplate. The benefit to the audience would be of inestimable value, if the performers, in one sense, were "out of sight," that, as this is not the case, if the listener desires to abstract himself, let him close his eyes, and he will find more than one kind of harmony in his environment.

In all probability, after a certain proportion of the numbers have been given, the listener becomes more or less satisfied. At this point the prudent one will fly away if he wishes to be at rest, as he has been notified that he has absorbed all he can assimilate. Let him enter his silent room, and live over that which he has received, and in these moments of quiet retrospection, hearing the voices speaking to him "of things which in all his endless life he had not found, and shall not find," filled with noble aspirations and passionate yearning, for the time being dead to his own insignificant terrestrial personality, and becoming one with the living universal power of good.

THE RING-FINGER.

BY WM. C. WRIGHT.

In this article it is not proposed to discuss surgery as a means of liberating the ring-finger, but rather the need of more careful *drudgery* to make this clumsy digit highly useful. Hardly a point of piano technique is more often neglected than the thorough education of this little member. I shall not assert whether this fault is more attributable to teacher or to pupil, but observation shows it to be very common.

There were authors, like Bertini and Herz, whose early writings set the example, in chords and arpeggios, of using

the middle finger of the right hand on E in the combination C E G, and the middle finger of the left hand on E in the combination C E G—these and all analogous chords hinging the three outer fingers on contiguous keys. The best writers do not now finger in that manner, and the studies of Bertini have been revised that manner, and the studies of Bertini have been revised that manner, and the studies of Bertini have been revised that manner.

In teaching I have found it useful to tell pupils to leave a vacant key between the ring and little fingers in chords that compass an octave, especially the four-note chords and in the arpeggios founded on them. Of course, passages will occur where the rule may be departed from for the easy execution of succeeding notes, as in the single treble notes G C E G F E D C, where the middle finger should be placed on E. Exceptions like G D F G in the right hand and C D E F C in the left hand are too obvious for comment.

There are combinations, like G C E-flat G or C F A-flat C, where the middle finger on the black key seems preferable, but by a little concession the rule as to the vacant white key between the ring and little fingers may be deemed sufficiently in force, because in such case the ring-finger easily hovers over the white key next above the black one, and such key would be properly taken by the ring-finger were there no flat in the combination.

A very common and possibly more excusable omission of the ring-finger may happen in chords like G B-flat E-flat G, especially when the extension of the little finger is so great for small or stiff hands that one seems almost compelled to place the middle finger on E-flat to avoid striking both G and F with the little finger. This difficulty can, however, be outgrown by practice, and I would advise all students, especially in arpeggios like D F A-flat D, treble clef, G B-flat E-flat G, treble clef, C E-flat A-flat C, treble clef, F A-flat D-flat F, treble clef, to use the ring-finger of the right hand on the third note of each combination and, as soon as possible, strike the chords with the same fingering.

There are analogous positions in the left hand, like B D-sharp G-sharp B, D F-sharp B D, E G-sharp C sharp E, A C-sharp F-sharp A, where the ring-finger is to be applied on the second note of each combination, even though two vacant white keys occur between the ring and little fingers, as in the above right-hand chords.

The ring-finger is to be mastered, not by violence, nor by long effort at one time, but by frequent practice, and especially by scrupulous heed of the marked fingering of all good studies and exercises, and by giving attention to it in all piano work.

Attention to the proper use of the ring-finger is of great importance, and will repay the care and effort bestowed upon it. The ring-finger itself will become more manageable, the extension between it and the little finger will soon become more easy, and the little finger will grow stronger and more pliant. The weak side of the hand will be toned up, and the entire hand given an equilibrium that will increase grace of action and power of execution.

Without claiming anything new in the presentation of this subject, I cannot but think that the matter requires a more thorough attention and enforcement than in very many quarters it seems to receive.

HEARING COLORS.

KAROLIN WAHLSTEDT, of Hamburg, Germany, has the following to say in the *Oesterreichische Musik und Theaterzeitung*, on "Hearing Colors": "It is an undisputed fact that many people associate tone with color. As is always the case, this sense of perception is more acute in some than in others. For instance, a lady of considerable musical attainment claims to see light colors whenever she hears music. Lombroso has written at length upon color in music, but with all his investigation did not come to any definite conclusion as to the cause thereof. My own observations are somewhat as follows:

"D major, military blue.
"E major, pure white.
"F major, light brown.
"G major, meadow green.
"A major, scarlet.
"B major, light blue.
"D-flat major, orange.
"D-flat major, deep black.
"E-flat major, violet.
"F-sharp major, old gold.
"A-flat major, dark blue.

"C major has, however, never awakened in me, any sense of color, and, therefore, I am unable to assign to it a specific character. To me it is the 'musical maid of all work.'

"These colors are most perceptible when the music is rendered by wind instruments, or by a full orchestra; but the same effect is conceivable, although not nearly so distinct, when the piano is played in the middle register. When playing in the treble of that instrument all color-changes are lost. A chromatic scale played rapidly, on the violin or clarinet, brings before my mind all colors of the rainbow.

"From the above table it is evident that certain tones are especially adapted for certain uses. For instance: I couple D major with chivalry and victorious rejoicing, as also A and B major (red and blue). With E, innocence and tenderness. G major is especially adapted to describe pastoral scenes; D-flat major to express grief or funeral music, as is also A-flat. The colors of these tones, deep black and dark blue, are, to me, most distinct in this connection. F-sharp major has a rich golden color, and is, therefore, appropriate for parlor music. F, B, and E-flat, the middle colors, are most adaptable for dance music. These are, on the whole, my ideas in this connection, which have been considered sound by many fine musicians to whom I have submitted them. Numerous examples could be cited from the works of the great masters, but that would lead us too far here. I only wish to mention that especially the symphonies of our tone-heroes, to which Bruckner belongs, offer an almost unlimited field for convincing research in this direction, and every musician to whom this question is of interest can readily find examples therein.

"It is most difficult to explain this hearing of colors, and, as already stated, Lombroso does not come to any definite conclusion. My own idea is that tone and color has at some time been so closely allied that it left an indelible impression upon the mind's eye, in consequence of which, whenever the same tone is heard again, the same color recurs to the mind, and thence to the living eye. As an example, I would mention the overture to Weber's 'Oberon.' Note the martial character of the music—it is genuine, victorious rejoicing. The impression of the overture upon me (although unconsciously), may have been such that for all time the tone of D major will bring to my mind the knights in military blue, and the same holds good in Chopin's 'Funeral March.'

"At any rate, the composer must, consciously or unconsciously, know what character or color to assign to the different tones, otherwise he will be incapable of producing anything characteristic. If a piece or song is transposed into another key from that in which it was originally written, it loses its innate character. As the painter distinguishes between his colors, so must the tone-painter distinguish between his colors or tones if he wishes to be original. F-sharp major is not adapted to dance music, and A major, to my mind, is not especially apropos for a funeral march."

—According to Jean Kieczyński, the following are the chief practical directions as to expression which Chopin often repeated to his pupils: "A long note is stronger, as is also a high note. A dissonant is likewise stronger, and equally so a syncope. The ending of a phrase before a comma or a stop is always weak. If the melody ascends, one plays crescendo; if it descends, decrescendo. Moreover, notice must be taken of natural accents. For instance, in a bar of two, the first note is strong, the second weak; in a bar of three, the first strong, and the two others weak. To the smaller parts of the bar the same direction will apply. Such, then, are the rules; the exceptions are always indicated by the authors themselves."

—Nowadays one listens to music not to enjoy, but to criticize.

—Music teachers should not only take a little needed rest now and then, but they should insist that their pupils stop practicing the moment they become fatigued. They can then go on with renewed vigor and take a real interest in their work. Both teachers and pupils must not be overworked in any way. It is well to be ambitious, but one must not exert himself too much in any one direction.

The Musical Listener.

DURING this early spring season, when the cities of New York and Boston, in particular, are exposed to the inundation of song recitals, the Listener's mind is perplexed, turned to the inestimable value of a good accompanist, and has been led to dwell upon the importance of that department of musical education.

For many years it remained a mystery to me why some of the most excellent pianists were incapable of playing a simple accompaniment acceptably for any solo instrument. My bewilderment was enhanced upon hearing the first-rate composer of songs almost ruin the performance of his own compositions sung by a celebrated singer merely by playing a wretched accompaniment.

By degrees I solved the mystery to my own satisfaction, and was confirmed in my own ideas the other by one of the best accompanists in America. In reply to my question, "What is the secret of good accompanying?" she replied with a smile: "The acceptance of the fact that one is of secondary importance in the performance. There are three kinds of accompanists, had kind, the willing kind, and the good kind. The kind may be a splendid pianist, but when he accompanies he spoils everything by trying to interpret according to his own ideas, instead of following the interpretation of the singer. In that word following lies the whole secret. I make a point of lagging almost imperceptibly behind the singer rather than driving on in advance of her. Few singers or other solo performers have an accurate interpretation of any one song, therefore I kept on the safe side for the subtle differences they make at every performance. At such times, if I am not following literally—following them they go one way, I am not greatly to the detriment of the musical intention."

"How did you happen to take up accompanying as a profession?" I asked.

"I was always what might be called a vocal musician," she replied. "The pure cantabile appeals to me greatly. I wish I had a voice. Early in my career I faced the truth, that many could play as well as I, few could accompany as well; so I turned my entire intelligence upon perfecting the thing I was sure of in myself, and now have the satisfaction of knowing I fill a long vacant place. I have the keenest satisfaction in reading the noble Schumanns, Schuberts, Brahms's songs with some of the most artistic song reciters our country affords. I study all of the great songs by myself closely and at length before I try them with a singer. At a rehearsal I simply play the notes, following along in the suit of her, feeling for the song. This I impress myself with, so that if I am given no second rehearsal, or the time of the recital I have learned the song, or so from her standpoint of interpretation. It must have been a joy to have sung to Mendelssohn's accompaniment. He was the vocal musician *par excellence*."

"By the willing accompanist I mean the person who would do the right thing if he knew how. Singers of small assistance in helping one on to the right where there is no instinctive knowledge within one's self. They know what they want but can't tell it. Most of the singing teachers have accompanists, some of whom have come to me for lessons. I say to these girls, 'I will of all learn to follow; secondly, remember that the time of a song is not kept up to the tick of the metronome; thirdly, that whatever the singer does is right for as you are concerned, no matter what your private opinion may be.' When they learn to practice these rules they are good accompanists, provided they read well, have a fair execution, and considerable sympathy."

This lady has the gratification of knowing that what she does is well done. She is in great demand, makes a good living by this kind of work and the pleasure of teaching she does.

In my own opinion the chief fault with piano performance when playing accompaniments is an egotistical tendency to lead off, not an incapacity to follow. That it could follow if they would is shown by the exasperating attitude Emil Paner and his great body of work take when accompanying a solo performer with the Boston Symphony Orchestra. A great singer said to

HERE are a couple of quaint thoughts which will be of interest to collectors of Rubinsteiniana. The great composer jotted them down, along with many others, in a scrap book which he carried about, and they have lately found publication in a German periodical, *Vom Feinsinn Merz*.

"An artist, particularly a creative artist, cannot get along without recognition. It need not always be the recognition of the multitude; it shall suffice if it comes from a small circle, even from a coterie of admirers, but without it the artist's creative activity will go lame because of the bitterness of the doubt touching his capacity. The most fortunate composers are those who know how to surround themselves with fanatical and, therefore, proselytizing followers."

The following amusing anecdote, told by an English paper, might fit some people on this side of the pond:

A certain musical composer of much talent and popularity—we will call him Smithkin—has a happy appreciation of his own work, as his friends all know. So highly does he estimate Smithkin's compositions that some of his friends were much startled the other day when he said gravely:

"Did you ever notice that the names of all the great composers begin with M?"

"M!" ejaculated his astonished audience.

"Yes, M," said the composer. "Mozart, Mendelssohn, Meyerbeer, Moszkowski—and Me!"

AN old manuscript of songs, which has lain hidden in the university at Jena for three hundred years, has just been multiplied by means of photography, and two editions published by the editor, Strobel, in Jena. The German Emperor and many princes were among the subscribers; and what copies are still available can be had at 200 marks for the unbound copies and 250 for those bound in ancient style. The manuscript was written in splendid style on 368 folio pages, and contains, says the *Frankfurter Zeitung*, a rich collection of Minnesinger songs, with their melodies, and is one of the most important sources for the study of the music of the middle ages. The manuscript was made in the fourteenth century.

HALF the pianos of this country catch winter colds exactly as we do. They get hoarse, or have a cough, or a stiff note, or some similar complaint which cannot be cured by home remedies, but which requires tedious and expensive doctoring. In order to prevent these avoidable ailments a piano should be kept in a moderately warm room, where the temperature is even, say 60 or 70 degrees, the year round—not cold one day and hot the next. The instrument should not, however, be too near the source of heat. It should be kept closed and covered with a felt cloth when not in use, particularly in frosty weather. Always place the piano against an inside wall, and a little out from it.

It was the linen cuff, and the quick thought of the woman who wore it, says the *London Mail*, that gave us one of the prettiest of the master's Strauss waltzes. Johann Strauss and his wife were one day enjoying a stroll in the park at Schinann, when suddenly the composer exclaimed: "My dear, I have a waltz in my head. Quick! give me a scrap of paper or an old envelope. I must write it down before I forget it." Alas! after much rummaging of pockets it was found that they had not a letter about them—not even a tradesman's bill.

Strauss's music is considered light, but it weighed as heavy as lead on his brain until he could transfer it to paper. His despair was pathetic. At last a happy thought struck Franz Strauss. She held out a snowy cuff.

The composer clutched it eagerly, and in two minutes that cuff was manuscript. Its mate followed; still the inspiration was incomplete. Strauss was frantic, and was about to make a wild dash for home, with the third

THE ETUDE

part of his waltz ringing uncertainly in his head—his own linen was limp, colored calico—when suddenly his Frau bethought herself of her collar, and in an instant the remaining bar of "The Blue Danube" decorated its surface.

This question of conducting and playing from memory is again being discussed. A certain Herr Karl Schmidt, disapproving himself of the practice, has sought the opinions of various authorities, with, of course, varying results. Mottl thinks that if you can absolutely depend on your memory you will have greater freedom in execution by discarding the music. Richard Strauss is of the same opinion, adding that it is perfectly natural that a soloist who has to learn a difficult piece should finally play it easily from memory, which looks better than playing from the music. Professor Lange, of Stuttgart, is brief and to the point. The great thing, he says, in effect, is to excel, no matter by what means; if an artist needs the music, let him have it; if not, let him leave it at home. Professor Böhme, of Dresden, again, looks upon memory playing as a mere fad; while Rheinberger expresses the utmost contempt for the "so-called virtuosity of the music desk," and hopes that the custom may soon be out of fashion.

ALLOW playing from memory by your pupils by all means, if they can do so correctly—even encourage the memorizing of well-learned pieces. A good memory is a gift to be highly estimated, but a poor one does not indicate inferior musical talent. As in everything, practice can strengthen a weak memory. There are persons who have a "photographic memory"; they have an image of the printed music in their minds. Then there are those who have a "finger memory"; they play over a piece so many times until their fingers will make the necessary movements in their successive order. Others have a "tone memory"; they can remember just what tone followed which. The best (which includes all the above classes) is the analytic and synthetic memory. It is developed by the only rational means of slow and careful practice, and is assisted by the knowledge of harmony, melody, rhythm, modulation, and musical form. Bilow was the greatest master of this kind of memorizing—his playing showed that every detail had been thought about and mastered, down to the minutest particle.

THE Chinese make music a serious business. Here is a "direction" for playing the "kin," which would not be at all out of the way if taken to heart by musicians of other nations: "They who wish to draw from the kin sounds capable of charming should have a grave countenance and a well-regulated mind; they should pluck the strings lightly, and neither too high nor too low. And they who wish to play the *ché* should have mortified the passions, and the love of virtue be graven in their hearts; unless they are such, they will draw only sterile sounds, which will produce no fruit."

"PURPOSE without power is mere weakness and deception," says Saadi. "and power without purpose is mere fatuity." Be sure that you have talent for music, and being in no doubt about it, spare no effort to attain to the highest pinnacle of musicianship.

THE Italian tenor Marconi once made a visit to Rubenstein, during which the latter's little son came tripping eagerly into the music-room and said, "This is my festa, papa, and I want a present." "A waltz, my son, for myself, and now." "What an impatient little son it is!" exclaimed the great musician; "but of course you shall have your gift. Here it is—listen! And for you, 'Nero.'" "It seems almost incredible," says Marconi, "but then and there I witnessed and heard a most remarkable phenomenon—the maestro improvised and

played a charming waltz with his left hand, giving me at the same time with his right the splendid overture."

THE musical prodigy is an abnormal product in art; a question and a puzzle. The true artist is to be admired because he is an example of the rare qualities of labor, perseverance, and indomitable energy, and, above all, of consecutive years of experience. *Art et labor* are almost synonymous terms, and the development of the artist must be slowly acquired by "a line every day," and new studies and new phrases of study day by day, year by year. The musical prodigy is the very contradiction of these truths.

A WRITER in the St. Louis *Globe-Democrat* says that few persons have an adequate idea of the amount of labor bestowed by virtuosi in practicing upon their chosen instruments before entering upon a public career as performers. When Liszt was learning the piano he practiced ten hours a day for over twelve years; and even then, such was the severity of training demanded by his masters, and so little did he think of his own powers, that, in a letter to a friend, he wrote: "I despair of ever learning the piano. The more I learn, the more there seems to be to learn, and I am ready to give up altogether." Ole Bull spent over twenty years in almost constant practice on the violin, and then modestly said: "It seems to me as though I was just beginning to learn." With Paganini the violin was the study of a lifetime. He had what is called a marvelous genius for the instrument; that is to say, he found exquisite pleasure in what many persons consider the drudgery of practicing. It is said that for over twenty-five years he never allowed a day to pass without eight or ten hours spent in playing such exercises as would tend to improve his fingering and facility of execution. Rubinstein devoted over fifteen years to study and practice on his chosen instrument before he deemed himself worthy to appear in public; and with Paderewski the piano is the study of a lifetime.

—The fact that Rubinstein's operas have failed to gain a firm foothold anywhere indicates that they lack something; and that something is the theatrical nerve. There is more good music in "Nero" or the "Macabees" than in 20 "Cavalleries"; but Mascagni has the theatrical gift and Rubinstein lacked it, as he showed by his silly attacks on Wagner's methods as well as by his own style of composition.

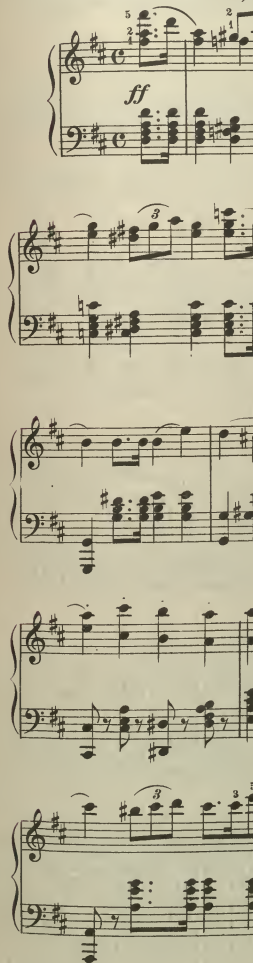
Apart from all questions of genius, why did Wagner succeed as an opera composer and Rubinstein fail? Because to Wagner the opera, or music-drama, seemed the highest, noblest, and most important thing in the world, whereas Rubinstein declared, in his "Conversations on Music," that the opera was an inferior kind of music. Why, if he really believed this, he should have written more operas than music of all other kinds, is a mystery. He wrote as many operas as Wagner, and the fact that all of Wagner's were popular and *some* of his own, embellished his life and made him die broken-hearted.

Rubinstein's incapacity for true dramatic composition is loudly attested by the fact that he abused Wagner's dramatic poems, but praised that ludicrous hodge-podge to which poor Mozart had to write the music of his delightful "Magic Flute."—HENRY T. FINCK, in "Looker-On."

—The student should always bear in mind the greatest models and emulate them; he should become more and more familiar with masterpieces and enter earnestly into a sense of their beauties; then the gradual development attained would place him above the common run of amateurs.—*Moschetes*.

—"Music," said Burney, "may be applied to licentious poetry, but the poetry then corrupts the music, not the music the poetry. It has often regulated the movement of the lascivious dances, but such airs, heard for the first time, without the song or dance, could convey no impure idea to an innocent imagination, so that Montesquieu's assertion is still in force that 'Music is the only one of all arts which cannot corrupt the mind.'"

Marziale. (M. M.)



ff

f

ff

f

Fine. *dim.*

tranquillo e dolce.

ARABESQUE.

Edited by T. von Westernhagen.

G. Karganoff, Op. 6. Nº 5.

Allegro moderato.

con energia

sf sempre marcato

ff

sempre ff

Intermezzo. Meno mosso.

mf cantabile

dolce

con grazia

mf

pp

pp

dolciss.

pp rit.

pp

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f

a tempo

mf

pp.

mf

Tempo I.

sempre ff

f

2189-2

POLKA RONDO.

Con gentilezza.

F. J. ZEISBERG.

The main musical score for the Polka Rondo is written in 2/4 time with a key signature of one flat (B-flat). It consists of six systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a *mp* (mezzo-piano) dynamic and features a variety of rhythmic patterns and melodic lines. The first system ends with a repeat sign. The second system includes a *mf* (mezzo-forte) dynamic. The third system features a *f* (forte) dynamic. The fourth system includes a *mp* dynamic. The fifth system includes a *f* dynamic. The sixth system includes a *f* dynamic. The piece concludes with a final cadence.

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This block contains the first system of musical notation on the right page, measures 25-32. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests.

This block contains the second system of musical notation on the right page, measures 33-40. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests.

This block contains the third system of musical notation on the right page, measures 41-48. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests. The word "Trio." is written above the treble staff, and the dynamic *p* (piano) is written below the bass staff.

This block contains the fourth system of musical notation on the right page, measures 49-56. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests.

This block contains the fifth system of musical notation on the right page, measures 57-64. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests.

This block contains the sixth system of musical notation on the right page, measures 65-72. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests. The dynamic *f* (forte) is written below the bass staff.

This block contains the seventh system of musical notation on the right page, measures 73-80. It is written in 2/4 time with a key signature of one flat. It consists of two staves (treble and bass clef) with notes and rests.

REVERIE.

WM. K. BASSFORD, Op. 112, No. 2.

Moderato sostenuto.

mp

mf

mp

f

poco rall. sf

a tempo.

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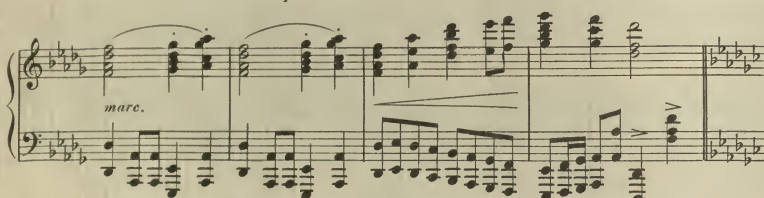
Allegro

pp sostenuto

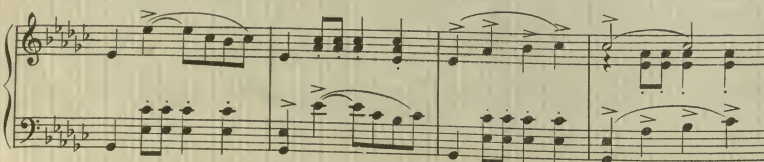
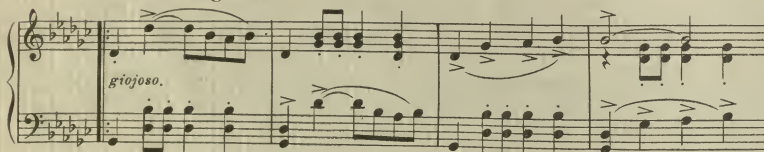
il basso

Note. To secure the greatest

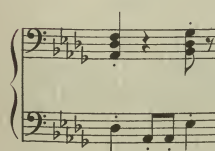
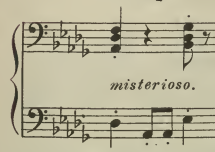
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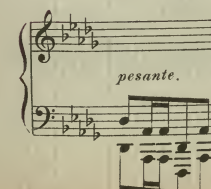
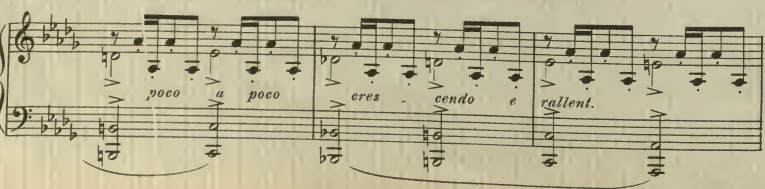
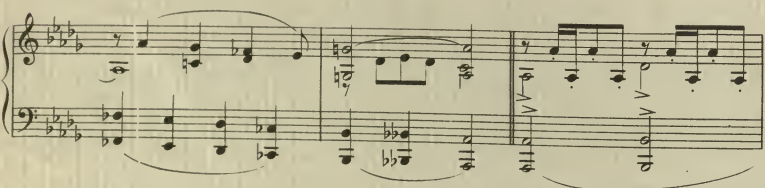
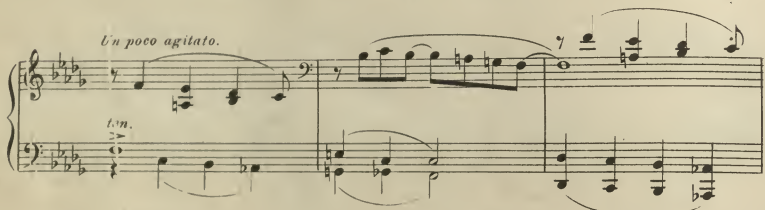
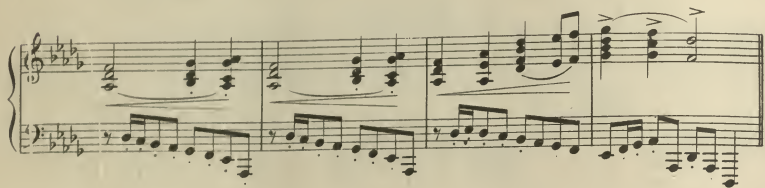
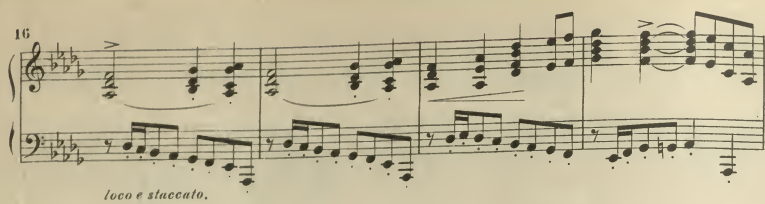
Poco Allegretto.



Tempo I.



Note. Care should be taken
Let the theme be well enun-



"There is a green hill far away."

Edgar P. Chipman.

Adagio molto religioso.

The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked 'Adagio molto religioso'. The piano part features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics range from *ff* (fortissimo) to *ppp* (pianississimo). The voice part enters with the lyrics: 'There is a green hill far a-way, With-out a ci-ty wall; Where the dear Lord was cru-ci-fied, Who died to save us all. We may not know; we can-not tell What pains he had to'. The piano accompaniment continues with a 'con molto espress.' (con molto espressione) section. The score is copyrighted by Theo. Presser, 4.

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This block shows the continuation of the musical score from the previous page. It includes the vocal line and piano accompaniment. The lyrics continue: 'bear; B', 'He died', 'died', 'we'. The piano part includes markings for 'ten' (tension) and 'agitato' (agitated). The score is copyrighted by Theo. Presser, 4.

BY THOMAS TAPPER.

I. THE STUDY AND ITS IMPORTANCE.

When the impression begins to obtain that the conduct of life is amenable to regularity and lawful procedure, it immediately follows that activities are expended to a greater gain. When we learn to lay our forces in accord with the natural demands of labor, we gain both by the directness and by the simplification of our methods.

Man's activities may be said to represent three periods:

- I. That of unstudied direction.
- II. That of the orderly direction of material things.
- III. That of the orderly direction of the activities of the mind.

Individually, we pass into these periods just as the child at large has experienced them. And it can be seen at a glance that each lower phase of life is the key to the one next above it. We need only to look about us to note that no form of occupation can be absolutely disregarded in the direction of energies, though many would seem to thrive on a comparatively small amount of it. A man whose business it is to oversee the transference of bales of cotton from a wharf to a ship, soon learns from experience that it conduces both to expediency and to satisfactory quality of work if order prevail in every department. Indeed, the kinds of work of which I have just mentioned is an exemplar soon falls into rhythmic regularity, and is accompanied by song, strongly marked and decisive. Now if we turn and examine the activities which has for its purpose the development of the mind, we discover that the conditions, though not material like cotton, wharves, and ships, but immaterial, like attention, thought, idea, fact, and memory, demand even a more highly exploited and particular application of orderliness.

The science of the processes of the mind, its phenomena, sequences, and conditions is a regularly established study called psychology. Its purpose is, as Titchener clearly states, threefold:

1. The analysis of concrete mental experience into its simple components.
2. The discovery of how these elements combine, and what laws govern the combination.
3. The bringing of these elements into connection with their physiological (bodily) conditions.

Its purpose must then give close and comparative study to such experiences as sensation, tendency, emotion, attention, perception, idea, thought, and memory. No teacher of music hitherto unacquainted with this subject can proceed far with it before discovering two very important truths.

The first truth is this: that a music lesson brings into play a set of mental and physical conditions, to be entirely ignorant of which is highly reprehensible, inasmuch as to teach without knowing at least the fundamental facts of psychology is almost certain to end in producing a mental cripple.

And the second truth is but a corollary from the first: namely: That three of the prime conditions underlying successful music work—(1) technique, (2) attention, concentration (and further, memory)—are bodily and mind conditions which one can study and develop in a scientific way. It seems almost superfluous to urge these matters. And, further, it seems almost beyond the power of any writer adequately to portray the results which must come forth from attempting, unequipped with impart instruction in a subject so complex as music.

II. THE METHOD OF STUDY.

No text-book has yet been written that can be said to be as valuable as the living voice. Yet one can take many studies and do very much with them by following two simple rules.

- I. Read with extreme care and slowly.
- II. Make continued observation along the lines of your reading.

Begin with a simple text-book, one that is correct in the statement of its principles, yet readable. No one

Sav'd by His pre-cious blood. There was no oth-er good e-nough, to
pay the price of sin; He on-ly could un-lock the gate Of
heav'n and let us in. Oh dear-ly dear-ly has He
loved, And we must love him too. And trust in His re-
deem-ing blood And try His works to do.

ff
molto rit.
cresc. poco a poco
con molto piano e tenerezza
con brio e molto
ppp
abbandono
al
ff
fine

LESCHETIZKY AS A TEACHER.

REMINISCENCES OF A PUPIL.

It may not generally be known that there are at present two Leschetizky's living. One is a celebrated teacher of the piano—a piano-vant, with whom a lesson hour is, as a rule, a period of exquisite torture. Leschetizky's appreciation of rhythm, tone, and tone-color, and intuitive perceptions of correct musical expression, are so keen and true that the deviation of a hair's breadth from the right and only way is enough to throw him into a paroxysm of agony. "I plainly cannot listen to it; my temptation is to fly from the room," says he. This is the Leschetizky that storms and rages, scolds and shouts, sends or throws his pupils out of the room, and their books after them. It is the same Leschetizky who tells one that he plays like an engineer; another like a butcher; another that she will make a good *Hausfrau*, can cook, sweep, and dust; and another that her playing (so out of time) makes him searick! It is the same who waved a crestfallen Polish artist out of the room with the words, "You have no tone!" and who, when a would-be pupil came to him and said he could speak only "a little bit of French or German," without further form or ceremony left the pupil, went to his wife, and said, "I these send him away; he cannot talk with me." It is told of this Leschetizky, too, that when young II—was playing with the Helmesberger quartet, and by a slight error in the time threw the whole quartet out, he flew into a fit of—what? agony, or rage, or both? and almost flung the really talented young man from the stool. The performance did not go on, it is almost needless to say; and young II—left Vienna in a sadder, but probably more rhythmical, state of mind.

But, as I have already said, there is another Leschetizky,—that kind, hospitable, and charming entertainer, the great maestro and musician "at home," Leschetizky, the friend of Rubinstein and of nearly every great artist of his day, once the husband of the renowned Joseph, and the maker of that astounding phenomenon, Paderewski. This Leschetizky lives at his home in the Währing Cottage district of Vienna, the honored of all musicians and students of the present time. His home is a rendezvous of great artists, musicians, and the intellectually gifted as well; for he admires and deeply respects the writer and litterateur. Quite the opposite of the music-teacher of little fame, he is genial, charming, fascinating, and lovable in his bearing and conversation. There is not a kinder or better man living than this Leschetizky when he is not "on duty" and his musically righteous soul vexed with the crudities, the failings, and blunders of his delinquent pupils. Another of his most pleasing qualities is his keen sense of the humorous, mixed with a warm sympathy for human nature in all its forms. This will prevent him from ever becoming rabid, sour, morose, or distorted in his relations with his fellows. One of the occasions on which these qualities are displayed at their best is at his fortnightly recitals, or "dinner" as it has become known here.

As Leschetizky is a great pedant in the matter of fingering, he is most exacting and assertive in declaring that only such fingers can produce certain desired effects. I remember once how he started up in the middle of a composition that was being played by a young American lady, and cried, "Your thumb! your thumb! If I had three thumbs, I would put all three of them on that note."

No easier is the pedal technique taught by Leschetizky. There are pupils from all parts of Europe, even those from the famous Vienna Conservatory, who confess they have learned something of pedal technique, for the first time in their lives, from Leschetizky and his *Parabereiter*. "Synchronize the pedal," and "Synchronize the ground tone," is a perfect shibboleth to many, but it is this skilful and dexterous "synchronization" that reveals many tonal effects which, without it, would sound empty and lack *klang*. Those who intelligently listened and watched Paderewski, know how much he effected by his carefully unmanipulated pedal technique; and it should never be for-

gotten that it was Leschetizky who initiated him into these mysteries. Paderewski is another example, too, of how far a fine touch may be cultivated. Those who first heard him play here say that at the beginning his touch was like iron. It was Leschetizky who refined and softened it, who devoted the first two or three years of his teaching to polishing "something off," and cultivating that exquisite delicacy for which Paderewski is so justly noted; who transformed the "iron" into velvet, and showed Paderewski how to use his strength, and the value of reserve force.

Even after a pupil has been thoroughly prepared in fundamental work, he will find he has learned but little in this distinctively beautiful art of piano playing. For let him take a simple "Song without Words" of Mendelssohn, and attempt to play it before one of Leschetizky's artist *Parabereiter*, he will be surprised at being stopped at the end of the first or second measure. After a critical examination he will discover that he has been able to play scarcely a single note according to the demands of this exacting method. Before this initiation into melody with chords and chord accompaniment and pedal mysteries is complete he will find that he has never even dreamed how to carry a melody upon a piano as it ought and can be done.

Leschetizky once said to me: "I have no method, nothing which can be wound up and ground out like a hand-organ, if that is what you understand by method; something which can be applied to all sorts and conditions of men. Anybody who professes to do that is a humbug, and there is no humbug about me. No; my 'method,' if such you call it, is to study the needs and peculiarities of each particular hand and individuality; to supply the needs of each, and develop their natural resources."

The secrets of Leschetizky's great success are his power of electrifying and inspiring his pupils, his assiduity, his labors to draw the best out of them, his keen perceptions of their needs, and his ability to develop their gifts. I have so often watched him as he moves among his pupils. "Routine, routine!" he will say to one; "that is what you need." "You have it in you," he will say to another; "I know you have. We must try to bring it out!" "That was all very finely executed, with finish and elegance, but *temperament* is wanting; that we must try to cultivate," and so on. A well-known composer in Vienna tells a story of Leschetizky that illustrates this ability of his to develop musical capacities. He once made a wager that he would teach his servant, a man almost without musical perceptions, to play a Chopin nocturne with taste and corrections; and he succeeded.

Leschetizky must now be approaching the seventies, and his years are certainly numbered. When he passes away, I doubt if there will be another found to take his place; not at least in this day and generation. For the sake of music and art it might be wished that the sun on the dial might be turned backward!—From an article by EMMELINE POTTER FRISSELL, in *The Looker-On*.

KEEP YOUR TEMPER.

ONE of the most important qualifications for a teacher of music, either vocal or instrumental, is to preserve a quiet and cheerful temper while giving lessons. When I was a boy, it was quite the fashion for teachers to hold a lead pencil or ruler in their hands, and when a pupil struck a wrong note on the piano, to give his hand a rap. The only thing exemplified by such a system was to make the pupil nervous, and to give the teacher an opportunity to vent his irritation in a rude and impudent manner.

Pupils should be encouraged, and every method taken to give them confidence and pleasure in their work. When I was a teacher, I always felt great sympathy for a pupil, knowing "how it was myself" when I was taking lessons. One of my principal teachers, many years ago, was Dr. William Mason, and I remember with what delight I anticipated my lessons. Dr. Mason, though very strict and thorough, had a way of encouraging my efforts, and a manner of illustrating the points he wished to develop in my execution, that produced the best re-

sults with the smallest amount of friction; and, instead of making me nervous, he seemed to encourage me to my best efforts. Of course, with such an accomplished pianist, I had the advantage of the benefit of his own experience. I mention this particular instance, as I had other teachers of experience and reputation, some of whom were not quite so patient, and, consequently, I often anticipated my lesson hours with anything but eagerness.

A teacher may be thorough and strict, and at the same time keep his temper.

It is easy enough to teach when one has a *talented* pupil. I once had a pupil who, after taking lessons for two years, could not play a simple scale or exercise correctly; and, on the other hand, I also had one that began with me with the instruction book, and in six months' time read and played difficult piano solos at sight.

It is not always the most talented scholars (outside of music) who learn music the easiest. One of the poorest and most stupid piano pupils I ever had was a young lady who was the prize scholar in the seminary she attended, always standing at the head of her class; but she had no natural capacity for music. Of course, on the other hand, one may be a brilliant musician, and yet never be able to become a great scientific and literary luminary.

The harder it is for a pupil to learn, the more important it is for the teacher to curb his impatience and to encourage the pupil. Very often incompetent pupils pay just as much for their lessons as those who are more liberally endowed with talent. Often they pay more, as a pupil with genius may be able to acquire musical tuition free of expense.—JOHN FRANCIS GILDER.

GREAT THOUGHTS ABOUT THE HANDS.

"A downright fact may be briefly told."—John Ruskin.

BY THOS. TAFFER.

"I AM disposed to regard with thankfulness, and even respect, the habits which have remained with me during life, of always working resolutely at the thing under my hand till I could do it, and looking exclusively at the thing before my eyes till I could see it."—John Ruskin.

"Neither the naked hand nor the understanding, left to itself, can do much; the work is accomplished by instruments and helps, of which the need is not less for the understanding than the hand."—Bacon.

"The hand is the mind's only perfect vassal, and when, through age or illness, the connection between them is interrupted, there are few more affecting tokens of human decay."—Tuckerman.

"God gave us hands—one left, one right;
The first to help ourselves, the other;
To stretch abroad in kindly might
To help along our faithful brother."—Anon.

"To use the hands in making quicklime into mortar, is better than to cross them on the breast in attendance on a prince."—Sadi.

"Beautiful hands are those that do
Work that is earnest, brave, and true."—Ellen P. Allerton.

"The hand can never execute anything higher than that character can inspire."—Emerson.

"When a thought becomes a thing,
Busy hands make hammers ring."—Anon.

"A man's best friends are his ten fingers."—Robert Collier.

"Idle hands, I've heard it said,
Indicate an empty head."—Anon.

"There is as much in laying the hands on the strings of the harp to stop their vibration, as in waving them to bring out the music."—O. W. Holmes.

"My good man I never sent for you to tune my piano."
"No, madam, it was the people next door."

THE DULL PUPIL.

BY CONSTANTIN VON STERNBERG.

THE daily routine of a teacher's life is very apt to harden his sensibilities, to make him callous against the particulars of individual cases; the lawyer, the physician are similarly affected by their profession; they may be called by their best friend but from the moment professional duty sets in their friend is a "case," nothing more but also nothing less; and to this latter valuation I mean to call attention, for the "case" may be simple; but it should require the entire force of knowledge and experience, the personal relations or professional callousness make not the slightest difference. Rather, I should say if the "case" is an intricate one, the lawyer and the physician call it "interesting," and redouble their efforts while the average music teacher just sighs, and fulfills his contract with a heavy heart by killing the stipulated time some way or other, and wishes he was dead, or rather a backward pupil, whom he is very seldom inclined to regard as an "interesting case."

And yet this is wrong, very wrong, whichever way you look at the question. To avoid any misunderstanding, it may be best to state right here that freaks are not under discussion; microcephals, idiots,* pitch-deaf children, analogies color blindness; malformed arms and fingers are not "interesting," but impossible. But the common ordinary "backward pupil," with whom there is nothing to marvel, except that he or she doesn't "get on," is most interesting subject; a subject on whom a teacher can show how much he knows, what sort of man woman he or she is, and how much they can think for themselves in the way of finding ways, means, resources, methods, etc., and, therefore, I earnestly invite the attention of teachers to this subject.

It is a matter of such vast diversity, that the space an essay cannot be expected to contain all its varied and their ends; but the discussion may be opened by setting a few cardinal principles as a foundation for further investigation.

The foremost question in this matter seems to be that of talent. Now, I do not believe that there is such thing as "musical talent!" This does not lessen reverence for Bach and Beethoven, but, on the contrary, raises it to a far more serious plane than the admiration of any particular talent should be. I believe in a multitude of degrees of *intelligence* in an intelligence; that an inward understanding of life itself. This intelligence inherited directly or remotely, seeks a form of manifestation, and its selection of form follows the line of the least resistance. Early impressions form probably the largest item in the choice; if a child with innate intelligence sees pictures at an early age, and in an impressionable moment, when its mood and the pictures tally, it will take to painting; and it will feel but if you lay it at its first awkward dabs, because its imagination flew out all that was wanting in craft; it saw so much more in its little dabbling than you, his grown-up stupor could see. If the early impression was musical, it will take to music; and not for the jingle's sake, no, but for what is behind the jingle; it will tap the ivory and to large, long stories of talking stars, and flying kittens, and dolly's grandchild, stories wonderful and miraculous which you, great grown-up numskull, cannot understand because you hear only the tones actually produced, not those that were meant. What was really meant was the little giant's transcendental philosophy, which may have been all wrong, but it was thought, imagination, its personal relation to the world, just the same. On the other hand, when this intelligence is missing, the nimble fingers and the quickest ear will not make a musician of the child, unless its vanity is fostered, and then it will turn out a sham in the end, a failure.

Philipp Emanuel and Friedemann, Bach have equalled their gigantic father, though they had infinite superior advantages; the "intro" was missing, and the scientists say that mothers are more responsible for

* The case of Blind Tom forms no exception, for he never made any more than a parrot; neither expresses thought nor sentiment; both act under a purely animal imitative impulse, and he is not to do with art.

Editorial Notes.

THERE is much experimenting going on to devise a practical system of ear training for piano pupils. The present tendency is for bringing the teacher's class together once a week and training them in vocal music, especially in ear testing exercises for the tones of the scale melodically considered; and also for recognizing harmonies, either from an instrument or when sung. Doubtless, in these two lines there is great need of thorough work, for the piano pupil is too prone to see a note and put down its corresponding key and accept the result without question. But there is also great need of careful drill in teaching the pupil to recognize note and rest values by ear. As THE ETUDE has recently pointed out, rhythm is coming more and more to the front as the "vehicle of expression." Careful experiment, extensively conducted has demonstrated that those players who fail to interest the hearer are invariably noteless and uncertain in the time values and rhythm of what they play. While touch or tone quality is a great factor in enjoyable playing, time values and rhythms are fully as indispensable. A good teacher can revive the touch of his pupils so that it is at least no longer harsh; but when this is done, and the pupil plays in unsteady time, with uncertain and erratic accent and with a disregard of time and rhythmic accuracy in general details, there is "no music" in what such a pupil plays. Pupils greatly need thorough drill of the ear in time values, accenting, and rhythms. This work can be easily done in classes.

BUT there is a more difficult ear training that is indispensable to fine and really expressive playing. "No two adjacent notes should be given out with the same power," the books tell us, and this is certainly true. But how to regulate the variations of power is the question for the teacher to ever keep before all his medium and advanced pupils. A knowledge of harmony is a great help in this. Leading notes, the dominant seventh, and many chromatics, all dissonds and transition chords, notes, receive accent. In a run there are, of course, the rhythmic accents, and if it is a chromatic or variable run, there are more or less of tones that need a fuller or more melodic tone quality. Here is where careful ear training is demanded, and this is a fruitful subject for the teacher to investigate; one wherein he can prove his taste and musicianship.

"A good book is the precious life-blood of a master spirit, enhaled and treasured up on purpose to a life beyond life," says Milton. Every one knows that some teachers become eminent as teachers, while others who may be equally learned are never known as good teachers. There are gifted teachers who can take a pupil as far as they have been themselves, and even guide them on from their own high standpoint as an outlook, pointing out the distant way accurately and helpfully to their pupils. On the other hand, there are thousands of teachers that cannot teach all that they themselves know. While this all is more or less an inherent gift, or its lack, still modern pedagogy and psychology teaches how to teach. THE ETUDE is trying to lend a hand here to the thousands of teachers who are on its subscription lists. It is often that through one's own teaching experience there comes a thought that hardly crystallizes into a real thought; but the reading of one of the best modern books on the science of teaching will enable him to bring his unformed thoughts into a teachable form. "A pump may be connected with a very deep well of good water, and yet need a pitcher of water to be brought from another source to be poured in at the top before it can work." So with the mind sometimes. The reading of a good book helps it into running order. Two things have been especially in mind while making the choice of these books: "Do not let a good thing crowd out the best," and "Take the best when it is offered." Any teacher who will live up to all that is implied in these two short quotations will become all that his ambition desires, and more than his friends expect. Doubtless, these works will bring to mind questions that the reader will want

answered; if so, write them out plainly and they will receive attention in the regular Question and Answer Department of THE ETUDE.

"If our foresight were only as good as is our hindsight, we would all be prophets," said a wit. The musical world has been fairly filled with the concerts given in honor of Schubert's genius, by way of the hundredth anniversary of his birth. About every orchestra has given a Schubert programme, and so have the vocal societies, music schools, and conservatories to a large extent. This is well, for who has written more truly from the heart to the heart than the great melodist, Schubert? But a hundredth part of the interest now shown in his music would have made him a happy man if it had been bestowed upon him while he was struggling for money enough to get but a crust and more music paper. This suggests that we may be doing as badly in not recognizing more fully the American composers of our own times. The writer is one who puts himself to any necessary trouble to get all that is best by our own composers, and uses it largely in his teaching. These composers, and especially the hand in making known the American composer whenever it can. It hereby asks for lists of the best music by American composers of the higher order that teachers are using with success, that it may be given a wider acquaintance and use.

A HALF truth is often as misleading as is a falsehood. We are so made that we can only teach that which we personally know and have actually experienced. But when a poorly prepared person is trying to teach music he is in danger of making as sweeping statements about music as did the little hero of a popular story when he said: "Nothing is better as bread with 'lasses stop of it." If this boy had been a regular table-bearer at Delmonico's, he would not have given it as his opinion that bread and molasses was the most delicious eatable. About how many so-called teachers are now giving unmitigated trash as "the best music?" And how many of them are leading unsuspecting pupils into no end of falsities? Hence, we urge our teachers and readers to make the most of the grand opportunity that THE ETUDE is now furnishing them in the course of reading under the efficient direction of Mr. Tapper. The books are each the best of their kind in the whole musical world for the purposes under consideration, the making of a fully informed and broad-minded musician.

It is a pleasure to observe what an increasing amount of attention periodical literature is giving to music. The popular and standard magazines are competing with one another in their articles about our art. The daily and weekly papers are giving more and more space to musical affairs, and even some college professors brag about not "knowing one tune from another" less than formerly. Business men now have to acknowledge that musicians are proving themselves to be sufficiently business-like in their affairs to keep even with the world, and at least tolerate the musician where but a few years ago they openly showed contempt. Some of the theological seminaries now have vocal music taught to the students who are preparing to "regulate" the music of our churches. But why so many ministers should know theology and not music, and still think themselves fitted for their profession is past finding out. School trustees are seeing the value of vocal music as a study for the preparation of boys and girls for the duties of useful and happy citizenship. In some communities it has even come to pass that a musician who behaves himself as well as other men is considered a "fellow-citizen."

FROM constantly seeing musical articles in their home papers and magazines the people are led to think more and learn more about music. Like any good thing, to know music is to love it. When an interest in music is aroused, it will be easy for teachers to induce their patrons to subscribe for a music magazine, and especially so where the magazine has a large amount of useable music each issue. They can see a saving of sheet music bills in the idea,

and as all teachers know, nothing is harder to manage in their work than is the getting of sufficient good music for their pupils. Our correspondence makes it distinctly clear to us that those teachers who induce their pupils and patrons to take THE ETUDE have the most interesting classes, and classes of pupils who study music the most seriously, pupils who study music for art's sake, and not as an accomplishment merely. It is the advanced and finished players of the teacher that builds up his classes and musical influence, and this is only possible in a community where music is appreciated as a fine art. Good musical literature and recitals by artists are the "royal road" to this desired haven.

MUSIC TALKS WITH CHILDREN.*

BY THOMAS TAPPER.

THE GLORY OF THE DAY.

"Do not anxious about to-morrow. Do today's duty, fight today's temptation; and do not weaken and disturb yourself by looking forward to things which you cannot see, and could not understand if you saw them."—Charles Kingsley.

NEARLY all of us have heard about the little child who one day planted seeds and kept constantly digging them up afterward to see if they were growing. No doubt the child learned that a seed needs not only ground and care, but time. When it is put in the earth it begins to feel its place and to get at home; then, if all is quiet right,—but not otherwise—it sends out a tiny rootlet as if it would say that it trusts and believes the earth will feed that rootlet. And if the earth is kind the root grows and finds a solid foothold. At the same time there is another thing happening. When the seed finds it can trust itself to root it feels no longer afraid to show itself. It goes down, down quietly for a firmer hold, and upward feeling the desire for light.

A firm hold and more light, we cannot think too much of what they mean.

Every day that the seed pushes its tender leaves and stem upward it has more and more to encounter. The rains beat it down; the winds bend it to the very earth from which it came; leaves and weeds bury it beneath their strength and abundance, but despite all these things, in the face of death itself, the brave little plant strongly keeps its place. It grows in the face of danger. But how? Day after day, as it fights its way in the air and sunshine, blest or bruised as it may be, the little plant never flinches to keep at one thing. That is, to get a firmer and firmer hold. From that it never lets go. Break its leaves and its stem, crush it as you will, stop its upward growth even, but as long as there is a spark of life in it there will be more roots made. It aims from the first moment of its life to get hold strongly.

And it seems as if the plant has always a great motive. The moment it feels it has grasped the mother-earth securely with its roots it turns its strength to making something beautiful. In the air and light, in the dark earth, every part of the plant is seeking for the means to do a wonderful thing. It drinks in the sunshine, and with the warmth of it, and to the glory of its own life, it blossoms. It has come from a tiny helpless seed to a living plantlet with the smallest stem and root, and while the stem fights for a place in the air the root never ceases to get a strong hold of the dear earth in which the plant finds its home. Then when the home is firmly secured and the days have made the plant stronger and more shapely, it forgets all the rude winds and rain and the drifting leaves, and shows how joyful it is to live by giving something.

Then it is clear that every hardship had its purpose. The rains beat it down, but at the same time they were feeding it; the leaves dropped about and covered it, but that protected its tenderness; and thus in all the trials it finds a blessing. Its growth is stronger, and thankful for all its life it seeks to express this thankfulness. In its heart there is something it is sure. And true enough, out it comes some day in a flower with its color and tenderness and perfume; all from the earth, but taken

* From "Music Talks With Children."

from it by love which the plant feels for the ground as its home.

We can see from this that the beauty of a plant or a tree is a sign of its relation to the earth in which it lives. If its hold is weak—if it loosely finds a place a weak root—it lies on the ground, helpless, strengthless. But firmly placed and feeling safe in its security, it gives freely of its blossoms; or, year after year like a tree, shows us its wondrous mass of leaf, all of a sign that earth and tree are truly united.

It has been said, and no doubt it is true, that one who cares for plants and loves them becomes patient. The plant does not hurry; its growth is slow and often does not show itself; and one who cares for them learns the way of being and of doing. The whole lesson is that of allowing time, and by using it wisely to save. The true glory of a day for a plant is the air and sunlight and earth-food which it has taken, from which has become stronger. And every day, one by one, it proves, contributes something to its strength.

All men who have been patient students of the earth ways have learned to be careful, to love nature, and to take time. And we all must learn to take time. It is not by careless use that we gain anything, but by patient heart and mind into what must be done. When heart and mind enter our work they affect time curiously, because of the great interest we take in what we do; it is not thought of; and what is not thought of, is not noticed.

Hence, the value of time comes to this: to use as much time we may have, much or little, with the heart in the task. When that is done there is not only better work accomplished but there are no regrets lingering about it make us feel uncomfortable.

A practice hour can only be an hour of new work when one thinks so of it. If we go to the piano with interest in the playing we shall be unconscious of time. Many men who love their labor tell of sitting for hours at their work not knowing that hours have gone by.

If there is a love for music in any of us it will grow as a seed. And as the seed needs the dear mother-earth so the music needs the heart. When it has taken root there and becomes firmer and firmer it will begin to show itself outwardly as the light of the face. After it is strong and can bear up against what assails it—not the wind and the rain and the dry leaves, but discouragement and hard correction and painful hot tears—then will that strength it will flourish.

Now, sometimes, in the days of its strength the music will seek far more in its life, just as the plant seeks for more and blossoms. The flower in the music is as great for all as for one. It is joy and helpfulness. When for the love of music one seeks to do good then music has borne its blossom.

Thus, by learning the life of a simple plant we learn the true mission of the beautiful art of tone. It must put forth deeply its roots into the heart that it may be fed. It must strive for strength as it grows against what ever may befall it. It must use its food of the heart as its strength for a pure purpose, and there is but one—give joy.

This turns our thoughts to two things: First, to the men and women who by their usefulness and labor increased the meaning of music. This is the glory of the days. Second, we look to ourselves with feeble hands and perhaps little talent, and the thought comes to us that with all we have we are to seek not our own glory but the joy of others.

LITTLE SKETCHES AND APHORISMS.

BY HERMANN RITTER.

Translated by LOUIS G. HEINZE.

MANY persons take the word "freedom" into the mouth and think they are free, when they can yield to all the inclinations which arise within them. Not that yielding to, or the satisfying of, the inclinations which are founded in the blind will, lead to freedom. Only intellectual freedom is true freedom. All yielding to and satisfying of the blind will, without the use of the in-

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

THE SHORTEST WAY.
BY MADAME A. PUPIN.

MANY who are studying music are striving to find the shortest way. Those who would sing try to evade learning to read notes. They rely on having some one to sing the song for them until they learn it by ear. They think that is the shortest way. Some who would play the piano are unwilling to learn the relative values of the notes and rests. They think it too abstract a study, like mathematics, and feel that they can guess near enough, or that it is not necessary to be so very strict about the time, if one only gets the notes right. They, too, think this is the shortest way. Those who would learn the lazzo resort to other makeshifts rather than learn notes and time.

The shortest way is to begin at the beginning. The study of first principles is the most logical and really the easiest and shortest way to learn anything. There is an idea very prevalent among many would-be singers and players, that it is an extremely difficult task to learn to read notes and understand time, and so this duty is shirked. Any one with common intelligence could be master of the whole thing in a week if he were to set himself to the task; but indolence, or the supposed difficulty of the same, keeps them blundering along year after year, and the result is they are hindered in their progress and their teacher's patience tried to the utmost.

Who would think of learning to read by learning only the letters that spell certain words? And yet that is what they do who will not learn notes and time.

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CLARINET.

BY THOMAS TAPPER.

It is interesting to discover why the classics are inspiring and helpful, and why non-classics are unsatisfying and harmful. Considering as we should one who is truly a master, we find that he has, in every day of his life, pursued the ideal with enthusiastic eagerness. And the ideal which he pursues allows him to let fall by the wayside, works—specimens of his craft. These works are the evidences he gives to the world of the nature of the ideal which draws him on. When a work has been wrought out of request for the ideal, by one who pursues it with power and great faith, it must be classic in its character.

Now, what has been conceived and executed through faith in that which is highest in the inner life will always breathe forth the atmosphere of that condition. The norms of its true inspiration will be forever about it. From the nature of things a composer cannot tell us all that he has put into his work; but his work being the result of a quest for the ideal admits us to a part of the ideal. In this there lies its true value. This is the unfathomable character of the classics, and contact with the ideal raises it within us.

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"WHAT'S THE USE OF STUDIES?"

BY CARL W. GRIMM.

How often is not this question put by young and thoughtless pupils! It is true that we do not learn music in order to play studies, but we practice studies in order to become proficient performers. Studies (études) are pieces written to afford practice to the student in overcoming technical difficulties. Some think they can gain proficiency by merely practicing pieces; but remember, in pieces the difficulties are scattered. In order to master one grade you would have to practice a great many pieces of that grade. How much faster the progress will be to learn thoroughly a set of études and then be enabled to enjoy the music pieces belonging to that grade. Learn and enjoy music pieces as works of art, and do not make exercises out of them. The greatest virtues of all times have written exercises. If they could have dispensed with them they certainly would have been the first ones to tell us so.

Bach is considered the inventor of the étude or study. Clementi, Cramer, Czerny, Moscheles, Chopin, Henselt, Liszt, Rubinstein, etc., have all practiced and written studies. They are not written for mere amusement, but for a purpose. You cannot build a good house without a strong foundation; the studies form the foundation of your technical facility upon the piano/forte.

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WHAT IS THE NEW METHOD IN PIANO TEACHING?
BY H. E. SCHULTZE.

THAT is often mentioned, as if in the last two years the piano had changed in their construction, or in other words, as if a so far unknown mechanical law was discovered. The touch may be taught in all known ways up to the very latest. If only done empirically it will do very little good if the law of the construction of the piano, especially the mechanical action of the key and its effect upon the string are not known. New methods have to be tried, thoroughly known, before being taught; every thing explained, and then it will be found that the new methods of touch are not so new after all. Piano action does not change quite as much. The touch is to a considerable degree dependent on the temperament. Not every writer will, and cannot be properly interpreted for the simple reason that temperament of the writer is not consonant with the taste or the liking of the performer. Do not we as teachers know, or ought we not to study, the fitness of our pupil for certain writers in whose interpretation our performers would succeed better than with other writers?

Not every one has a taste (resp. liking) for Chopin, von Weber, Mendelssohn, Henselt, Rubinstein, or Schumann. He might succeed much better with other writers. Not every teacher will have all the experience he wishes to have, for the simple reason, experience is generally dependent on time, certainly on knowing how, what, and the reason why.

The hunger for a novelty is easily appeased by the average ignoramus; he is generally willing to pay for the same, and it costs him all he gets. Not every patcher can make whole boots.

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MUSICAL MISSIONARIES.

BY FRANK L. EYER.

THE very fact that there are localities in this country where nothing in a musical way is to be heard but the worst trivialities imaginable, should make composers of this sort of trash think twice before they force it upon the public. Think of young and innocent children growing up in such a musical atmosphere, to whom an illy written song or a crude two-step is music! Is it any wonder that taste for pure music advances so slowly? We think not.

There are students of theology whose highest ambition is to be missionaries, to spread the truth among the unenlightened and heathen nations of the earth. Are there people with like ambitions in the musical profession? Not many we fear. We would like to be bright and shining lights in the highest cultured musical circles, most of us, and because we cannot we are despondent. To such we would say that there is a work to do if you will but do it. Go to these dark and barren musical wastes and "waste your sweetness on the desert air." It may seem a hardship to you, but you will be doing a work of incalculable good in the cause of art; a work that future generations will appreciate and for which they will give you credit.

* * * * *

REGULATE THE TENSION.

BY MARIE MERRICK.

AN eminent composer, teacher, and pianist, asserted recently that when at the piano one should always be in a state of tension. This seems to me to be a mistake. Severe experience has taught me that playing or practicing under continuous tension is one of the most serious evils with which we have to contend. What we need is regulation of tension to meet the requirements of the work in hand; even as the tension of a sewing machine

must be regulated to suit the material upon which one is working.

We should be able, first of all, to command at will perfect relaxation of the parts to be employed. Then we should also be able to infuse at will each of these parts with just the right amount of energy—no more, no less—to produce the variations of tension necessary from time to time as we play. Furthermore, as certain sewing machines vary their tension automatically, as they are acted upon by materials of different degrees of thickness, so should we in a sense become automatic, being so wholly surrendered to our work that we instantly vary the tension to suit its spirit and demands.

Until we attain, however, to this highly responsive condition, we shall resemble the machines, to continue our illustration, of which the sewer must regulate the tension as required. When necessary to change the tension of a sewing machine for certain work, there is but one way of ascertaining when it is just as it should be, and that is by the appearance of the sewing. So when we would regulate human tension for musical work, we have but one means of knowing when it is right, and that is by the character of the tone produced. Just the degree of tension necessary to elicit a certain quality or degree of tone no human being can impart to another; for it must vary with the individual, according to his strength and physical idiosyncrasies.

Whether it is easier for the tense person to relax from his habitual condition of undue tension, or for the phlegmatic individual to cultivate a more tense habit is difficult to know. In either case the necessary change of condition, as well as the frequent change of tone-color requisite to effective playing, can be attained only through a clear and intelligent conception of tone and tonal effects.

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SLOVENLY PUPILS.

BY J. C. FILLMORE.

I SUPPOSE it is the experience of every teacher that a good many pupils, especially those of from fourteen to sixteen years of age, are apt to be exceedingly inaccurate as regards notes and time. Long notes will be cut short, shorter ones made too long, rests overlooked, ties disregarded, accidentals misapprehended, etc., etc. In short, many pupils do their work with an amount of inaccuracy and slovenliness which absolutely precludes any approximation to artistic quality in the playing. When one has to spend one's whole effort in making the pupils get the notes correct, both as to pitch and length, one can hardly give much attention even to touch and tone quality, let alone phrasing and interpretation.

This is a most trying condition of things, both for teacher and pupil, and one which requires great care, judgment, and self-control on the part of the teacher. The easiest and the worst thing to do is to assume off-hand that the young pupil is simply lazy and careless, lose one's temper, give her a vigorous scolding, and send her home in tears. The right thing to do is to find out, if possible, how much of this inaccuracy is due to lack of mental discipline. There are many, very many, young pupils who have not yet acquired habits of mental concentration; who do not know how to take one step at a time; whose attention flies about from one thing to another. Perhaps, too, they have yet to learn the lessons of patience and self-control, the most important of all. But how shall they learn any of these things, or even learn to value them, if they do not see them in us? "Memento mori." By the exact measure of our superiority in age and experience are we under obligation to set our pupils examples and serve as models in all these important matters.

I do not mean that laziness and carelessness are to be allowed to pass without stern rebuke. Faults must be corrected, whether voluntary or involuntary; discipline must be strict and steady; the teacher can hardly be too exacting in his requirements. But he must never be otherwise than kind, patient, considerate. He must always show himself a friend, anxious to serve his pupils and exacting only because he can do them good service in no other way; not a selfish taskmaster throwing on the faults of pupils the blame of failures which are due to his own impatience and weakness. That is mean and unmanly.

Vocal Department.

CONDUCTED BY H. W. GREENE.

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

ADVANCED EXERCISES IN RESPIRATION.

HERE are four breathing exercises not found in vocal primers. They are, nevertheless, when mastered invaluable accessories to the technic of artistic delivery and in the concert room and on the operatic stage only conspicuous by their absence. The intelligent listener recognizes and applauds their discreet employment. When treated clumsily or without discretion the effect is as disheartening as it is ridiculous.

STRETCHING.—Sighing, as a natural effort, designed to relieve the lungs and accelerate the circulation, when pressing emotions or organic impediments cause the effect as if the breath were pent up, consists in a sudden and large inspiration. In vocal training it becomes most efficacious means of free and unembarrassed respiration, and consequently of organic energy and full voice.

SOBBING.—Sobbing, as an instructive act, consists in a slightly convulsive, subdued, and whispered gasp by which an instantaneous supply of breath is obtained when the stricture caused by the suffocating effect of grief would otherwise obstruct or suspend too long functions of inspiration. The practice of the sob facilitates the habit of easy and rapid respiration, and the precision of pathetic emotion.

GASPING.—Gaspings is an organic act, corresponding somewhat to sobbing, but much more violent as being to force emotions. Its effects as an exercise in quickening the organs are very powerful, and its full use in vehement expression in dramatic passages highly effective, and, indeed, indispensable to natural effect.

PANTING.—Panting as a natural act, in a highly excited state of circulation, whether caused by excessive muscular exertion or by intense emotions, consists in sudden and violent inspiration and expiration, the latter process predominating in force and sound. It is the condition of respiration in high organic excitement practically.

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THE SINGING INSTRUMENT.

PRACTICAL and theoretical knowledge differ widely. Theory reduced to practice is experimental; knowledge evolved from practice is scientific. Knowledge of the everyday acts of life, such as walking, breathing, speaking, is usually limited to a consciousness of the act itself. Definite mental intent and guidance precede the act as a step in advance. Let the mental attitude be a motive which has arisen or been formed from an acquaintance with the conditions which combined to make the practical act possible; let this be applied to practice and we have an example of the highest type of culture in all arts where physical and mental training are interdependent. It is quite clear that things which we are familiar are frequently those of which we have the least theoretical knowledge. This is as true in our intercourse with people as in the pursuit of art knowledge.

We may, for instance, be on terms of easy familiarity with a person and yet have very little insight into his character; and, in fact, the only thing that would prompt us to look deeply into his character would be his having done something out of character.

We find that one who knows most about his own voice is one who has had some disease of the throat or difficulty in using his voice, and has been aroused to a study of the causes thereof. Nearly every one has a voice, since it is continually in use, they may be said to be terms of familiarity with it. But how few, even those who use it for speaking or singing, understand principles of its use, the correct means by which greatest results can be obtained, or even the proper use of it.

Put yourself to the test in this matter by mentally answering some of the following questions: What is

And so, through the entire range of instruments, none are complete or become sentient without an addition of the motive power of man, and as he perfects the balance between the vibrator and the resonator, so are the highest results gained.

The process by which this result of musical tone is secured in different instruments differs not in principle. It will be perceived, however, that the application of these principles differs greatly. In the string family two methods are employed to excite the sonority in the resonator by the vibrator; picking, as in the guitar, mandolin, lute, and zither, and scraping, as in the violin and its family.

In the brass group of instruments we are another degree removed from the original instrument, the voice. We find but one of the triad of requirements, while the other two must be furnished by the performer. The motor is his breath, the vibrator his lips, while the instrument itself is only the resonator. In the wood family, comprising the clarinet, etc., we find again that the vibrator and resonator exist in the instruments, while only the motor is supplied by the performer.

We have not far to seek for the causes which have led to the development of so diverse an array of individualities in tone. Man's love of variety has prompted him to seize upon every means to perfect the position of the vibrator of tone which accident or experiment has suggested to him. The science of acoustics and musical art have been employed in combination to entice from metal, wood, stone, and even the skins of animals, a rich variety of tones, which, when placed in harmonious combination to one another in the orchestra, afford the most refined pleasure. We naturally question as to the position the singing instrument occupies in the tone family. Who can deny that its preeminence is as clearly sustained on the ground of its superlative claims, as upon that of its antiquity? Is anything more satisfying than the sound of a beautiful voice? Can any instrument compare with it for variety, quality, or elasticity? Is any effect more truly sublime than that produced by a large number of voices, acting in concert under a wise discipline?

How rich a gift, then, is that of a voice! How marvelous its possibilities in growth and development! How direct in its influence! How adaptive to every mood and need of man! How sure an index of temperament! How jealous of care and rebellious when abused! Surely, he who sings, and sings in a spirit of consecration to his art, is entitled to the place he holds in the affection of the people. It is by an undisputed right that he takes possession, for a time, of the most secret chambers of the soul; and how much greater the satisfaction in listening to a voice, when one is conscious that he who possesses the key to our Holy of Holies is worthy of our silent homage. When he enters, it is with reverence; when he has gone, he has left a pleasant memory, which links up not only to the singer, but to the spirit speaking through him, of the sublimity of art; of the graciousness of God who made art the blessed medium through which we can catch real glimpses of His love and tenderness.

THE VOCAL CONGRESS.

Will there ever be a Vocal Congress, a Congress of Vocal Teachers and Students? The writer has repeatedly observed the humorous effect of such a proposition, but he nevertheless believes such a convention would be not only feasible, but immeasurably helpful to the cause. Judging from the trend of modern newspaper controversy, the most reasonable precaution that could be made in such an event would be a well-controlled ambulance corps, or a preparatory emergency drill, on the part of all who participate in the Congress. Fortunately, however, these vituperative pen-and-ink shafts not only do not draw blood, but, as far as our observation goes, they even fail to breed bad blood. Such displays, however, cannot fail of arousing in the thoughtful mind serious question as to why it is that the vocal profession has no standard of excellence, no one point upon which all are agreed. To be sure, art in the abstract knows no law, but well-defined systems and fundamental principles, we all realize, are grouped about every profession but the vocal.

All agree that certain methods of holding the bow secure the highest result in producing the violin tone; that certain rules must be observed to gain technique on all instruments except in the field of voice. Here, where every result is justified by a certain number of disciples, or admirers, every man seems to be a law unto himself; hence one recognizes no clearly defined school or ground upon which, by common consent, all may stand. There is no tone or quality which may be said to be held in legitimate supremacy over all others. There is no method of training upon which, as yet, all will agree as the most direct and only infallible guide to a ripe virtuosity. There is no voice even which challenges the admiration of all groups of vocal admirers. There have hardly been singers who, even in their sublimest moments, were so great as to dissipate the clearly defined lines of preference in the profession.

Are these inconsistencies real or only fancied? Is it prejudice, envy, or competition that makes agreement upon a vocal standard seem so remote a possibility?

The vocal feature in THE ETUDE is a new departure. The department editor wishes particularly to impress upon the vocal profession the fact that these columns are open to discussion of important questions relative to the vocal art, and it is with the idea of arousing free discussion on this important question that he takes the initiative in presenting the subject as above, and to insure definiteness the following questions are submitted:

1. Is a Congress of the vocal profession desirable?
2. If so, what would be the principal object of such a Congress?

3. Outline topics in the order of their importance. Make your answers brief and to the point, and send them to H. W. Greene, No. 19 East Fourteenth Street, New York City.

The articles should be signed with the full name of the writer. Their publication will be subject to the approval of the editorial staff of THE ETUDE. If the contributor desires, however, the articles may appear under a *nom de plume*, or without signature.

VOCAL THIRDS.

ALL truly great tones are characteristic, not of the teacher but of the pupil. It is the office of the teacher to so treat the individual voice that its individuality shall not be sacrificed but enriched and intensified.

The obstinate battle in voice development is between physical and mental vitality—the strong against the weak. The temptation to employ the one and forever destroy the other is overpowering, and yielded to in the great majority of voices. The teacher of singing who is true to himself and his art, will never concede the usefulness of a tone that is based on physical vitality, but hold his pupil to the immovable tone, that in the end exceeds the other in stress, control, beauty of color, elasticity, and penetration. Such a tone, once gained, dies only with the singer. The other has but a brief and unhappy existence.

To gain the true vocal vitality one must devote years to unremitting and intelligent study. Every muscle related to or identified with the tone function, must, by many thousand repetitions of appropriate exercises, be brought to a condition of great strength and resistance and of equal delicacy and elasticity. All muscles identified with the tone function must be rigorously excluded from participation in the practice. Such discrimination is necessary in the early practice that the extrinsic muscles may lose their power to interfere with, or their inclination to assist in, the production of a tone.

"Method" is the general term given to a variety of special features connected with voice development. These features are identified by the prefix to the word method. When a teacher departs from the traditions of his contemporaries or his instructors, or is exceptionally successful, he is said to have formulated a method, which is frequently designated by prefixing his own name. Thus we hear of the Lamperti method or the Bassini method. When many teachers in a certain locality seem to agree upon what is desirable as a quality and the means of obtaining it, the method is designated by the country or location. Thus we hear of the Italian or German method.

Method seems to signify uniformity of results rather than unanimity in modes of securing them.

A method that can be upheld as a standard will hardly be found, so long as there is so wide a diversity of impressionability among voice admirers. This peculiarity of the human ear is so pronounced that a quality which excites the most agreeable sensations in one person, fails to make the slightest impression upon another; hence there will be admirers of qualities of tone that differ widely for many years to come, and the most fruitful efforts will be in the direction of characteristic rather than conventional qualities. A tone unrestricted by faulty emission, unhampered by nervous apprehension, fraught with the blended conception of composer and artist, will reach and enrich every soul that has the power to respond to the subtle influence of the imagination.

THE VOCAL MUSCLES.

THE vocal muscles are capable of a great degree of development by the use of a judicious series of exercises. To insure this development there are several rules that must be observed.

1. The exercises must be regularly and systematically practiced.
2. They must always be practiced within easy compass.

3. They should never be pushed beyond the point of fatigue.
4. They should never be sung too loudly, or with physical effort.

5. They should never be employed when the vocal organs are weakened by cold or other illness.
6. They should be practiced while standing, to allow free play of the organs of respiration.

7. They should be practiced by twenty minute periods for from two to three hours per day, the resting spaces exceeding in length the practice periods.

And, finally, if these rules are observed for many weeks with undeviating regularity, and then a season of complete rest follows, it will be found on resumption of the use of the voice that it has gained more in power, warmth, and resistance during the season of repose, than it did during the many weeks of work.

Thus do the laws of our physical being compensate for the requirements of mental repose.

CALVÉ ON AMERICAN MUSICIANS.

As musicians, Mme. Calvé thinks Americans worthy of praise. In this connection she says in an exchange:

"The Americans have, it seems to me, in the field of music, and especially in the field of vocal music, all of the characteristics of the conquering race. They are possessed, naturally, of the most exquisite voices, which, when properly cultivated and trained, are almost unrivaled; they have indomitable energy, perseverance, and pluck; they stop at nothing, are deterred by no trouble, and prevented by no obstacle. Poverty, weariness, exertion, hard work—none of these living specters which affright and terrify the average art worker, has terrors for them. Their physique and their temperament, the male for toll and to surmount discouragement, and the success which they are daily achieving, in the field of both operatic and concert singing, is testimony to their natural fitness for accomplishment and to their ability to excel. They seem, in fact, to be most lavishly fitted by nature for the parts they are assuming. Thus gifts of voice, energy, pluck, and perseverance, they frequently add a beauty of face and grace of form and movement which the public recognizes as most important factors in the success of the singer's career. They have, too, the temperament which makes great artists and great actresses, the artistic feeling which has for its standard perfection, and which is satisfied with nothing less.

"One object alone is worth the artist's pains, and should be sought by him. His work must be the perfectly sincere expression of his inner feeling. His artistic production must be the outcome of his personal life, the faithful enunciation of his thought."—*Continued.*

PIANOFORTE STUDY. HINTS ON PIANO PLAYING.*

BY ALEXANDER MCARTHUR,
PUPIL OF RUBINSTEIN.

AMATEURS.

"EVERY one plays the piano," said Paderewski to a lady in Paris, "and yet no one plays it, for there is no instrument easier to commence and no instrument harder to master!"

Of the world's great pianists there have been but three: Liszt, Rubinstein, and Paderewski. Great as virtuosi and musicians, but especially great in their individuality—that hall-mark of genius! Yet Liszt, while still in the zenith of his powers, practically gave up his career as a virtuoso, devoting energy to conducting, composing, and teaching; and Paderewski took trouble to discourage the musical talent of his sons, more or less forbidding them any career as artists, and Paderewski, the last of the trio, now the greatest pianist living, confesses that there is no instrument harder to master than the pianoforte. It may be taken without controversy that only those who know life consider the study of the pianoforte as easy, and of those who know and realize its difficulty ever become pianists of merit or distinction. The easiness of beginning piano study leads many students to suppose that the art of piano playing is one easy of accomplishment, and so ever has worked more mischief among students than this; for, just as "fools rush in where angels fear to tread," so young piano students, by attempting Chopin and Schumann when they are incapable of playing Clementi sonatina properly, fall into habits of lax technique and wrong methods of technique, requiring hours of study to eradicate.

Piano playing does not consist, as so many think, of pressing the keys of the instrument after any fashion, and evolving a tune. Only by certain methods of technique can one produce the right tone and *swand* of tone, and only by the hardest study, the hardest training, the most absorbing contemplation of the beautiful, can hope ever to fathom the meaning of Chopin or Schumann or grasp the philosophy of Beethoven rightly. A student who sits down to a Chopin nocturne or a Beethoven sonata can do neither himself nor the composer justice, unless he understands this.

Piano students—in fact, all art students,—who study for amusement make the vast mistake of supposing that it is an easier road in study for them than for their professional brethren, and that they take less on their shoulders in commencing than do the latter. This error works untold mischief, and retards the progress of the amateur almost every direction. If amateurs want to become good piano players, the first thing that must be understood by them is that the only difference between an amateur and the professional student is one of progress, not degree. The latter goes further on the road than the former, and aims higher, but the path in the beginning is the same for both.

Ignorance of this truth is the cause of much of the fantastic work we have to suffer over in our drawing rooms, and is the reason why the term amateur became one of reproach among artists.

When Rubinstein's wrath had become contemptuous he would say to his pupils: "You have played like an amateur," and nothing he could say hurt as that did. They knew it was immeasurable in its sarcasm. It could feel on such occasions the atmosphere of the drawing-room of the St. Petersburg Conservatory where he gave his lessons, smothered with the emotion of each student, while Rubinstein stood out, a striated figure of stern and lofty criticism, awakening heart only knows what depths of fear and consciousness in the heart of each trembling pupil. All this caused by the term amateur, or, rather, by the significance of laziness and bad teaching has given to the term.

Every educated person should know something of music, and as the piano is the easiest of all instruments to commence with, and decidedly the most useful, even

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who built. What this can be ascertained only by writing the manufacturer.

If you wish to have it at international pitch it will do so on surface bars and you much good.

D. O.—A passage having both legato and staccato signs, should be played with what is known as the portamento touch. This requires that the notes be separated but not started together, and at the same time not cut off so short as to sound staccato. It is a sort of compromise between the two first named touches.

B. A. R.—I. Clair was born in France in 1866.

2. For a description of the Janco keyboard write to Decker Bros, New York, and for a description of the Bayreuth theater write to Norelli, Reier & Co., also in New York.

3. Master Huberman was born in 1868 and is, therefore, fourteen years old. He is certainly a genius.

4. The following is a list of some of the most prominent living violinists: Joachim, Heiler, Walther, Sarasate, Sauer, Thomson, Teyss. As to saying which of these is best, however, would be merely a matter of opinion.

5. The same might be said of contralto singers. Randerson, Schildkraut, Nissen, Handel, Joachim might be mentioned as being prominent before the public.

A. H. M.—1. The following is a list of studies for the development of the left, arranged progressively. Kraus, op. 2; Lullitt, op. 10; Baumfelder, op. 31; Loewenhorn, op. 105; Cremer, M. I. No. 11; M. I. No. 37; Curry, op. 140; Nos. 22, 24, 45; Clementi, Opus, Nos. 22, 32, 38; Chopin, op. 25, No. 6.

2. For octave playing see Kuller or Mason, Kohler or Döring octave studies. All are good.

3. Gernsey's "Practische Uebungsstücke" is a good work to use for right reading.

W. B. A.—The better class of organists do not play the lower octave of pedals in hymn tunes, because it brings the bass tones too far from those of the manuals for blending, and, too, the ear soon tires of the lowest tones of an organ.

G. U. W.—Interludes are not used now as much as formerly. They break the sentiment and disconcert the effect of both the words and the tune. There is no need of them. No, do not use the 16 foot tones of the pedal to accompany a solo or quartet, except rarely in bringing out a brilliant climax. The low pedal tones cover solo voices so that it is difficult to hear them. Wait at the end of your hymn tones, when the congregation is singing, the length of one measure only, or the rhythm will be lost and this will make them sing slower and slower.

L. H. D.—You should write music clearly if you will pay attention to maintaining the longer tones on a clear vowel sound connected with the adjacent components, and if you will impress them with the sense and full meaning of the words, provided the singers want to have the congregation understand the words. When singers have a message to sing, and give it out with a desire to help their congregation to a better life, they will enunciate clearly. Consonants must be crisp, and the singers must think more of the sense of the words than of the effect of the music as such.

T. C.—The occasional "stuttering" loudness of the bass "is due to your having uttered the sub-bass stop of your reel organ and then playing the bass just as written. When this stop is out you should transpose your bass to within the octave of sub-bass reeds. This will require your left hand to play most of the bass an octave lower than it is written, and that your right hand shall play three parts. You may need to give this stop special practice.

L. A. W.—Try Chernodol's "Scarf Dance," and her "Flatterer." Also "Confession," by Schütz; "Chaconne," by Durand; "Idylls," by Lach; "Polka Dance," by Sharenwaks; "Polka Bohema," by Rubinstein; "Melody," by Hewitt; "Sonata in D," by Moszkowski; "Album Leaves," Schumann, and "Polonaise in D," by Schumann. These pieces will be sure to please and are about what you ask for.

For vocal music studies try Consona's "Fifty Lessons" for her. The fragment of Bach represents one of the three parts as being played while the two other parts are represented by reeds. Part music gives reeds for each part that happens to be silent.

M. K. J.—Send to some leading conservatory for their list of studies as used for their classes in graduation. In these you will find studies graded and classified as considered best by that conservatory.

Publisher's Notes.

TAPPER'S "Music Talks with Children," which is now on the market, is truly a work of art, both inside and out. The reading matter appeals to the very best there is in us, whether we be children or grown people. Progressive teachers cannot afford to be without this book. By loaning it out to pupils, or by reading aloud now and then a chapter from it, the best of results must ensue with the little folks. See advertisement elsewhere.

We would ask our readers—all of whom are interested in good musical literature—to read carefully our advertisement of Wagner's and Liszt's "Letters,"—three volumes of the letters of these two of the greatest musicians of the nineteenth century. To those who are

especially interested in the lives and works of these masters the books are of inestimable value. We have made arrangements, by buying largely, to be able to offer them to our patrons at a price far below the market value. The books sell for \$9.50. Our price is \$3.90 net. The works sell for \$9.50. Our price is \$3.90 net. The advertisement, which is more of a review, will give a fair knowledge of the contents of these books, to those who do not know of them. Every library, large or small, public or private, should take advantage of this offer. If the sales warrant it we may be able to offer other standard works of musical literature.

CORRECTION.—We desire to make the following correction in Edward Baxter Perry's article in the March issue on "The Art of Programme Making." "Beethoven's Sonata, op. 3," should read op. 111, and "Schumann's Sonata, op. 2," should be op. 11.

JUST now the children are receiving a great deal of our attention. We would call attention to W. V. Gilchrist's "Songs for the Children," recently issued by us. No daintier work has ever been published than this collection of 27 songs. They are all of them regular musical gems, and in every household where there is musical love in the least, these songs should find a place. Let the children learn to sing about "Old Mother Hubbard," and "The three little kittens who lost their mittens," as well as recite the old but popular rhymes we all of us have known from childhood's days. Price \$1.00.

THE ETUDE's new department of vocal culture is drawing much favorable attention. Like all of the articles of this magazine, those on vocal subjects are directly practical and helpful; they furnish working material and helps to the voice teacher and to pupils of singing. It will be noticed that THE ETUDE is enlarged and gives more space than ever to the piano, as well as the additional vocal pages. The music pages are increased to twenty, four pages of them being vocal pieces. We shall also touch upon choir work and organ playing, not, however, giving special departments to these subjects at present. But questions regarding such work will be answered in the Question and Answer Department. The songs and the exceptionally fine piano selections that we are now giving in THE ETUDE make the magazine still more desirable for pupils and for home use, therefore teachers are more generally getting their pupils to subscribe. It is the universal testimony that pupils who read THE ETUDE are the most earnest in their work, study longer, and go further in music, and are much more interested and interesting. Many teachers charge THE ETUDE in their regular music bills, and then give lessons from its music pages. Special and extraordinarily liberal rates for clubs.

We have in the engraver's hands a new work by Mr. Charles W. Landon. Like all of his books, it is decidedly original and aims at an actual want. It is for the development of the wrist or hand touch. It contains no octaves, but gives every possible combination of white and black keys in short chords and single notes. The author has been over ten years in collecting suitable material and in making a special study of the inherent difficulties and defects of pupils in the acquisition of this touch. The selections are all by standard and popular composers, and all of the studies are truthful and interesting of themselves. It has been seen in manuscript by a director of a music school, and he has ordered 50 copies of it in advance. We will take advance orders for it at a greatly reduced price, 25 cents, postpaid, cash accompanying the order. Our regular customers can have it charged on their bills, but the postage will be charged extra in this case.

We have for sale the "Mulltinn in parvo" Bieder-gummed strips for keeping the loose pages of music, or any other kind of book, in place. There have been numerous different inventions of this kind put on the

market, but of them all this is certainly the simplest and most effective. We can thoroughly recommend it. The inside sheet will not be missing just when you want it, if you invest 25 cents in a package of these. It is a pleasure to use them, they are so easy to adjust and do their work so well. Send for descriptive circular for further information. Libraries all over the country are using them in large quantities.

THE ETUDE has made rapid strides in popularity since the introduction of the several special features in the last year. The Vocal Department, which is a positive increase,—just as much space having been given to the piano as formerly,—has been a decided success. The songs each month have been well liked. Supplements such as is here enclosed has, and will be, continued. One of them alone is worth the price of the journal, and is well worth the price of a frame. Every teacher and student recognizing the benefit this magazine has been to them can easily secure a few subscribers, and thus either get their own paper free or some one of the valuable premiums offered by us. We give almost anything one could wish, outside of all musical articles. If there is any article you want, not on our premium list, we will be pleased to quote rates. We furnish free sample copies to assist you in the work. The sending of new subscribers to us by our subscribers is much appreciated by us, as it proves to us in a substantial way the sincerity of the kind words of commendation we are receiving from our subscribers all the time.

WE would draw attention to the advertising columns of THE ETUDE for anything in the line of music. No better medium can be found. This paper reaches more teachers and students of music than can be reached in any other manner. Summer schools would do well to write us for terms for the next three months' issues.

MR. TAPPER'S new book, just issued by this house, has received more than passing attention. As its name implies, "Music Talks with Children," it gives undivided attention to a most important subject—strange to say, a subject never before treated of. It is a book by itself in the literature of music. To reach the child mind it is necessary for everything to come through an older person; no parent or teacher will regret having purchased this book. It is written in Mr. Tapper's most fascinating style, in beautiful language, yet simple and clear. The testimonials which have reached us already prove how much it is and will be appreciated. This makes the third of the series of this author's popular works published by us, "Chats with Music Students," Talks about Music and Music Life" and "The Music Life and How to Succeed in It," the two previous companion volumes. We will make a special price on this set of three volumes for this month to any who wish to avail themselves of it, \$3.00 postpaid. All attractively bound in cloth and gilt. The "Talks with Children" retails for \$1.25. Our usual discount to the profession is given on this work.

OWING to the large demand we have been forced to reprint, during the past month, three of our most popular albums for the piano: "Album of Instructional Pieces," "Studies in Melody Playing," volume I, and "Classical Pianoforte Album." The first two consist of easier pieces by the best composers, progressively arranged, with copious notes and annotations, a stepping-stone to a higher understanding of the beautiful in music. They range from grade I to III. The last is a good collection of miscellaneous compositions by classical composers from grade II to VI, Beethoven, Chopin, Rubinstein, Schumann, von Wilh, and many others, as well as some of our later composers are represented. Any or all of these sent on examination. Liberal discount and terms to the profession.

THE supplement in this issue, a portrait of Liszt, can be had in large form of artist-proof at only 25 cents

during this month. The size is 22 x 28 on heavy paper put up securely in a roll and postpaid. Extra supplements at 10 cents put up in a roll. The supply limited.

"HERMAN'S Handbook of Music and Musicians" condensed encyclopaedia,—contains definitions of musical terms and short biographical sketches of noted musicians past and present. The book retails for \$1.00. Bound cloth. While they last we will send them to any one sending cash with order for 75 cents postpaid. A most satisfactory and convenient book to have in one's studio.

The little "Writing Primer of Music," by M. Morris, issued during the past month, has been well received. A number of our patrons have purchased each of their scholars. The special price of ten cents is withdrawn. The regular price is 20 cents, subject to our usual discount. The book has no space for writing within it,—it is a primer giving writing exercises to be done separately from the book, on paper or music manuscript paper. We would recommend Clarke's Music Table. No knowledge of music is presupposed, but the beginner is taught the rudiments of music by writing the exercises. Send for one copy for the little beginner you have. We will be pleased with it.

THE ETUDE would like programmes of musical grades and college commencements, from which to compile a list of pieces that our readers can use for advancement. Please send in programmes of the present school year and of the past two or three years, marking "graduation pieces" so that they can be easily identified. Pieces of less worth. Both classic and modern music will be expected, and pieces for one and two pianos. Wish to make up a valuable and reliable list, one of our subscribers can depend upon for truly superior material for public playing; therefore we ask your cooperation. Fine compositions by American writers especially desired.

This month will close the special offer on W. Matthews' new work, "Music—Its Ideals and Methods." Our offer is 65 cents, postpaid, for the work. It is sent to advance subscribers early in May. The volume, as already stated, contains the best of the literary work of Mr. Matthews which are not already in book form. The essays have appeared in various magazines during the past twenty-five years, and touch on almost every subject in music. The volume will be most interesting and instructive, and is alike useful to amateur and professional. Remember our offer closes this month.

The monthly special offer of two new works of April will consist of "Counterpoint," by Dr. Bridge, and "One Hundred Voluntaries, Preludes and Interludes." The "Counterpoint" is a book that every teacher and student should be interested in. The work can be taken up simultaneously with harmony, or preceding it. Dr. Bridge's book is, perhaps, the best work written on this subject; it gives a complete statement of the rules of strict counterpoint. This work sells for 25 cents, postpaid.

Rinck's organ work is adapted for organs without pedals. The voluntaries are short and modern, they are written in strict style, making a most valuable study for musical theory. The two works can be used to advantage at the same time. This work will be sold for 25 cents, or the two of them for 45 cents during this month only. The offer positively expires on the thirtieth of April.

THERE will be noticed an article by Alex. McCall in this issue. This is the first chapter of a volume we soon will issue, entitled "Pianoforte Study, or on Piano Playing." Read this chapter on anatomy. The author has had extended experience, and opportunities such as seldom fall to the lot of one individual. Since the age of seventeen the author has been pro-

