

THE Etude

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AUGUST, 1897.

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CONTENTS

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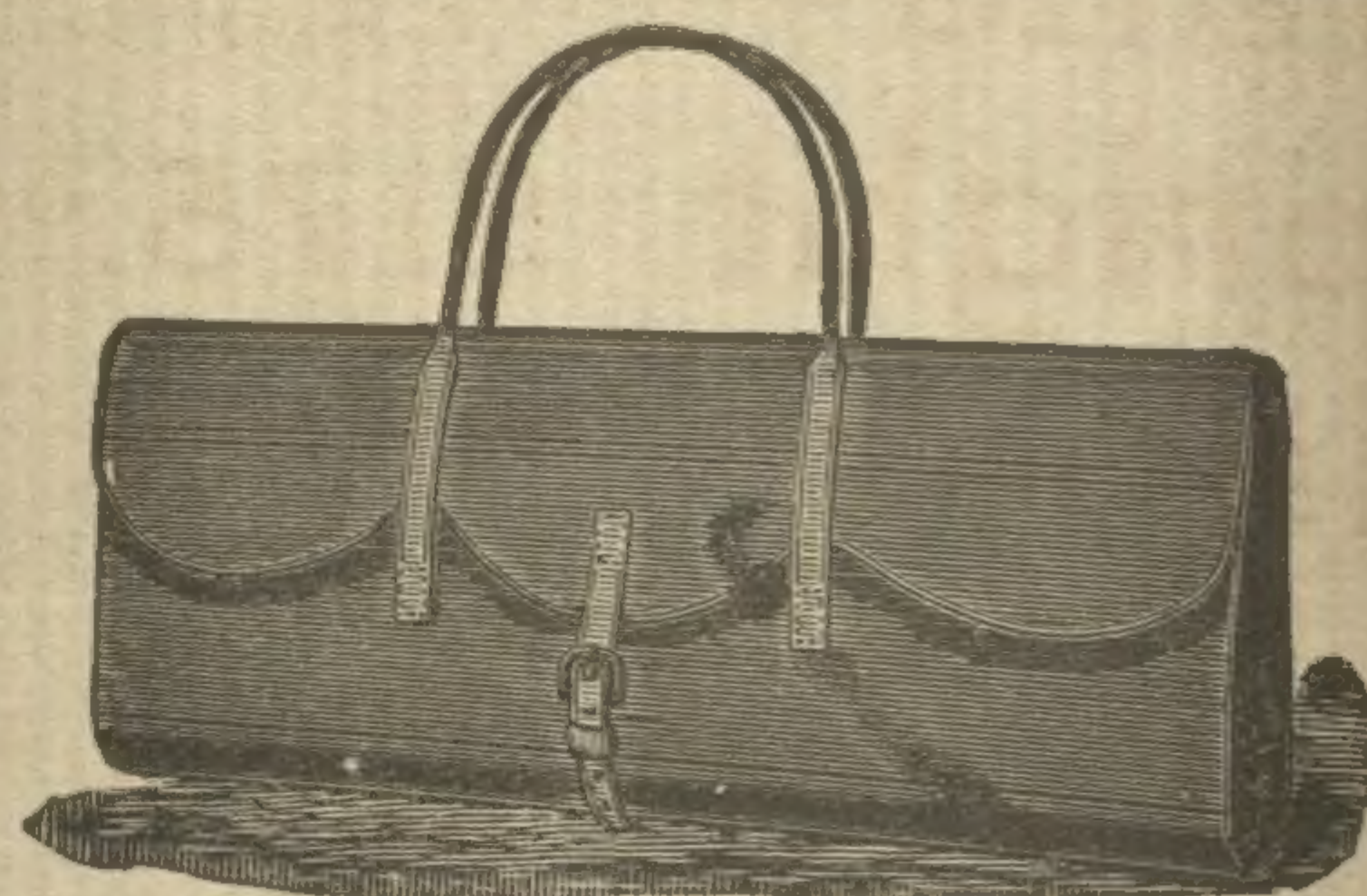
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THE ETUDE AND MUSICAL WORLD

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Musical Items.

HOME.

THE Iowa State Music Teachers' meeting was a great success this year.

A FINE bronze bust of Beethoven was unveiled at Chautauqua recently.

LILLIAN BLAUVELT has been invited to sing at the Gewandhaus in Leipsic, next October.

CLARENCE EDDY, the organist, gave a very successful concert recently at the Trocadéro in Paris.

MR. AUGUST GEIGER has been appointed music director of the female college at Columbia, S. C.

E. J. DECEEVE has been engaged by the Harrisburg Conservatory of Music for the coming season.

LILLIAN NORDICA, who was said to be critically ill in London, at last reports was slowly improving.

ALEXANDER BULL, son of Ole Bull, intends to bring Grieg to this country next fall for an artistic tour.

MR. LEOPOLD GODOWSKY has been appointed director of the piano department of the Chicago Conservatory of Music.

THE Conservatory of Music in Denver, Colorado, is threatened with disruption on account of financial trouble.

MRS. FANNY BLOOMFIELD-ZEISSLER will probably play a piano concerto or two in Paris with the Lamoreaux Orchestra next season.

MISS MARIE STRAUB, author of some 200 hymns, which have been set to music by American composers, died recently in Chicago.

RECENT additions to the faculty of the New England Conservatory of Music in Boston are Mr. Carl Baermann and Mme. Helen Hopekirk.

MR. LOUIS C. ELSON is already booked for 15 lectures next season in Fall River, Toledo, St. Louis, and other cities in the West and South.

DAMROSCH and his orchestra are located at Willow Grove, near Philadelphia, for the summer. The two daily concerts are well attended.

DR. N. J. ELSENHEIMER, of the College of Music in Cincinnati, will leave that institution, it is understood, and establish a school of his own.

THE wife and daughter of Francis Scott Key, author of the "Star Spangled Banner," have become inmates of a Baltimore charitable institution.

CHAMINADE, it is now reported, is not coming to America. She is in delicate health, and fears the strain of concert giving would be too severe upon her.

THE Leipsic violoncellist, Klengel, will give a series of concerts in this country next season. Klengel is one of the world's greatest technicians on that instrument.

DYNA BEUMER, the Belgian soprano, is to tour this country next fall. Her first concert will be given in New York, November 16th. Anton Seidl and his orchestra will assist.

BERTRAM C. HENRY, director of music at the Burlington, Iowa, Collegiate Institute, has recently made an engagement with Carlton College, Minnesota, to take charge of its musical department.

WILLIAM H. SHERWOOD has severed his connection with the Chicago Conservatory of Music and will open an institution of his own in Steinway Hall, Chicago, to be known as the Sherwood Piano School.

THE Ocean Grove, N. J., festival will occur August 12th and 13th. A symphony concert will be given and a performance of "Elijah." Walter Damrosch and his orchestra have been secured for the occasion.

THE Chicago Musical College have engaged the celebrated composer, Felix Borowski, of London. Borowski is probably the best known of the younger composers of the day. He is a graduate of the Cologne Conservatory.

THE New York State Music Teachers' Association closed a three-days' successful convention in Binghamton, July 8th. Sumner Salter was elected president for the coming year, and Binghamton chosen for the place of the next meeting.

THE Rossini Club of Portland, Maine, claims the honor of being the oldest regularly organized musical club in existence, and the Ladies' Matinee Musicale, of Indianapolis, holds second place, having just celebrated its twenty-first birthday.

FOREIGN.

PARIS is going to honor the memory of Chopin with a monument.

SIGNOR LEONCAVALLO, it is said, is writing an opera on the subject of "Trilby."

DR. SPARK, the talented English organist, died recently at the age of seventy-two.

ADELE AUS DER OHE scored an immense success recently at a London Philharmonic concert.

A TABLET has been placed on the house in the Alster-glacia, Hamburg, where Hans von Bülow lived from 1887 to 1894.

MASCAGNI's opera "Iris" is now completed, and was performed recently in the house of Marquis Guerrieri-Gonzaga.

JOSEF HOFFMAN has returned to Berlin after an extended tour in Russia. He played 17 times in St. Petersburg with marked success.

MADAME CLEMENTINE DE VERE made her operatic debut in London recently as Suzanne in "Le Nozzi di Figaro" at Covent Garden.

NICOLINI, the husband of Patti, is suffering from a complication of disorders, and the report is, that he is liable to die at any moment.

LAST year England awarded \$1,030,000 in grants for music, covering 4,250,000 pupils in elementary schools, which are aided by the State.

THE Imperial Theater of Warsaw recently celebrated the twenty-fifth anniversary of the death of the Polish composer, Stanislas Moniusko.

SEVEN thousand tickets have been sold in London for the Wagner Festival at Bayreuth. The house is sold out for every performance and the list is closed.

THE Royal Opera of Berlin employs 33 solo singers. The Berlin opera and operetta theaters together give employment to 443 male and 383 female singers.

Two English musicians have recently had the distinction of Knighthood conferred on them by the Queen. They are Dr. J. F. Bridge and Dr. G. C. Martin.

GOUNOD's sacred trilogy, "Mors et Vita," was produced recently at the stately Church of the Annunciation, in Genoa, for the first time in Italy. A large audience was present.

DR. MAX SCHLIER, of Berlin, has shown that by the use of the Roentgen rays one can see how sounds are produced by the voice in singing. This should be very useful for music teachers.

AN Italian paper advertises for 50 young ladies to form an orchestra to tour in South America. The best terms were to be given to young lady wind-players, and each of the players is to receive a "very elegant evening dress."

MR. WM. ARMSTRONG, music critic of the Chicago Tribune, gave a lecture in London recently on "A Group of American Song Composers." Madame Nordica assisted, singing songs by MacDowell, Nevin, Foote, and Mrs. H. H. A. Beach.

THE hundredth anniversary of the birth of Donizetti will be celebrated by a grand musical festival at Bergamo, Italy, during the last week of August. Lillian Blauvelt, the soprano, has been engaged to sing selections from his works upon this occasion.

ALEXANDER W. THAYER, who is well known as the author of a most reliable and, so far as it goes, complete biography of Beethoven, died July 17th at Trieste. Whether or not Mr. Thayer had made progress upon the fourth volume with which he hoped to complete the biography, is not yet known.

BAYREUTH and Munich will be the musical centers of the world this summer. The attendance at Bayreuth will be very large, and many of the visitors will go to Munich, where festival performances of four of Mozart's operas, and those of Wagner which are not performed at Bayreuth, will be given at the royal opera.

THE Bayreuth Musical Festival opened July 19th with "Parsifal." A full audience witnessed the performance, among those present being the King and Queen of Württemberg. Seidl conducted the music drama with special effectiveness, and received much applause from an enthusiastic audience.

OUR English exchanges are filled with lengthy accounts of the Queen's Jubilee. Long programmes of excellent music were played in different places in London, in which the most prominent English musicians took part. Many compositions written especially for the occasion were performed. The open-air service in front of St. Paul's Cathedral is said to have been very impressive.

THEY have a law in England, it seems, prohibiting the bringing of Biblical characters on the stage. For this reason, Saint-Saëns' "Samson and Delilah" has never been performed there. Recently the management of Covent Garden Theater wrote the composer, requesting him to make changes in the work and to ascribe the destruction of the temple to lightning instead of to the wrath of God. Saint-Saëns telegraphed back the single word "Impossible."

THE recent deeply lamented death of Johannes Brahms, perhaps the greatest creative musician of the latter half of the nineteenth century, makes one reflect what a strikingly large number of famous musicians have passed away within the last fifteen years:

Joachim Raff, 1882, Theodor Kullak, 1882, Frederich Kücken, 1882, Friederich von Flotow, 1883, Richard Wagner, 1883, Robert Volkmann, 1883, Franz Abt, 1885, Ferdinand Hiller, 1885, Sir Julius Benedict, 1885, Friedrich Kiel, 1885, Franz Liszt, 1886, Alexander Borodin, 1887, Sir George Macfarren, 1887, Jenny Lind, 1887, Henri Herz, 1888, Stephen Heller, 1888, Giovanni Bottesini, 1889, Adolph Hanselt, 1889, Victor Nessler, 1890, Franz Lachner, 1890, Niels Gade, 1890, Wilhelm Taubert, 1891, Henry Litolf, 1891, Leo Delibes, 1891, Robert Franz, 1892, Charles Gounod, 1893, Peter Tchaikowsky, 1893, Hans von Bülow, 1894, Anton Rubinstein, 1894, Benjamin Godard, 1895, Franz von Suppe, 1895, Ambroise Thomas, 1896, Clara Schumann, 1897, Anton Bruckner, 1896, Woldemar Bargiel, 1897, and Johannes Brahms, 1897.

THE PIANO AND OUR GIRLS.

BY AUBERTINE WOODWARD MOORE.

MORE harm than good will ensue from making a stupid business of practicing when the mind and heart lack sympathy with the work. This is precisely what is to be avoided in a rational course of music study and a well-advised order of time application. It is a teacher's business to see to it that the work is not stupid, and that heart and mind are thoroughly engrossed in it. Piano teaching should not be a mere course of dreary finger gymnastics. More than any other study it should occupy head, heart, and body to an equal degree.

When a girl is taught the correct position of the hands and fingers, it should be explained to her what kind of a tone she will be enabled to produce by this position. She should be shown that a wrong position and faulty fingering make a tone harsh and rough, and a succession of tones jolty and jerky. Her ear will thus be trained to recognize a beautiful tone, and she will become more and more interested in trying to produce it.

Even five-finger exercises will not seem dreary when applied to so noble a purpose. The pupil should also be

taught to observe the modifications of tone caused by the various touches, such as legato, staccato, etc., as well as to observe the differences in intervals. She should heed the differences in construction of the major and minor scales, and be so sure of the relative position of tones and half-tones that she can take any key on the piano and build on it for herself, either major or minor scales. She may also become at home in rhythms during her scale practice by running the scales up and down in various movements and rhythms. She may advantageously pursue the same course with chords and broken chords and arpeggios.

By the time pieces are attacked a pupil rightly disciplined will begin to be familiar with the tone-language, and if reasonable precautions are taken to secure good air and light there is no more reason why she should ruin her eyes in reading notes than in reading words. There is always more or less strain to the eyes in attempting to read an unfamiliar language. A proper study of music will make it a familiar one.

A child should not be expected to sit at the piano more than fifteen minutes at a time. In a young child this is sufficient for the day. As the interest grows and the strength increases the period may be repeated,—first once, later two, three, or four times each day. At no time should a young girl be allowed to sit at the piano longer than an hour at a time; indeed, until fully mature not more than half an hour.

With suitable and intelligent training, more musicianly feeling will be aroused than by hours of careless practice with the mind wandering all over the universe. Moreover, unless a young woman purposes to make music her chief occupation, two hours daily is ample to devote to her piano. She may spend as much time in addition to this as she pleases, away from the instrument, studying theory, learning to call up mental tone images from the printed page of notes, memorizing and writing music, and reading works on the history and philosophy of music. The more she does of this the better it is for her musical development and general culture.

Properly used, the piano should be a magnificent means of physical, intellectual, and spiritual growth. It is capable of bringing into play all the faculties at one and the same time. A girl whose emotions are readily stirred should be balanced and steadied by abundant drill in the noblest intellectual music. One of a more phlegmatic temperament might be quickened by wholesome supplies of a more emotional character.

No one better than the girl who plays the piano has the opportunity to employ the mind and body on equal terms. Truly, she should become a well-balanced, well-ordered individual.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

B. D.—Andantino is a word which has caused much discussion. It is the diminutive of andante. As andante means "going," its diminutive must mean "going a little," "rather going," i. e., not going so fast—so indicates a slower tempo than andante. As we have said, however, this definition is much disputed.

Grove, Stainer, and Barrett define it as "slower than andante." Webster and Worcester define it as "less slow than andante." As a proof of the uncertainty with which the term is used turn to the oratorio of "Elijah." Three movements, "If with all your hearts," marked andante con moto, "The Lord hath exalted thee," marked andante, and "Oh Rest in the Lord," marked andantino, are all performed in the same tempo of 72 quarter notes per minute.

E. M. H.—"Why is interest lost in pieces once learned; even in the 'best classics'?" It is difficult to think of a thorough musician as losing interest in a masterwork. It is possible for the edge of one's musical perception to become dulled by too much attention to technical study, too many hours given to either study or teaching.

Variety in study and constant advancement will cultivate aesthetic taste and enable one to form a correct perspective of former achievements.

As one ascends the ladder of musical knowledge, much that formerly appeared worthy of love and appreciation becomes insignificant. The pieces formerly learned are just as good music as they ever were; but the musician has developed. His capacity to understand and appre-

ciate greater works has grown. He was once a child musically, now he is a man. As a developed musician his intellectual nourishment should be greater variety and stronger food.

Wrong ways of practicing; wrong technical principles; inability to grasp the content of works: all these tend to make one dissatisfied with pieces studied. Right ways of practicing; correct technical training; comprehensive theoretical knowledge: all these combined with musical common sense enable the musician to appreciate all that is good, and develop his musical judgment and taste.

F. E.—In playing repeated notes, the fingers should be drawn toward the palm of the hand—not sidewise.

2.—The alternating down- and up-arm touches are employed when one desires to group in twos: (1) octaves, (2) chords, (3) chords connected with emphasized single or double tones, and (4) connected single tones when emphasis is desired and when the effect produced is a slurred one, similar to the two-finger exercise in Mason's "Touch and Technic."

3.—The fingers should never be thrown outward from the palm toward the name-board.

For balanced chord-work the fingers are frequently extended—but they are not thrown out; they are held firmly in a somewhat straight position previous to and during the sound of the chord. The touch may be light or heavy arm—usually heavy.

Straight or extended position of the fingers is frequently advantageous in staccato runs, either *en arpeggio* or in scale work, where a detached and snappy effect is desirable. Again, the touch is arm touch.

Exceptions may be taken to these remarks in favor of the "stab touch," as taught by E. M. Bowman. The "stab touch" is all right, but learn from him or his pupils how to use it. A mere experimenter will come to grief and acquire any number of bad habits.

L. G.—1. A college receives its power to grant degrees from no source other than that of its ability to judge the capability of a person examined by it and the respect and high standing it occupies as an educational power in the eyes of the public. Bachelor of Music is the lowest degree conferred. A four-years' course would not entitle one to a degree. Degrees in this country are honorary, as a rule; a college granting them to some persons who are very much respected and noted for their talent and learning.

2. Bussler's Harmony is easier to understand than Richter, and besides is a more modern work. We prefer Mansfield to either of them, however, being originally written in the English language.

3. There are a number of teachers' agencies. We would recommend the Central Teachers' Agency, Indianapolis, Ind., Fisk's Teachers' Agency, Boston, Mass., and Mrs. M. F. Young, 23 Union Square, New York.

4. If you have a song you desire to publish, send it to some music publisher, enclosing stamps for return of MS. if it is not accepted. The publisher will examine it, and if he thinks it possesses merit, will make you an offer.

5. For a pupil such as you describe, who has finished "Landon's Reed Organ School," we recommend "Hewitt's Supplementary Studies and Exercises to Landon's Reed Organ School," Vol. II, and "Landon's School of Reed Organ Playing," Vol. III.

B. M.—With a pupil who hesitates about striking notes and plays so slow as to miss making musical sense of a phrase, give memory work. It will also be well to try pieces that are comparatively easy and require the pupil to give them out by phrases, paying especial attention to musical sense. It is good practice for such pupils to play the primo part to easy duets. For the grade of pupil you mention you will find abundant material in Landon's "Foundation Materials."

S. T. K.—In some churches the organist plays two to four short phrases after the "Long Prayer," while the late comers are being seated. In other churches the organist plays a short phrase or two after the first hymn, while the ushers are seating the late comers. In the "Hymnal" published by the Outlook Company, New York, there is a setting of the Lord's Prayer in monotone, on D. With a large chorus, and with congregational singing, the effect is grand. The harmonies of this setting are excellent.

H. T. B.—Finish your piece, vocal or organ, even if the collection or offering is done and the ushers have to wait for you. It is not in good taste to cut off a work of art under such circumstances.

G. K. W.—It is becoming very common for churches to require their chorister to conduct the music of every meeting, and that of the Sunday-school. Also to have a Sunday-school and a young peoples' meeting choir, and to conduct an amateur orchestra in these meetings. Sight-singing classes are often held in towns where vocal music is not taught in the public schools as a part of the choir master's work.

L. C. W.—For one who can play and wants to learn the pipe organ without a teacher, try "The Organ by Stainer." Stainer's way of learning the pedals is exceptionally good. In other subjects his explanations are full and clear.

A. G. W.—You are correct in saying that you feel that your organist has no more right to "extemporize" a lot of meaningless runs, faulty chords, and uneven trills than would your minister to come to the pulpit and talk without sense, rhyme, or reason. Any organist who is too lazy to thoroughly prepare a set of instrumental pieces for each service is too trifling to occupy the position of church organist.

D. J. A.—QUES.—I am fond of the soft stops of very high pitch. But some people say my organ playing is not churchly, but sounds too much like a hand-organ, and that it has no dignity. I think it is sweet and pretty.

ANS.—Your friends are right. You have shown poor taste.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

A COURSE OF READING.

SMITH N. PENFIELD.

THE dog days are upon us,—the days for the mountain, the seashore, and the country farm-house. Yet the earnest, enthusiastic musician is, of all men, most miserable when long away from his piano.

The instrument in the parlor of hotel or watering place is usually poor and never at the free disposal of any one guest. Many a vacation has been cut short, because time has hung heavy on their hands, and the home piano has been the loadstone. If you hear a musician say he does not want to see or hear a piano till fall, you may know he has not the artistic instinct in him. But the musician needs the vacation more than others, because his work is more trying to the nervous system. Here, then, is the dilemma. But from the *thought* crystallizes the *suggestion* which rapidly grows into the *advice*, and here is the result. The musician gives ever too much time to the technique and drudgery of his art, and too little to the esthetic side.

He knows his art, it may be, well, but far too little about his art. He feels and perceives, but does not think beyond his perceptions. Music touches at many points its sister arts—painting, sculpture, architecture, oratory, but more than all else poetry. In the eight months called "the season," there seems no time for attention to these matters.

But what is the matter with a course of reading in the summer? Leave novels alone, and get a few collections of bright standard poems; get into the woods and read aloud, for there is music in the scanning or swing of the lines. Then take up a good history of music, and some works on esthetics, and the summer will pass away all too soon. When you return in the fall all your music will be *le couleur de rose*. Then drop me a line, thanking me for the thought, the suggestion, the advice.

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EAR TRAINING.

PERLEE V. JERVIS.

FOR a number of years I have devoted ten minutes in each lesson to ear training, and have found the benefit resulting therefrom so great that I consider it now an indispensable part of every lesson hour. At the first lesson the pupil, who is placed so that she can not see the keyboard, is required to distinguish major and minor seconds by ear. If she does not do this readily, the practice is continued at each lesson till she can quickly determine whether the interval be major or minor. In some bad cases, weeks, even months, of practice are required before seconds can be easily recognized, but the result is possible with *every* pupil, no matter how defective her ear may seem to be.

When the ear can determine seconds, they are followed by thirds, fourths, fifths, and all other intervals up to the tenth.

When all these intervals can be named as soon as heard, major, minor, diminished, and augmented triads are explained, and the pupil required to distinguish them by ear; after these come chords of the seventh, diminished seventh and ninth, major and minor scales, and the legato, demi-staccato, staccato, non legato, and elastic touches.

The principles of good pedalling are then taken up, and the pupil required to detect the slightest blur caused by slovenly use of the damper pedal, and also to analyze the pedalling in passages played for her.

Further work in ear training will readily suggest itself to the thoughtful teacher.

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STACCATO MARKS.

HERVE D. WILKINS.

YOUNG students of the piano are apt to misinterpret the staccato marks in classic music. The German word

for staccato is *gestossen*, which means also accented; and many passages in Weber, Beethoven, and other classic composers, which are marked with dots or points should be executed with a quiet hand, as if playing legato, but with a strong emphasis of every note. Beethoven's sonatas, Op. 2, No. 2, last movement, Op. 14, No. 2, first movement, Hummel's sonata in E-flat, first movement, and Weber's "Rondeau Brilliant," afford examples of this kind of "hammered legato." Such passages are also much more sure when played with down touches, a quiet hand, and a sharp emphasis from each finger, than when it is attempted to lift the hand suddenly at every note; greater fullness of tone and greater rapidity are also possible, so that these *forte* and *f.f.* passages with staccato marks are best when executed with this martellato touch.

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WHO SHOULD TAKE LESSONS?

FRANK L. EYER.

NOT everyone, 'tis certain. That is, we mean, with the intention of making it their profession. When the music teacher looks over his class in his mind's eye, and singles out the pupils he most delights to teach, the number is very small. There are pupils taking lessons who have no business to do so, just as there are persons who have talent for music but can't afford to take lessons.

Only that person who has a most decided liking for music should take lessons with a view to making it his life occupation. Mediocre talent for anything is that and nothing more. To be successful in any undertaking requires that one shall be able to do some certain thing a little bit better than somebody else. Unless you can do this you will not have a complete success. Partial successes are too numerous to mention; complete ones are few. If you stop among people of the mediocre order you will always be hampered; life will be a continual battle. But if you climb up to the top you will find a clear space to work in. To do this requires talent of the highest order.

The world is full of these "partial success" people. They are forever trying to do something just beyond their reach. It is misplaced effort. To use a homely expression, they are "barking up the wrong tree." We all of us have a peculiar bent, a certain talent, which, followed up, will enable us to find our own niche in life. Find that bent. If it does not exist in a musical direction, then do not take lessons. At least, with the intention of becoming a teacher.

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IMPORTANCE OF UTILIZING BRAIN AND EAR IN CULTIVATION OF TOUCH.

MARIE MERRICK.

TOUCH, in piano playing, is obviously the physical medium of musical speech, as the mouth is of verbal. Defects in the formation of the latter in any of its parts, or incorrect use of those parts, prevent it from acceptably expressing that message which brain and soul would convey through it. So, those members, the fingers, hands, and arms, all of which are required in musical expression through the piano, if incompetent, fail to convey their message, admirable in conception though it may be.

The thoroughly qualified physical members to be used, guided by intelligence and the perfectly attuned ear, can produce tones of quality so delicious, pure, entrancing, that the performer is forgiven if he can not adequately render the loftiest creations of musical genius. Within his limits he is yet the artist, able to instruct and charm. De Pachman is a notable type of this school. One who could soar higher might still be wanting in the delicacy, suavity, and lightness, as essential to a Chopin valse as nobility, breadth, and depth of feeling are requisite for a Beethoven sonata.

These physical members, then, upon which in any case so much depends, demand specific training that shall enable them to efficiently perform their duties. Yet is this training not to be considered as purely mechanical exercise. Thought, as well as physical action, must have a part in the first tone produced. In the cultivation of touch, indeed, from first to last, brain

and ear must perpetually co-operate with the fingers, or perfection can not be attained.

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WASTED MOTION.

MADAME A. PUPIN.

CLEMENTINA went to Sherwood's Piano Recital with the proud consciousness that she could play six of the pieces on the programme. She returned home utterly disgusted with her own playing, and cried out: "I am so discouraged, I don't think I shall ever try again to play those pieces. How does he make all those hard things seem so easy? Just a toss of the hand, and that cadenza I have worked over so is played light as a feather."

Clementina, I have watched you practicing, and you make too many "wasted motions," or movements unnecessary to the passage. These unnecessary motions must be pruned off in the first tempos. You do not make your first tempos slow enough; you play them carelessly, thinking they will come right with practice. The great secret is to practice no faster than you can play without effort, and to analyze the movements so that there is not one wasted motion. Fingers have a motion up and down, between these motions there must often be complete rest; but your fingers wiggle, hesitate, or start off to do something in advance of the time. All this retards, and often renders impossible, the finished delivery of a passage.

Find the center of a passage and play it without moving the arm. For example,—strike the octave E E, then with the arm in that same position, rotate the hand on the wrist, reach down to D-sharp and then play the scale of E up to the octave—i. e., nine notes. If the arm be kept immovable, the hand will rotate on the wrist from left to right, and the fingers will find new places to strike the keys; while in the way you play that scale, your arm not only moves up with the fingers, but your elbow moves back and forth. It will certainly interest you to make a study of pruning off unnecessary motions in your slow tempos, and the ease you will acquire in faster tempos will amply repay your efforts.

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PRONUNCIATION IN SONG.

LOUIS C. ELSON.

AMERICA is the land of mispronunciation and of careless enunciation in vocal music.

Of the chief languages of the world, Italian is, of course, the best for vocal use, since it has chiefly open vowels and crisp, clear consonants; French comes near to it, but has a degree of nasality; German falls short of French, because of the gutturals with which it is garnished, and English comes a long distance after German, in song, chiefly because of many close vowels (as in "bird" or "world"), of bad combinations of consonants (as in "battle" or "gentle"), and terrible nasal effects (as in "singing") in participles and participial nouns.

Yet English can be clearly pronounced and made vocally effective if the vocal teacher will but grasp the nettle firmly. In England the chief vocal teachers devote a great deal of time to exercises in enunciation; they force every advanced pupil to be an elocutionist in some degree. There is a great difference, therefore, between the performance of a ballad in London and the same number in an American city. In the former, every word can be followed by every auditor; in the latter, the American auditor can at times not even identify the language in which the song is given.

I once heard an American baritone shout forth the astounding statement—"In the god of *Bottles* I trust"; he was not an inebriate, but simply intended to announce his faith in the God of Battles. No one seemed to smile at the bacchanalian statement, but in England he would have been laughed at. We are too lenient in this matter, and it will be a good stride forward when our vocal teachers cause to be painted upon the walls of their studios Wagner's great motto—"Music is the handmaid of Poetry"; at present, among American vocalists, Music is the arbitrary oppressor of Poetry.

CORRECT FINGERING.

O. R. SKINNER.

EVENNESS in scale and broken chord passages is to be obtained only through painstaking effort on the part of both student and teacher. Some teachers and some publishers do not consider with care the application of the fourth finger in arpeggio playing. The result to the pupil is carelessness and neglect in the use of the fourth finger, which, after years of study, still remains undeveloped and weak. A good idea in taking up a new piece or study, is to have the pupil mark the fingering lightly with a pencil where it is not indicated, and submit it to the teacher before beginning to practice it.

The principles of fingering arpeggios and scales are simple, and the teacher will make his own tasks lighter by imparting, little by little, a thorough and practical knowledge of them to his pupils. In playing Bach and Mozart, a thorough mastery of their compositions goes with a thorough mastery of the fingering. Many difficulties of technic and phrasing disappear, or become easy, when the student sets himself earnestly to the task of mastering the correct fingering.

I have observed in numerous cases that the pupil's distaste for certain passages in Bach's Preludes and Inventions, in Mozart's Sonatas, in studies, and especially in Chopin's Preludes, Mazurkas and Waltzes, was due to uncertainty in fingering, which gave the student wrong conceptions of the musical meaning of the passages.

Pupils in the advanced stage, as well as those in the middle grades, will do well to be more conscientious and careful. The teacher should use those editions which are carefully fingered and phrased, even though they may sometimes be more expensive, and the student should bear in mind that accurate and careful fingering makes a clean and careful player.

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MUSIC MAKES CHARACTER.

DR. ROBERT GOLDBECK.

HAS it ever occurred to you that musical practice has the power to form and perfect character? On the piano, or any other instrument, you soon discover that you must be *conscientious* in the matter of every detail, or you will not succeed. That is one good quality to acquire and cultivate, which will give you a good name and make you morally strong. You will also become convinced that you must be patient and persevering, or else, figuratively speaking, the barrel which you are making such an effort to roll up hill, will roll down hill, and you will have to begin again. Patience and perseverance are great virtues to possess,—the first indispensable to the teacher, the second a *sine qua non* to those who would become finished performers. I might go on enumerating other excellencies of character which musical practice makes grow within us, but the hints given will suffice.

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MARKS OF MERIT.

BY CARL W. GRIMM.

WHEN I give a pupil a study, I mark it with this sign —. If he knows the new study tolerably well at the next lesson, I add a short line above, +. If he knows the study thoroughly, I change the mark to ++. — (a mark) = new lesson; + ("half" mark) = tolerably; ++ ("whole" mark) = good. When a pupil has learned a book of studies,—for example, Köhler's Op. 157, Op. 256; Czerny's Op. 261, Op. 299, etc.,—I always have him review the entire work. This forms a sort of examination in the grade he is in; then I use "double" marks; "one and a half" marks = tolerable review; "double" mark = thorough review. The last sign must be gained for every study before I begin on a new book. To consider anything technically perfect, the proper keys have to be struck, the precise duration of every note and rest and the exact time have to be observed, and the right fingering must be used. To consider anything musically correct, all the marks of expression, the marks of articulation (legato and staccato), and the marks of phrasing, must be accurately adhered to. I have read somewhere that Chopin used the mark + as a mark of his satisfaction with the pupil's playing of a

piece, and he would give it quite as often as the pupil played a piece to the master's delight. In giving marks the teacher should remember the abilities of different pupils; those who have great talent are expected to do much better than those who have little, for "much is demanded of him to whom much is given."

FOR JUVENILE RECITAL.

WHEN MALINDY SINGS.

G'WAY an' quit dat noise, Miss Lucy—
Put dat music book away;
What 's de use to keep on tryin'?
Ef you practice twell you're gray,
You cain't sta't no notes a-flyin'
Lak de ones dat rants and rings
F'om de kitchen to de big woods
When Malindy sings.

You ain't got de nachel o'gans
Fu' to make de soun' come right,
You ain't got de tu'ns an' twistin's
Fu' to make it sweet an' light.
Tell you one thing now, Miss Lucy,
An' I'm tellin' you fu' true,
When hit comes to raal right singin',
'T ain't no easy thing to do.

Easy 'nough fu' folks to hollah,
Lookin' at de lines an' dots,
When dey ain't no one kin sence it,
An' de chune comes in, in spots;
But fu' real melojous music,
Dat jes' strikes yo' hea't and clings,
Jes' you stan' an' listen wif me
When Malindy sings.

Ain't you nevah hyeahd Malindy?
Blessed soul, tek up de cross!
Look hyeah, ain't you jokin', honey?
Well, you don't know what you los'.
Y' ought to hyeah dat gal a-wa'blin',
Robins, la'ks, an' all dem things,
Heish dey moufs an' hides dey faces
When Malindy sings.

Fiddlin' man jes' stop his fiddlin',
Lay his fiddle on de she'f;
Mockin'-bird quit tryin' to whistle,
'Cause he jes' so shamed hisse'f.
Folks a-playin' on de banjo
Draps dey fingahs on de strings—
Bless yo' soul—fu'gits to move 'em,
When Malindy sings.

She jes' spreads huh mouf and hollahs,
"Come to Jesus," twell you hyeah
Sinnahs' tremblin' steps and voices,
Timid-lak a-drawin' neah;
Den she tu'ns to "Rock of Ages,"
Simply to de cross she clings,
An' you fin' yo' teahs a-drappin'
When Malindy sings.

Who dat says dat humble praises
Wif de Master nevah counts?
Heish yo' mouf, I hyeah dat music,
Ez hit rises up an' mounts—
Floatin' by de hills an' valleys,
Way above dis buryin' sod,
Ez hit makes its way in glory
To de very gates of God!

Oh, hit 's sweetah dan de music
Of an edicated band;
An' hit 's dearah dan de battle's
Song o' triumph in de lan'.
It seems holier dan evenin'
When de solemn chu'ch bell rings,
Ez I sit an' ca'mly listen
While Malindy sings.

Towsah, stop dat ba'kin', hyeah me!
Mandy, mek dat chile keep still;
Do n't you hyeah de echoes callin'
F'om de valley to de hill?
Let me listen, I can hyeah it,
Th'oo de bresh of angel's wings,
Sof an' sweet, "Swing Low, Sweet Chariot,"
Ez Malindy sings.

PROTECTING THE ARTISTIC SENSE.

MUSICIANS, who painfully acquire their "bread and cheese" by the exercise of their art, know by experience how difficult at times it is to sustain their

original interest and pleasure in the subjects of their life study. A certain decay of the primitive esthetic sense, "as the years roll by," has often been remarked regretfully by the greatest artists. The same things which, according to Wordsworth, "had the glory and the freshness of a dream," we somehow fail to discern in the same light, though we renew our acquaintance with them daily. The change is in ourselves—not in the things—and may be carefully arrested, to some extent; though, alas! much of the "vision" may be inevitably doomed to fade. The musician, in these prosaic, careworn times, must see to it that his routine becomes not of a too stereotyped—not to say commercially inspired—sort. However finished an artist, he must still carefully nourish and sustain the artistic sense; and this he will best do by seeking ever new incentives to artistic work and enjoyment. The artist, too, rusts if he rests, like any other born to labor or produce.—*Musical Opinion.*

CAN A POOR EAR BE IMPROVED?

BY MARION OSGOOD.

CAN a pupil whose ear can not distinguish the difference between C and C#, and can not detect the different rhythms in $\frac{3}{4}$ and $\frac{4}{4}$ time, and who at best can but dimly recognize the tune "Old Hundred" from "Sweet Marie,"—can such a one be cultivated to such an extent that his ear will prompt him to the correct playing of a major or minor scale, and a fairly correct discrimination as to time, so that, for example, he can, with care, get through both of the airs mentioned above without gross error as to time?

I answer "yes" and "no." "No" by following the usual methods of most teachers; "yes" by employing means which would, possibly, be called extraordinary.

My own experience with the few such cases which I have undertaken has proved that by long, arduous, careful, sympathetic working along very narrow lines, it can be accomplished. In fact, I do not remember one case which has been proved hopeless, undertaken by me under the one condition that I must have plenty of time.

With such pupils the major scale is generally one of the first things to be apprehended, and then *melody, melody*; clear, accented, *tuneful melody*. Generally the more commonplace the better at first; no "minor piece" must be attempted; the ear grasps major intervals at first; no "unsingable" intervals suggested for a long period—perhaps years. It is as difficult, at least, to teach "time," either to such a pupil in private or to a set of so-called musical amateurs come together to "learn to play in orchestra"; for it is a noteworthy fact that even among orchestra players of fair reputation many there are who fail in the perfect understanding and the execution of rhythm.

"But," it may well be asked, "what is the use of thus spending years in teaching an utterly inapt pupil to overcome the enormous difficulties of a major scale?"

Ah, that is another question. I did not promise to tell its use, but merely to say it could be done.

POUNDING JUSTIFIED.—The delicacy of Chopin's playing is traditional, but Liszt is authority for the statement that Chopin was fond of hearing his larger and more heroic works played with a power of which he himself was incapable. It is related by some one, whose name I have for the moment forgotten, that upon one occasion a very talented young pianist called upon Chopin, and, being invited to play, did so; the great Polisher in A-flat being the matter. Excited by the work and the presence of the composer, and full of the heroic spirit of the work, he broke several hammers—an occurrence quite common in heavy playing in those days. Naturally, the young man was extremely mortified at this, and endeavored to apologize over and over again. But the composer cut him short. "Say not a word," said he; "if I had your strength I would break every hammer in the piano when I played that piece." This may be one of those *ben trovato* anecdotes, which, if not true, ought to be.—*Music.*

PIANOFORTE STUDY.

BY ALEXANDER MCARTHUR.

WHERE TO STUDY.

THERE is nothing more absurd than the supposition held by so many young students that foreign study makes an artist. In the larger cities of Great Britain and America there are always plenty of professors to be found who are equal, sometimes even superior, to those of European cities, and it is the height of folly to suppose that there is anything abroad better than what we find in the national academies and conservatories of our own country. No teaching can mar genius like that of Liszt, Rubinstein, or Paderewski, just as no teaching can make it; and students compelled by force of circumstance to pursue their studies far from the art centers of continental Europe can rest assured, therefore, that success will not be denied them.

At the same time, a few years spent abroad tends to broaden the ideas of the young artist, and will give him an experience that no years of training could otherwise procure, for the reason that in the cities of continental Europe there is an art atmosphere and there is repose. Life in England and America is hurried and anxious. The state of the stock exchanges and the rise and fall of cotton or sugar are interests of more importance to the multitude than the success of a symphony or the appearance of a new singer. Life as students find it in the Latin Quarter of Paris, or in the art centers of Vienna, Rome, and St. Petersburg,—where the art finds of an old master, a picture in the salon, an etching, or an opera, will rouse the whole quarter to enthusiasm,—is something unknown in hustling London and busy New York; so, by all means, when a young student has the chance, let him visit foreign cities, and let him live this life, so beneficial because of its isolation, its happy ignorance of all interests foreign to its own, and its supreme enthusiasm for the work and calling of the artist.

It is well for students who go professionally that they should avoid conservatories, especially conservatories like the far-famed Leipsic, now trading on its memories of Mendelssohn and Bach; and they should not forget that the only way to derive benefit from their stay will be to learn to speak the language and endeavor to throw themselves as much as possible into the ways and thought of their fellow-students.

The foremost pedagogue in Europe to-day is Leschetitzky, and there is no doubt that his method lays the foundation of excellent piano playing, and of a most reliable and satisfactory technic. But it is a stupidity, unless one has extraordinary talent, to study with such a man. In the first place, his success and reputation and his undoubted ability render him capricious and impatient; and in the next place, his reputation brings him more students than he can ever teach. Therefore one had much better select one of Leschetitzky's foremost pupils, and make up his mind to a systematic training of his fingers.

Paderewski has studied with Leschetitzky, and you will invariably notice that the pianists who pass through his hands come forth with a dazzling perfection of technic. This is a necessity with pianists of our day,—with those of them, at least, who aspire to any distinction in their calling.

Leschetitzky undoubtedly sends forth pianists perfect in technic, but pianists often defective in poetry. Of course, it would be absurd to expect Leschetitzky to form poets—*poeta nascitur, non fit*; still, students who go to him should remember that the tendency of his teaching leans rather to the technical than to the poetic side.

Any one going to Leschetitzky, and expecting that a course of teaching will turn him out a second Paderewski, will surely be disappointed. In technic everything rests with the teacher, for it is the fault of the teacher if the pupil practices badly; and when a pupil with health and hands favorable to the piano follows the teacher's directions in all respects, he can expect, and has the right to expect, that his training will give him a perfect technic. It is just this that Leschetitzky's method does for the student. Anything more, however, rests with the pupil himself.

Take Paderewski, for instance. Leschetitzky has nothing whatever to do with the wonderful interpretation the former gives us of the tone poems of Chopin or Schumann. Paderewski has worked these out himself; and the proof of this, and also Paderewski's greatness, lies in the fact that his readings of these masters are absolutely his own.

A student should rely entirely on his master for guidance in technic; for all the rest he should endeavor to think for himself.

At the Raff Conservatoire, in Frankfurt-am-Main, I heard Bülow say once to a student: "Ah! you thought so, did you? Well, you are wrong, but I shall say nothing about it; for beginning to think is a step in the right direction." At the same time there was no one more autocratic than Bülow in his teaching. Every student had to play "just so," and "just so" was Bülow's own idea of "just so." Not so Rubinstein. When a pupil happened to ask him how certain passages should be construed, he invariably showed them; but if a pupil asked, "Shall I play this in this manner or that?"—both equally correct—Rubinstein invariably replied: "Play as you feel. Is the day rainy?—Play it this way. Is it sunny?—Play it the other way."

While concentration is an absolute necessity with professional students, and these can do nothing better than seek Leschetitzky for a master, amateurs who go abroad for their music expect also to be amused.

They can try Vienna, and the influences for piano there are of the very best kind. They will see Austrian life, and be among the pleasantest of all German-speaking people. Beethoven and Schubert both lived there, and their bones lie outside the city. The city is beautiful, the opera first-class, and a few years' residence there can not but be pleasant.

In Berlin students have a chance to become acquainted with all the good instrumentalists, and to hear symphony concerts of the best; and when they can study under Carreño or Busoni they may consider themselves lucky mortals.

It is a mistake for a pianist to choose Paris for a residence, for piano playing in Paris is at the lowest ebb. In the first place there is no concert hall, except the Salle Erard, which holds only about 400 people. Partly for this reason, partly because there is little recognition of them, the great pianists do not visit the city. In the next place, I have never known a city so overrun with mediocre pianists. A student going to Paris is apt from this to be misled, for, hearing of this great reputation and that, and learning that such and such a teacher is laureate of the Conservatoire, he naturally supposes that he is having the best; and perhaps, too, it is the best of its kind among the native teachers. In Paris I can recommend Louis Breitner, a pupil of Rubinstein; Louis Diemer, of the Conservatoire; Delaborde, a pupil of Chopin; and also Stojowski. But Paris, while the first city for voice culture, is a bad city in which to study the piano.

In Dresden there are good teaching and magnificent opera; in Frankfurt-am-Main, Stuttgart, or at Weimar with Stavenhagen, piano students receive a solid education; but in every instance, for professional students, but professional only, I say: try Leschetitzky.

Russia and Italy are two countries seldom visited by piano students, but Sgambati, at Rome, turns out excellent pupils, and, as for St. Petersburg, it is *par excellence* a pianoforte city. There Fanark, Maellesyomoff, Tolstoff, and a host of others, all of whom have sat at Rubinstein's feet, are teachers enthusiastic and experienced beyond comparison.

Finishing lessons with a great master, no matter how few, are an advantage to all pianists, but the student should go with the technical study of the pieces he wishes to go over as finished as for concert practice. Finishing lessons, however, do not make one a pupil, nor give one the right to call oneself a pupil of Liszt, of Rubinstein, of Paderewski. The reasons why great pianists so often refuse their artistic aid to young students is simply because they do not wish a horde of mediocre pianists attaching themselves as pupils, and if students were more considerate in this matter their gain would be greater.

The cost of education abroad is, in rough estimation, \$100 dollars a month. It can be had for less and it can be made to cost even more, but \$100 dollars a month will see any student most comfortably through.

GLEANINGS.

W. F. GATES.

"Piano playing is mainly a matter of the mind, and not primarily of the muscles, and this is more and more the case the higher one goes in it." While merely muscular preparation requires considerable attention, the greatest proportion of the time is wasted in harping upon muscular and mechanical relations, when the hindrance to elegant playing exists in the mind—in the musical consciousness of the pupil or student. Those who fail to play effectively after study, do so, nine times out of ten, from *mental* reasons, and not from muscular reasons. Therefore, the more you can do for the pupil's musical sensitiveness, and the more you can help him to think his music as musicians think it, the easier you will find it to make him play in a manner to please every one who hears him.

—I have still to speak of some little faults, some unfortunate habits sometimes met with in certain young ladies, too forgetful of the precepts and examples of the good education that they receive in their own homes. How many pupils will openly show lack of interest, or come to their lesson in a bad mood, and thus wound the professor! How many others hardly lend a distinct ear to the most important recommendations, and pay no attention to the task or to the method of practice prescribed by the teacher! They seem to think it a matter of course that the teacher should forget nothing, while it is their privilege to forget everything; as if he, simply because he is a teacher, must have memory, patience, and zeal. These tendencies can not be too strongly condemned, for they show, in reality, a want of good breeding. If accuracy is the duty of kings, as is often said, good will, attention, and docility may be called the duties of pupils.

—Otto B. Weiss furnishes us the following interesting remarks: "The specialty of playing with the left hand alone belongs to the more recent acquisitions of modern virtuosity. While other styles—also peculiar to the art of piano playing—such as the *glissando* and crossing of hands, were already customary during the last century, we can discern no sign, despite the most eager researches among earlier books on music, music journals, and concert reports, that playing with the left hand alone was known to the pianists of those past times."

GENIUS AND HARD WORK.—Do not waste a minute, not a second, in trying to demonstrate to others the merits of your own performance. If your work does not vindicate itself, you can not vindicate it, but you can labor steadily on to something which needs no advocate but itself. . . . Toughen yourself a little and accomplish something better. Inscribe above your desk the words of Rivarol, "Genius is only great patience." It was Keats, the most precocious of all great poets, who declared that "nothing is finer for purposes of production than a very gradual ripening of the intellectual powers."—T. W. Higginson.

—Patience and perseverance are virtues too rarely found in the amateur pianist. Nine times out of ten when he thinks he has mastered a piece, he is just ready to practice it with something of the appreciation and comprehension necessary to a finished rendition of it. Then those troublesome, sometimes ugly, passages to be found in every piece, how he will always allow them to be stumbling-blocks, instead of manfully conquering them, as he could if he would.

—Teaching requires a special aptitude. However good an execution a person may possess, if he has not a decided taste for teaching he will never rise above the mediocre. This gift of transmitting to others, which is so rare and so precious; this sort of intuition, that penetrates a pupil's character at once; this sure and rapid judgment that discovers the best means of succeeding, whether it be by affection, by mildness, or by firmness; this clearness in demonstration, so necessary, especially with children; in a word, this difficult art of instructing, and at the same time keeping up the interest, all this can not be learned; it is a gift of nature rather than a result of study.

GLEANINGS THRESHED OUT.

UNDUE appreciation of self stands in the way of self-development more than any other one thing, far more than do unfavorable circumstances. Yet, no one goes much beyond his faith in himself. Strangely, undue appreciation, or over appreciation, is believing that we possess talents and possibilities which we do not have in sufficient strength for making ourselves leaders in that thing. Here is where some true friend can do a great good by pointing out wherein advancement can be made. But there is a right way for doing this, and it is pointed out in the following quotation from *The Outlook*:

"In every man there lie dormant powers which he does not know he possesses. Every man has more ability than he thinks he has. However self-conceited he is, he has more ability than he thinks he has, although he may not have the kind of ability which he thinks he has. There is in every man, potentially, power that he never suspects—power that never will come to anything unless it be quickened by a power without himself, as the seed in the ground will come to nothing unless the sun shines on it. To every one waiting for some external gift, dreaming what he would do if he only had some one else's powers, lying idle in the expectation that some angel will come down and trouble the water, and then his time will come. The only way to receive help is to help ourselves. The only way to help others is to help them to help themselves."

We easily get into a rut. Circumstances and precedents force us into ways of working that are not up to our ideals. Therefore, the writer doubts if a teacher ever comes up to his best work if he stays in one position too long. After from five to ten years, if he is progressive, he has formulated new ways of teaching, he is full of new ideas, but in his present position he finds great difficulty in adopting them. But if he will go to a new field, he can start with his best,—start on a newer and higher plane. He can do better work than ever before. That false "jewel," consistency, will dazzle him out of countenance, if he remains too long in one place, but in a new field he can establish new precedents. He can make new circumstances aid to the perfecting of new ideals. In a new field he can take new aims and attain to the best that there is in him. The following, from an exchange, touches the idea, as follows:

"We can not all be in the best places and most favorable positions in life, but we can all make the best of our surroundings. By mastering our conditions we develop the strongest, noblest, and worthiest powers of character, grace, intellect, heart, and life that we possess, and so come to a fulness and ripeness of manhood otherwise unattainable."

There is an idea prevalent that musicians are unmerciful critics of each other. There is somewhat of truth in this, but the writer believes that musicians are less to be blamed on this score than are the physicians. However, the musical profession will not try to hide its faults behind those of other professions. Another exchange says a good word on this subject:

"Speak well of every one. If you can not, then speak no ill. Silence here is golden. This does not mean that no criticisms are permissible, but never say of others what you would not be willing to say to them or in their presence. There are ample reasons why we should keep ourselves always well in hand. No study is more important than the study of ourselves. The great lesson is to know ourselves; herein all wisdom lies."

But there is another side to this question, which is one of personal degeneration. "As a man thinketh, so is he": and the teacher who is ever looking for faults becomes narrow and mean, dried up in soul, and dead in spirit. When a fault is to be overcome, put the opposite good in its place. The following shows what this opposite good is:

"It is pleasant to be appreciated. Persons work better when they know that their efforts command approval. Nothing is lost by kindly words of interest and recognition. Flattery is offensive, but appreciation of another's kindness and service is always acceptable."

Parents often look further than to the musicianship there is in the teacher: they look for worth of character. This is especially true of the managers of seminaries and colleges when employing a new teacher of music. The latter have a great fear of the "crank," and of the one-idea man. They want as ideal a man as is demanded in the pulpit of our best churches. With musicianship

must be a first-class ability to teach, manliness, and an active Christian character. But strange to remark, hundreds of teachers who have all but the last-named quality can not see why they find it so difficult to get a good position, and why they fail to hold such a position when they do get it. Manliness and character, and even an active Christian life, are more in demand now than ever before for college work. There are scores of colleges that would introduce music and put it on the same footing as their other studies, if they knew the right man for the position. Child life and the training of youth is getting to be more of a "calling" than a profession. This idea is touched upon in the following clipping:

"Every young life is a new life. It was never lived before, but it has now begun to live for always. A word of counsel or of warning to a child may be the first word on that subject which that child has ever heard, even though it is a commonplace thought to him who utters it. That word may influence that child's life and destiny. A parent or a teacher can not realize too fully the importance and responsibility of any and every talk with a child."

New Publications.

A SINGER'S HEART. By ANNA FARQUHAR. ROBERTS Bros.

This recent publication arouses, first, curiosity as to whether the author has proved affirmatively the general question as to a singer's possession of that organ; and, secondly, interest in the manner of the proving.

The story deals with a well-conceived type of the American singer—more as she ought to be than as she is, perhaps. If the character is a bit idealized, the situations of her life are not, for they portray with naturalistic strength the hardships and temptations of a life devoted to the art of singing.

As a novel pure and simple, "A Singer's Heart" lacks incident and illustrative filling—the story goes with too much of a rush; but the style is that of a practiced hand, the people in the book are magnetic, and the musical feeling throughout is given with an enthusiasm emanating from experience and a high ideal.

"A Singer's Heart" is distinctively a readable book, and worthy of special comment as one of the few novels dealing acceptably with a musical artist's affectional nature, which is bound to influence his or her work one way or another.

The author has described so faithfully the musical life of Boston, Paris, and London, that all musicians will find much of interest in the book, if only in these descriptions.

SONGS OF HAPPY LIFE, for Schools, Homes, and Bands of Mercy. Compiled by SARAH J. EDDY. Price, 30 cents. ART AND NATURE STUDY PUBLISHING COMPANY. Providence, R. I.

This attractive little volume is a collection of songs for young folks. The words and the music have been written by some of our best song writers and poets, and are very choice bits, little "nuggets," in fact, in every particular. There are a number of songs in the book suitable for special occasions, such as "Arbor Day," "Bird Day," etc., while the larger number of them deal with the subject of nature.

Supervisors of music will appreciate the high standard of the music, and will find that the compositions are such as to supply the needs of the different grades, from easy songs for little children in the first year, to three- and four-part selections for the higher grades of the grammar schools.

The book is in convenient form and is attractively bound in boards or Japanese sea-moss covers.

PRINCIPLES OF VOCAL SCIENCE. By EDWARD A. HAYES. THE VOCALIST PUBLISHING COMPANY, New York, N. Y.

In attempting to review Edward A. Hayes' book on the "Principles of Vocal Science," one is reminded of a striking fact brought out in the recent conference on Musical Criticism held at the New York M. T. N. A. Convention in June last. It appears that a large percent-

age of the work known as musical criticism was performed by people with no special training to that end, therefore, in the estimation of those who carried on the discussion, they were incapable of judgment sufficiently just to hold a position so vital to the interests of education in general and musical art in particular.

Notwithstanding the caustic pleasantry of Mr. Phillip Hale in his criticism of the new course of instruction on Musical Journalism, Criticism, and General Musical Literature, to be opened by Mr. Louis C. Elson as a department of the New England Conservatory, I am inclined to the opinion that such a step signifies the dawn of a new era which will be of tremendous import to journalistic features in their relation to music. The correspondence of thought is found in the fact that one who would give a fair reading in review of such a work as Mr. Hayes, must write from the standpoint of a vocal scientist. There are many who believe not in vocal science, except as a most instructive and entertaining hobby, which bears but an indirect relation, if any, to vocal art. Its strongest advocates and friends must concede that as a cause for virulent newspaper discussion it has attained the fullest measure of publicity, but observation has, until of late, been limited to that not altogether enviable distinction.

The father and founder of scientific research in this field, Mr. John Howard, will never suffer from accusations of lassitude, either as to manner or frequency of calling the attention of the public to the value of his theories. Mr. Hayes appears in a process of inheriting (if such an act could be called a process), if not having already acquired and enveloped himself in the cloak of Mr. Howard. Adding to the gifts of the former, the charm of moderation and strength of quiet insistence, which can not fail of commanding the attention and respect of an earnest clientele who are predisposed to that line of investigation.

Between the aggressive demands of vocal science on the one hand and the debilitating influence of relaxation or *natural* delivery on the other, the mind of the poor student searching for light must present a condition of perplexity bordering on despair. The moment of triumph is reached, when the proud teacher can lead down to the footlights a student which the public, the artist, and the critic alike, pronounce a success; but, strange as it may appear, this successful student steps out now from the ranks of a vocal scientist, and now from among the disciples of the natural method, and again and again from among those who contend that this, that, or the other method is the only and true one. We would, therefore, fain plant and cultivate our laurel wreath, multiplying it innumerable, thus enabling us to adorn the brow of each, who, by whatsoever process the result may be obtained, shall give to the world artists true and great.

Records of two centuries abound in discoverers, specialists, and enthusiasts who have something new or a new way of presenting something old, which promises to revolutionize the art of voice culture, but singers come and singers go and men sing on forever, while the extremist, if he be thoughtful, must concede, as he glances along the ocean of vocal experience, that his hobby is liable to cause no more of a ripple on its surface than that of innumerable others before him. Yet he is to be applauded for that quality of mind which enables him to combine sincerity of purpose with a high artistic ideal.

I gladly recommend Mr. Hayes' book to the vocal student, confident that those whose mental trend is in the line of scientific investigation will reap much benefit from its perusal. His style is clear and convincing. The book is well printed on excellent paper, and copiously illustrated with cuts that reflect great credit upon the patience and studious research of the author.

—The study of harmony is an important branch of a musical education. The pianist needs it in order to gain facility in distinguishing chords and discriminating between their different structures with quick and ready perception. It is necessary to him, also, in order to realize the different situations in which chords are found and the various effects by means of which they contrast with one another.

WHITHER ARE WE DRIFTING.

REALISM IN MUSIC.

BY W. W. PAGE.

THIS is an age of realism. The wonders wrought by steam and electricity, and the marvelous discoveries of science, have so far outstripped the wildest flights of the imagination that we have grown rather ashamed of that happy faculty, and have allowed it to fall into disuse. We are eminently practical, we believe nothing we can not grasp with our senses, and we look upon the imaginative man as a dreamer, almost as a fool.

Some of the effects of this present-day craving for realism are more ridiculous than harmful, such as the employment on the stage—where, of all places, the imagination should have full play—of real horses, real steamboats, real tanks of water, into which the heroine can fall at the proper moment to be promptly rescued by the hero. Other effects are positively baneful, such as the morbid desire, fostered by a sensational press, to pry into the private doings of prominent people. Even the mighty dead do not escape this, for we have their most sacred correspondence ransacked and published to the world, in order that it may be seen just what were their failings and littlenesses, from which even the holiest and noblest are not perfectly free. Still worse is the "problem novel," about which the less said the better. The spirit of the age has even affected art, and has not spared the most sacred subjects. In order to be realistic, the ideals which have grown up with Christianity are swept aside, and we have the Mother of the Saviour pictured as a Syrian peasant woman, and the Apostles at the Last Supper as rough, weather-beaten rustics.

As music is the most ethereal of the arts, one would suppose that it, at least, would escape the tendencies which I have mentioned. But not so; and it is against this that I wish to utter a word of protest. We continually read and hear of attempts being made to render music more intelligible by representing it as depicting scenes in nature or definite emotions of the mind. Now, there are, of course, certain compositions—such, for example, as many of Schumann's—which are framed with such intent, and have been appropriately labeled by the composer. These may legitimately be considered as descriptive. Then, in teaching young pupils, it may often be advisable, in order to fix their attention, to invent some sort of a story in connection with a piece that is being studied. So far, so good. It may even be of advantage to students of Bach to have his fugues printed in different colors, as has been done recently, to enable them to distinguish the component figures the more readily. The value of this may be questioned, however, for, if a student have not sufficient talent to make these discoveries of himself, or with the ordinary guidance of a teacher, he had better let Bach's fugues alone.

The greatest evil is, in my opinion, wrought by the endeavor to represent all or most of the works of the great masters as being necessarily of a descriptive character. Such a proceeding no doubt goes a long way toward popularizing classic music among unmusical people, for they will often listen with breathless interest to a composition about which they have heard some story, but which otherwise would fall unheeded on their ears. This result is no doubt of great convenience to the giver of the "lecture recital." Interest so aroused is, however, plainly fictitious, and does nothing to foster the pure love of music for its inherent beauty. Announce on a programme that you will play Beethoven's sonata in C-sharp minor, Opus 27, No. 2, and nine-tenths of the audience will take no special interest in it. Tell them that you will play the "Moonlight Sonata," and they begin to recall all the tales they have ever heard in connection with it. And yet, what a misnomer that word "moonlight" is. If Beethoven intended the sonata to be descriptive of a moonlight scene—which is extremely improbable—he failed lamentably. On the contrary, it depicts, if anything, the sufferings of a sensitive soul, lacerated and tortured by its reverses, at first bearing them with a calm despair, but finally bursting forth in frenzied agony. And here it is where music is so transcendental. It portrays emotions of the soul which no other language can. When we attempt to fetter it with

words, we deprive it of that freedom which is the highest reason for its existence.

Take that well-known and much abused D-flat prelude of Chopin's. I myself, and probably most of the readers of THE ETUDE, have heard not less than half a dozen totally different versions of what it was intended by the composer to describe. All of them were more or less absurd; the reiterated A-flat (G-sharp) being supposed to represent as widely varying effects as the tolling of a bell and the falling of drops of water. Chopin, in all probability, if he were alive, would deny that any one of them originated with him, and would simply say that the prelude was the expression of the otherwise indefinable frame of mind in which he happened to be at the time he was inspired to compose it.

Many more illustrations could be given, but these will suffice. I do not absolutely condemn realism in music. On the contrary, under certain conditions and within certain limitations, it serves a useful purpose. Even then, it should never be forgotten that the story or illustration is subordinate to the music, not vice versa. But when we come to music in its highest forms, by attempting to be realistic we only serve to make the divine art ridiculous, and tend to degrade it from its lofty plane.

It is, perhaps, needless to say that my contentions do not apply to vocal music in any of its forms, where, of necessity, the intent of the music is to illustrate the words.

THE WIT OF COMPOSERS.

NEVER, surely, was composer more witty than the master who gave us an immortal setting of "William Tell." Rossini's whimsicality extended even to his birthday. Having been born in leap-year, on February 29th, he had, of course, a birthday only once in four years; and when he was seventy-two he facetiously invited his friends to celebrate his eighteenth birthday. Some of the best specimens of his wit were shown in connection with brother composers. "You know," he said one day, speaking to a friend, "you know what pretty dance tunes Auber has always written"—Auber being as likely to write dance tunes as Rossini was to write a sermon. The maestro seldom went to the opera or to any place of amusement, but he could not resist the temptation of hearing one of Wagner's works. It was "Tannhäuser." Afterward, when asked to give his opinion of the opera, he said: "It is too important and too elaborate a work to be judged after a single hearing; but, so far as I am concerned, I shall not give it a second."

Upon amateurs he was especially severe. A few days after Meyerbeer's death, a young admirer of his called upon the composer of "William Tell" with an elegy which he had written in honor of his idol. "Well," said Rossini, after hearing the composition played over, "if you really want my honest opinion, I think it would have been better if you had died, and Meyerbeer had written an elegy." Sometimes the amateurs would endeavor to bribe him into a compliment by sending him a little present. The ruse, however, was but seldom effectual. A budding composer once accompanied his new composition with a Stilton, hoping, of course, to have a letter praising the work. The letter came; but all it said was, "Thanks; I like the cheese very much." Rossini's witticisms, indeed, bubbled forth at all times and under all circumstances. On one occasion a gentleman called upon him to enlist his aid in procuring for him an engagement at the opera. He was a drummer, and had taken the precaution to bring his instrument. Rossini said he would hear him "play," and it was decided that he should show off in the overture to "Semiramide." The very first bar of the overture contains a tremolo for the drum; and when this had been performed, the player remarked, "Now I have a rest of 78 bars; these, of course, I will skip." This was too good a chance to be lost. "Oh, no," said the composer, "by all means count the 78 bars. I particularly wish to hear those."

Some of these anecdotes of Rossini remind us that composers, as a rule, have not figured amiably as critics of one another. Händel swore that Gluck knew no more

about counterpoint than his cook; Weber pronounced Beethoven a madman; and Haydn said of a brother musician that "he played the fiddle like a hog." Liszt was particularly severe upon fellow-artists. Some one was once playing to him a composition he evidently did not care for. "What is that?" he asked. "It is Bennett's 'Maid of Orleans' sonata," was the reply. "Ah," said the virtuoso, "what a pity that the original manuscript did not meet with the same fate as Joan." In this connection a good story is told of the late Victor Masse. He was informed one day that a rival composer took every opportunity of declaring that his (Masse's) music was execrable. "He maintains I have no talent," said Masse; "I always declare he has plenty. We both know we lie." But perhaps better than this was the opinion of Wagner expressed by Offenbach. Wagner had just published his "Rienzi," and off went a copy to Offenbach, with a request that he would say what he thought of it. Now, Offenbach had previously read some of Wagner's poems, and had made fun of them, a circumstance well known to Wagner. After some three weeks the score of "Rienzi" was returned to its composer, with a slip on which was written: "Dear Wagner, your music is trash; stick to poetry." This of course enraged Wagner greatly, and some months later he was out with one of his celebrated brochures denouncing the Jews. It was a fine opportunity for revenge,—Offenbach being an Israelite,—and the brochure was in the hands of Offenbach in no time. Two days elapsed, and Wagner had the pamphlet back. When he opened it, this is what he found written on the front page: "Dear Wagner, your brochure is rot; stick to music."

Haydn was a great admirer of the fair sex, and some of his prettiest things were said about women. One specimen must suffice. The celebrated Mrs. Billington was a great friend of his, and Sir Joshua Reynolds had painted her portrait. Haydn went to see the picture when it was finished. "Yes," he said to the artist, "it is very good. But you have made one mistake; you have painted Mrs. Billington listening to the angels, whereas the angels should be listening to her."

Berlioz, the eminent French composer, had a caustic wit. He could not endure Bach; and he used to call Händel "a big hog," a "musician of the stomach." For this he was paid back by Mendelssohn, who declared that after touching a score of Berlioz, soap and hot water were necessary. Berlioz, however, had his musical hero; and that hero was Beethoven. Touch Beethoven irreverently, and his ire was kindled. There is a certain passage in the double basses in one of the master's scores which was at one time believed to be almost impossible of execution. Now, Habeneck conducted a performance of this work in Paris, and gave the passage in question to the 'cellos. Berlioz, who was present, met Habeneck soon after, and asked him when he meant to give the passage as Beethoven intended it to be given. "Never as long as I live," said Habeneck. "Well, we'll wait," replied Berlioz; "don't let it be long."

Speaking of Beethoven, that master's humor was rather of the grim kind, resembling more the satire of Carlyle than anything else. Swift himself never made worse puns with more pleasure, or devised queerer spellings or more miserable rhymes, or bestowed more nicknames on his friends. In one letter he remarks to his publisher that he can write nothing that is not obligato, having come into the world himself with an obligato accompaniment; and he can even descend to the joke of asking his friend Zmeskall not to discard him because he had called without a card of invitation. And there is a better card story than this—a real Carlyle specimen. The composer's brother had a little property of his own, and was very proud of it. One day he called on Beethoven, and left a card inscribed: "Johann van Beethoven, land proprietor." Next day he had it returned to him, written on the back: "L. van Beethoven, brain proprietor."—*Chambers' Journal*.

Cheerfulness is one of the graces every musician should cultivate, and it should be developed and increased. The fact that few men can do their best work unless a cheerful spirit animates them, should be sufficient reason for setting in motion every cause which produces such a spirit.

MUSICAL STAGE FRIGHT.

BY ROBERT BRAINE.

My little amateur friend with a white dress and blue sash,—you who are preparing with hysterical fear and trembling for a debut on the concert stage, and who are constantly sighing for professional “nerves” with which to face the ordeal,—do not imagine that all professionals have such “steely” nerves as you imagine. While it is true that the nervousness or stage fright with which amateurs are afflicted wears off to a considerable extent with professional experience, yet there are many artists who never succeed in conquering their nervousness, and many others who suffer on exceptional occasions, say when a piece of great difficulty is to be played for the first time or a very critical audience to be faced.

Robert J. Burdette, the humorous lecturer, used to say that invariably before a lecture he used to feel an almost uncontrollable impulse to run away; and many veteran artists in music frequently feel the same nervous dread while waiting for their turn at a concert.

I have known musicians with talents of the first order who had to give up playing in public because they would become so nervous and excited and their hands would tremble so much that they could not succeed at all as soloists. All they could do under the circumstances was to teach. This nervous fear not only unnerves the powers of the artist, but it causes the hands to perspire freely, and to become clammy in the case of instrumental performers, and the throat to become dry and husky in the case of vocalists, both being conditions under which the performer can not do himself justice.

Many performers resort to various remedies as a cure for nervousness. Many a fair singer carries a tiny bottle of brandy to be used just before her turn comes. Some singers use bromidia and other bromides; some wine of cocoa, some Mariani wine, and other stimulants. Some physicians prescribe all sorts of nervines for this condition.

The fact of the matter is, however, that these remedies seem of very little use, to go by the testimonies of those who have used them all. Stimulants are more prone to add fuel to the flames, and add to the performer's muddled nervous condition, than to clear the intellect. The performers in our best orchestras are almost all habitual drinkers, but they make it a point to drink little or nothing before an important concert, as they well know how stimulants confuse the mind.

Is there a musical student in the world who has not passed through the horrors of musical stage fright? Probably not. Is there a professional soloist, director, or even orchestral musician in the world to-day who does not, on an extraordinary occasion, feel a nervousness which interferes more or less with his work? Again, probably not.

Amateurs and young musical students are possessed with the idea that they have the luxury of getting frightened and nervous, when they play, all to themselves. They long for the time when busy professional experience shall have worn this all off, and when they will be able to face the largest and most critical audience without a tremor. Now they are greatly mistaken in all this. Give a prima donna a new and difficult role at the opera, give a pianist or violinist a new concerto to play, and you will see how nervous they are at the first performance. Indeed, it is by no means an unheard-of thing for old and experienced performers to break down from fright.

In many cases the professional may well be nervous, for so much depends upon his successful performance. In the case of an opera singer it may mean the canceling of an engagement, and in the case of a concert instrumentalist the loss of engagements, reputation, and pupils. Indeed, we find many musicians who have large classes of pupils and whose reputations are said to be established, who will not play the least thing in public, so fearful are they of not doing themselves justice and consequently losing prestige.

It may be laid down as an axiom in music, that no one plays for an audience or even for a few listeners in the same manner as he plays for himself alone in his studio. Listen at the door of a studio when an artist is

playing, and when he has finished enter and ask him to repeat the composition. If he complies, in many cases you will hear a different performance—either better or worse, in accordance with the temperament of the player.

We play differently for ourselves, for our teachers, for a parlor full of friends, for a committee of critics or for an audience. The character of an audience and the occasion will also have a great deal to do with our playing. A musician playing a piano concerto at a Gewandhaus concert in Leipzig would be a different being playing the same composition in a country school-house. I have seen many an unhappy performer completely hypnotized with dread by catching the merciless gleam from the eye of an unfriendly newspaper critic in the front row, who was pretty sure to “roast” the unhappy performer in his criticism in the next day's paper.

Nervousness and fear afflicts some performers by causing them to forget, and others by producing a trembling of the hands, thus making it impossible for them to play with proper technical effect, let alone doing justice to the interpretation of the composition. Vocalists, again, are afflicted with a trembling of the voice and dryness of the throat. Watch the solo singers the next concert you go to and see how the music trembles in their hands from nervous excitement.

To judge from the confessions of musicians this musical stage-fright is one of the most painful experiences imaginable. A young piano teacher of my acquaintance who had been asked to play a piano concerto at a concert in a town in an eastern state where he had recently located, described his “experience” in such a graphic style that I think it will be of interest to the ETUDE readers. He said:

“I have always been of a nervous disposition, and get horribly frightened when I play. As soon as I had accepted the invitation I began to repent of it. Two or three times I walked to the very door of the residence of the member of the concert committee who had invited me to play, and each time turned back with the firm conviction that I must either play or die in the attempt, if I expected to make any headway in the town of X. In a day or two the announcement had gotten in the local papers that I was to play, and my friends congratulated me, so that retreat was impossible. From that day until the night of the concert life was a horrible dream. I practiced like a maniac and gave myself up to dreadful forebodings that I would break down. A week before the concert I had the satisfaction of having worked up the concerto to a point where I could play it dead letter perfect without a technical blunder. I resolved to continue my practice, however, to make ‘assurance doubly sure.’ On the fourth day before the concert, after I had played the first movement of the concerto without a slip five times, my memory went all to pieces the sixth time over, and for the life of me I could not remember what came next. A cold perspiration broke out on my forehead. I gasped to myself when I had recovered a little, ‘This is what I shall do at the concert.’ I managed to remember the music without refreshing my memory from the music, which somewhat reassured me. My complacency was short lived, however, for to my horror I forgot a whole page in the finale, besides making five or six bad technical blunders. It was plain that I was getting into a condition which prize fighters describe as being ‘over-trained.’ I jumped up from the stool in despair and went out and soused my head into a pan of cold water. I then took a turn around the block and when I returned went at it again. In vain. I forgot twice, stumbled three times, and got the finale badly tangled up by playing a whole page of it out of place.

“I jumped up, grabbed my hat, and determined to go at once to the committee of the concert and tell them that I could not play. When I got into the open air the thought cooled me that I pictured to myself the sarcastic remarks that the other pianists and teachers of X—would make and that I might as well leave the town.

“In the course of my walk I noticed the sign of a German physician—at least, his name was German—and heard the sound of a piano rather creditably played proceeding from the house where his office was located. I was struck with an idea. If this was the physician playing, maybe he could give me some remedy which

would brace up my wabbling nerves and help me to go through my approaching ordeal. I rang the door bell vigorously. The music—the ‘Aufschwung’ of Schumann—ceased, and the doctor, a gentleman of the German professor type, opened the door. He ushered me into his office. I immediately unbosomed myself. ‘H'm,’ said he, ‘a common complaint. I am not troubled with it myself. I have played before large audiences and my pulse never gained three beats. Most people's pulses gallop like mad before an audience. Yes, there are a few things that will help you. Go home and do exactly what I tell you. According to yourself you have already got your piece technically perfect and have also succeeded in memorizing it. You could therefore play it perfectly under ordinary circumstances. Well, the work of preparation is done. Now stop thinking about it. You are working yourself up to a point of nervousness which will make failure certain. Give two hours a day to practicing your piece and spend the rest of the time in the open air. Ride a horse or a bicycle, row a boat, go long walks with an entertaining companion. In the evening play checkers or billiards, read an absorbing novel—do anything to keep your mind from working continually on your solo and the concert. Pay close attention to your general health and tone up your nervous system by open air exercise and you will find your memory will never slip a cog. If musicians would not worry themselves they would go through it much better. Keep your mind so busy on other things that you will have no time to worry.

“‘It would also be a good idea to try your piece on a smaller social gathering before the concert comes off, just as the New York managers take a new play to Pumpkinville or Squedunk before they try it on a metropolitan audience; or like the German scientist who always tried a new medicine on a pet monkey or a dog before he tried it on a patient.

“‘If you have no one else to play it to, invite some of the neighbors in to hear it; or else visit some of your friends who have a large family, and try it on the family. You have everything to gain by this plan and nothing to lose. You wear a great deal of the nervousness off which comes from playing a new composition before strangers for the first time. Then, if you play well, you are much encouraged and you feel that the battle is half over. On the other hand, if you play badly and your memory fails you, you have the valid excuse that you have not yet perfected yourself in the work, and thus no harm is done. By the time you have played your concerto for three or four roomsful of people you will find yourself as cool as a cucumber before your audience, because it is every bit as hard to play before a few as before a whole audience. Personally, I think the most terrible ordeal is to play before a really eminent performer or teacher, who instantly hears every wrong note one strikes and every bit of bad phrasing and bad expression. Don't take medicines or stimulants before you play. If you drink anything, drink a glass of cold water. If you will follow directions I will guarantee success.’

“My pianistic medical adviser refused to take a fee for his really excellent advice, which I resolved to immediately put into execution. The next day, instead of worrying over the concerto, I joined a bicycle party on a fishing excursion, and returned, just in time for dinner, with a roaring appetite and nerves like iron. After dinner I felt sleepy and took a good hour's nap. I awoke refreshed and went to the piano. I was really surprised how well it went, and played the concerto twice all the way through without a slip. I practiced it a good hour and a half and then went out and gave two lessons. In the evening I went to see a friend who had an enormous family and was very popular with the neighbors. I informed him that I had come to try a concerto on him. He asked permission to invite some of his musical neighbors. So here was my audience. I got through first rate, barring a few unnoticed slips, and the applause did more to build up my shattered ‘nerve’ than all the nervines I could have taken. The next day consisted of more open-air exercise and another private audience in the evening. To make a long story short, after a similar programme each day until the concert, I felt thoroughly prepared when that momentous event arrived, and I felt hardly a trace of nervousness when I faced the audience. I achieved a triumph, and neither broke down nor had to leave town as I had pictured in my morbid fancy when I was practicing eight hours and worrying the other eight of my working hours.

“If the reader is preparing for a concert and commences to get frightened as the time draws near, I advise him, by all means, to try the advice of my German physician.”

Editorial Notes.

A GREAT deal is being written nowadays about the education of the masses, and especially in the musical world. The profession is beginning to realize the fact that giving lessons to the favored few who can take them, and giving high-grade concerts and operas at dear prices, is not enough to spread the glorious art of music. More must be done. "We must educate," must create a musical atmosphere, and do something to appeal to the hearts of the people at large would we become a musical nation. A writer recently said that he believed opera at popular prices would do more to educate the people up to the standard of good music than anything else, and we believe there is much truth in his saying. But opera does not pay from a financial standpoint. No; not at the prices we are accustomed to paying at present. With foreign vocalists to sing the title roles, who only come to this country to make money,—assuredly it does not. But were we to hire American singers, who would be only too glad to sing at salaries much less than these foreign artists demand, and with admission rates sufficiently low to permit the more ordinary people the privilege of attending, would it not pay? There are two cities in this country that will stand up and declare that it does, we know.

* * * *

SOME years ago it was thought entirely out of the question for a girl to play on any other instrument than the piano, but this idea is fast passing away. It is no unusual thing now to see lady pipe-organists, violinists, harpists, etc., and it has even gone so far that there are in this country to-day several very creditable female orchestras.

This is a move in the right direction. We have long had too many piano "pounders." The violin, harp, cello, flute, oboe, and bassoon,—in fact, any of the orchestral instruments, with the exception of the heavier brass and the double bass,—are suitable for a woman to play, and there is no reason why she should not show her musical abilities on one of them just as well as on the piano. In fact, some writers on this subject claim the fair sex can excell upon some instruments. Take the flute for example: It is said that a woman can produce a finer and more velvety tone upon this instrument than a man owing to the more delicate formation of her lips. The same is true to some extent of the oboe and clarinet.

We already have several women conductors in this country, and no doubt within a few years we shall have a complete female orchestra,—conductor and performers.

* * * *

FOR the last three school years the writer has been doing piano-teaching, under, so far as he knows, entirely new circumstances as to the technical part of teaching. An assistant teacher who is a specialist in Mason's Technique gives the pupil one lesson a week, and the other lesson of the week falls to the writer. The result has been more than satisfactory. The idea of taking lessons of a specialist makes a strong and right impression on the pupil as to the importance of technical practice. When a whole lesson is devoted to technique, the pupil receives a very complete and forceful idea of the necessity of technical practice. As a result, it is found that pupils do all the technical work desired, and do it carefully and with interest, and many times with pride and enthusiasm, coming from the quickly evident helpful results in their powers for improved touch and expression in playing pieces. Very soon pupils can do at a first trial any fine point of expression explained or shown, and do it because they have a delicate control of every playing part of arms, hands, and fingers. In short, the results have been astonishingly evident in favor of this specialist idea.

* * * *

MUSIC schools and the musical departments of colleges and seminaries can do this special Mason Technical teaching easily and successfully. The private teacher can do it by giving one lesson a week to Mason's Touches and another to piece-playing and study, possibly, after the pupil has learned the touches well, also giving an étude

in the technic lesson-hour. But it is in music schools where the idea will work best, for there there is always a great pressure for taking lessons of the Director and of the most popular and famous teachers of the school. This idea gives such a teacher an opportunity to double his class and brings to him twice the number of satisfied pupils. This is a strong point, especially as the teacher's influence and personality, art and power as a character maker is felt by a greater number of young people.

* * * *

It pays to think. It is like putting money out at interest. Dollars make dollars and thoughts make other thoughts. We published last month the prize essays. There were only four of them out of possibly 400;—396 missed the mark. Perhaps they feel discouraged. We hope not. In one sense of the word they are gainers, although they have not received the reward they expected. Any person who earnestly thought about a subject for a prize essay and wrote it out to the best of his ability is wiser to day than he was yesterday; he knows more about that certain subject than he ever knew before, and he might have never gained that knowledge if he had not endeavored to put his thoughts on paper. He has added a few thoughts to his brain account, but he expected to add a few dollars to his bank account and consequently may have forgotten the true facts of the case. We are all liable to this mistake. We are blinded. We are so accustomed to having this Old world reward us for things we do in dollars, that we forget there is such a reward as brains,—mental growth. Happy the man who sees all these things in their proper light; who recognizes in every failure a lesson learned, in every effort a reward,—be it only a little speck of mental energy,—and who carefully puts it away never to be forgotten—to be nourished and carefully watched and tended till it at last, by growth and absorption, becomes but another strong and vigorous plant to adorn his garden.

* * * *

A LEADING newspaper said not long ago that this is the "silly season," meaning thereby that it is vacation time, and, in the pursuit of pleasure, many sensible people do some very foolish things. Be this as it may, however, it is a good sign. The American people are beginning to take life easier than they formerly did, and especially at this season of the year.

Vacation, to the busy music teacher, means much. Let him do just as little actual teaching as possible. Let him get away from his studies, his instrument, and his books, and enjoy new scenes and surroundings. Even if he can not afford to take a trip, there is much he can do right at home that will prove restful and beneficial to him. Let him take long strolls to the country to learn the interesting lessons nature teaches. If he rides a bicycle this is a very easy thing to do, and one of the most helpful mentally and physically. Let him spend half a day in some sequestered nook, beside a rippling stream, with a good book for a companion, or a sheet of music paper, upon which he can jot down his musical thoughts if he be inclined toward composition. This is the time of the year to store up potential energy, to read up on subjects unfamiliar to him—in short, to improve himself. Then, when the cool days of autumn come again, he will return to his work refreshed and better equipped for it than ever.

Next season will be a busy one for teachers of music. The hard times are over, and all indications point to a great revival of activity in the commercial world, which can not do otherwise than assist our profession. Let us keep up our interest during the hot months and not allow ourselves to grow rusty.

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—"Finish every day, and be done with it. You have done what you could. Some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomorrow is a new day; begin it well and serenely, and with too high a spirit to be cumbered with your old nonsense. This day is all that is good and fair. It is too dear, with its hopes and invitations, to waste a moment on the yesterdays."—Emerson.

BACH ANECDOTES.

As a matter of fact, Bach does not seem to have vexed himself greatly over the orders of his ecclesiastical superiors. When he was told that he played too long interludes, he immediately went to the other extreme and played too short ones. He neglected to practice with the choir-boys, and when the Consistory asked him to say within a week whether he would do the work himself or have a choirmaster appointed to do it, he took no notice whatever. Eight months elapsed, and he was summoned for his neglect to answer the question, the Consistory remarking that as he was not too proud to take the church's pay, he ought not to be too proud to do its work. But even this did not produce a reply, and the matter ended with the ending of Bach's engagement.

At Leipsic, in 1727, he gets into conflict with one of his clergymen over the question whether it appertained to the cantor or to the preacher to choose the chorals which were to be sung; while later on he is the central figure of a first-class quarrel which raged for nearly two years in connection with certain details of the church service.

Thus we see the grim, combative side of Bach's character. With his choir, of course, he had his occasional difficulties, too. One of his boys made some complaint about him. The Consistory "thereupon brought to the lad's recollection that on the preceding Sunday he had himself [note what the "himself" involves] gone out to a wine-shop during the sermon." At a rehearsal, when his deputy at the organ was not doing so well as he thought he should do, the composer tore the wig from his head and threw it at the offender, with the remark that he had better have become a cobbler. And so on. Bach, it appears, was not, as musicians are apt to be, vain of his own powers. At any rate, he disliked flattery. Some one having much belauded his wonderful dexterity on the organ, he replied: "There is nothing wonderful in that; you have only to hit the right notes at the right time, and the instrument plays of itself."

LISZT AND TAUSIG.

Translated for THE ETUDE from the German of H. BOCK by MISS F. LEONHARD.

TAUSIG, "the last virtuoso," from his fifteenth year a pupil of Liszt, gave, in one of his early concerts, an unexpected opportunity for both his master and himself to display extraordinary presence of mind and control of memory. Tausig was to play a concerto of Liszt's, the master conducting. Although the young artist had superb technic at his command, he had not yet conquered the occasional nervousness which results, for many an older player, in stage-fright. Nevertheless, the young man seemed so sure of himself—he played without notes, of course—that no one in the audience dreamed that his memory would leave him in the lurch. But the unexpected happened. Suddenly, in the midst of the concerto, and in a solo passage for the piano which had but slight support from the accompanying orchestra, the artist began to stumble, and drops of perspiration stood on his brow. He looked up, horrified, to his master, who, strange to say, did not in the least share his pupil's embarrassment, but, without interrupting the beats of the baton, called out so that the audience could hear, "Go on, my boy, go on!" But, oh despair! The room grew dark to Tausig's eyes; he could go no further; another confused chord or two and he was ready to give up the hopeless battle with the orchestra. When—what was that! Like a *deus ex machine*, Liszt leaving his desk with a spring, hastily pushed Tausig's hands aside, and, leaning over his shoulder, in an indescribably cramped position, played until the next "tutti." The orchestra, whom he had not rapped to silence, were not dismayed by the extraordinary occurrence, and kept valiantly on without the guiding baton. At the next pause of the solo instrument Liszt was instantly at the desk again, and meanwhile Tausig had succeeded in recovering himself. Now he threw himself heart and soul into his work, and played his part faultlessly and with such enchanting beauty that the unfortunate slip was taken in good part, and the artist was recalled again and again. But no small share of the enthusiasm was due to the noble master, Liszt, who came so promptly to the rescue of his talented and beloved pupil.

Letters to Pupils.

BY JOHN S. VAN CLEVE.

To E. M.—You ask how long must you submit to the drudgery of technical practice before you may have the pleasure of playing a piece, and whether, if you grit your teeth and practice sturdily for two or three years, you will not be an artist who will not need to drum on those stupid scales. Your question reveals to me several things, and I may compare it to a half-opened rosebud, where all the petals may be discovered, somewhat cramped and rumped.

The first petal which I will pluck out and spread out is one of comfort. Your question shows that you hate raw scales, unperfumed arpeggios, and prickly finger exercises. This I take for a good sign: it proves that you are musical. The power to detest the odor of civet is an indication, I think, of olfactory sanity; and yet civet is an indispensable ingredient, in fact the basis, of all the chemist's choicest perfumes.

Now, to apply the metaphor: tones, groups of tones, scale-runs, chord-runs, are the very substance out of which music is made, but until they have received the shaping and life-giving touch of the composer's imagination they are monotonous and soon fatigue the attention. When a pupil brags that he enjoys practicing scales by the hour I think of the noble horse, who delights to crunch his spikes of uncooked corn, his withes of hay, his toothsome oats; I think of that other admirable animal upon whom Nature has bestowed a voice of power, and I think of his devotion to the thistle, which even surpasses that of a Scotchman.

No: if you are musical you will abhor technical labor, or at least the sound of its incessant iterations more irritating than the hoarse-voiced cicade of summer; and yet it is absolutely indispensable to master technical materials by repetition. As well talk of flying before the feathers have been developed as of making music before technical facility has been pounded and hammered and driven and settled in that stronghold of automatic skill, the ganglionic centers of the nerves.

My advice to you is two-fold: first and foremost, wind up your resolution to the very top notch and with relentless perseverance master the details of technic by thoughtful repetition: second, do not, however, raise these labors to the agonies of martyrdom by practicing technic exclusively upon the piano, but do at least two-thirds of it on the silent keyboard of the Virgil Practice Clavier.

The second petal which I will pluck out is this: when you say "thump" you give an illustration of an American slang phrase which is so expressive that I wish it were not slang. You "give yourself away." You must not thump technical exercises, but you must produce as beautiful a tone as you would in a nocturne. Every time you strike a piano carelessly you injure yourself, just as you vitiate your scholarship every time you thoughtlessly make an error in grammar or mispronounce a word.

The third petal is not so cheerful in hue; in fact, although it is taken from a rosebud, it is tinted with the dark indigo of discouragement. Your question makes my heart ache for you; it aches with remembrance, for I also, as a boy, hoped that I could purchase release from the galley-oar of technic by frantic straining for two or three years. The only result which came of such misdirected effort was a temporary hardening and vitiation of my touch, though I had good sense enough to stop before I brought on pianist's cramp and crippled myself, as so many do, in the paroxysms of American impatience.

Alas! I am compelled to tell you that you will never see the day when you will be free from the necessity to cultivate technical exercises—not if you play the piano for the next half-century; in fact, when you are in your sixties such elemental disciplines will be more imperative than in your twenties.

But do not let this dishearten you. Technic, taken systematically and in small quantities, say from five to 30 minutes at a time, particularly upon a dumb key-board, will not be so tedious; and, indeed, as it is only a minute

form of gymnastics, there is a sort of pleasure to be extracted from it. In fact, the proverbial torment of the technical exercise is inflicted upon the auditory nerves. The same process which makes the muscles warm and springy, surcharged with life, satiates and benumbs the exquisite spiritual faculty of hearing. A pianist should cultivate and conserve his hearing with all the nicety and jealous care used by the vocalist and violinist.

The fourth petal is one of a brilliant red color; certainly, you should be allowed to play pieces, and if your teacher is an up to date, wide-awake musician, not a slumbering log coated with green moss, he will know that the object of piano-playing is to get music out of the piano; therefore you should practice and play, lovingly and with hearty enjoyment, pieces of music, just so soon as you have finger-control enough to do them. Fortunately there is an immense number of tiny pieces adapted to cheer the studious years of the learner.

A rose has five petals in its whorl or circular row, and the fifth petal, which I extract from your rosebud of suggestion, is this: Divide your practice time into three equal portions: One given to pure technic, one to applied technic or etudes, and the third to imaginative music. I will close my little sermon with two exhortations: play what you love, and love what you play.

THE STORY TELLER.

FOR SUMMER READING.

BY FRANK L. EYER.

THE moment a celebrated man dies, the papers begin to relate all sorts of anecdotes about him. For the past month or so musical journals have been rife with obituaries, criticisms, reminiscences, etc., of Johannes Brahms. They have reviewed his past career, speculated on why he never married, stated various facts about his compositions, etc. Brahms, it would appear, was possessed of a horror of autograph seekers and callers in general, and, like many a celebrated man before him, took a delight in escaping from their clutches as often as he could. One of the best anecdotes we have seen about him runs as follows. He was just leaving his house one day when a long-haired youth with a bundle of music under his arm hailed him with:

"Can you tell me where Dr. Brahms lives?"

"Certainly," replied the Doctor, in his most amiable manner; "in this house, up three flights," and so saying, he hurried away.

History fails to relate what the long-haired youth said after he had climbed up those long flights. If they were of the length of those we have climbed in Europe, his remarks must have been anything but musical.

* * * * *

One story always, as a rule, calls up another; hence we remember of one we read recently of Humperdinck. This gentleman, it seems, is very abstracted at times, and one day, while teacher of harmony and composition at the Frankfort Conservatory, arranged to have an examination of his advanced class in composition in theoretical matters. Herr Scholtz, the director, was present to listen when Humperdinck began his questions. But the class seemed remarkably dull. Not one correct answer was given. Humperdinck grew perplexed, and Scholtz got red in the face and finally exclaimed, "Really, Herr Humperdinck, this class seems entirely unprepared." Suddenly Humperdinck's face took on a look of doubt; he hastily took a memorandum book from his pocket, scanned its pages nervously, and then pulling Herr Scholtz aside, said, "I have made a mistake; this is the wrong class. These are the beginners in harmony."

* * * * *

A number of the musical papers have been discussing the question of opera, with its high prices and so on, at great length, and offering various suggestions to remedy the evil. It is a very simple question after all, as this little story will show.

Old Spriggins was reading his newspaper the other evening, and looking over his spectacles at his wife re-

marked, "This here opray business seems to be a risky thing." "Why, to be sure," said his better half, "with John de Risky and Edward de Risky gettin' all the money and leavin' the rest to be satisfied with hearin' 'em sing, taint no wonder."

* * * * *

"What's in a name," we say. A great deal, sometimes. A young lady went into a music store and asked of the clerk, "Have you 'A Heart to Love Me'?" "No, ma'am," he responded sadly, "not on a salary of ten dollars a week." Musically speaking, there was n't anything in the name of that song, but taking it from the clerk's standpoint there was entirely too much.

* * * * *

The old question as to why musicians allow their hair to grow long has at last been settled. Mr. Zangwill, an author, in one of his stories says, "There are three reasons why men of genius have long hair. One is, that they forget it is growing. The second is, that they like it. The third is, that it comes cheaper; they wear it long for the same reason they wear their hats long." Of course the long-haired brotherhood will claim the second reason, but the general public will accept the third.

* * * * *

In a churchyard in a town in Wales which is known by the rather unpronounceable name of Llanfllantrohy, is a tombstone bearing this epitaph:

"Under this stone lies Meredith Morgan,
Who blew the bellows of our church organ;
Tobacco he hated, to smoke was unwilling,
Yet never so happy as when pipes he was filling;
No reflection on him for rude speech could be cast,
Though he gave our old organist many a blast."

COUNTING TIME.

BY E. COOK.

IN a recent number of THE ETUDE, I noticed an article in which singing the counts was advised with the plea that expression is thereby furthered. Perhaps singing the melody might be an aid to one incapable of conceiving it otherwise, but all this may well follow the elementary stage where counting aloud is necessary. One thing at a time is about all the average pupil can attend to. Counting aloud and very distinctly is beneficial in this. It calls the ear in as an aid to define time when the pupil is quite incapable of thinking it correctly unaided by these regularly recurring sounds. When the pupil sings or draws out the counts, in my opinion there is no benefit derived. To be of benefit, the counts must be well-defined points. I always insist on a complete ending of each word, for the moment the words begin to run together all definiteness ceases and hurrying is the result. Some pupils find the eye to be a much greater aid than the ear, and in such cases the teacher can help them to develop time by beating with them while they count aloud.

I think the domain of the technical should be quite distinct from that of the emotional and expressive. Center the mind first on the technical, which is the ground-work, then on this foundation build the beautiful structure of expression. To claim that this course will stifle expression is as groundless as it would be to say that a close study of the rules of grammar will kill the germs of eloquent expression. The real truth is, that an exhaustive knowledge of grammar and rhetoric is an essential to true eloquence.

—A Japanese proverb says that a thousand miles begin with one step, so the greatest player begins with the first rudiments. When you take the first step, look not impatiently at the end of the journey, nor fix your mind, when taking your first lessons, upon the time when you shall appear before the public. Do every day's duty well, and in due time you will have walked the thousand miles, and so you will also be prepared to perform great works by the masters.

No 2232

Dance of the Gypsies. Impromptu.

1

All Music peculiar to a particular nation or race is strongly rhythmical, and that of the Gypsies forms no exception, but rather a strong illustration. The racial or national traits are always forcibly expressed in their dances, and hence the player's attention in this pretty piece should be first and foremost directed towards a brisk, emphatic, and, in the cases of reiterations, uniform rendition of the rhythmic features. There

is a good deal of orchestral coloring suggested in this piece, drum, cymbals, triangle etc. crop out in many places, and even the Solo fiddle, the inseparable companion of every Gipsy man, finds a place in the middle part (after the cadenza in small print); let these colors be on the mind of the player, and they will be felt by the hearer.

Revised and fingered by
Const. v. Sternberg.

Théodore Lack, Op. 55.

Allegretto giocoso.

A) Remember that an accentuation sign on a weak beat (here the 2^d eighth), while imparting strength to an otherwise insignificant note, does not remove the accent where it is natural; nor must such an "accidental" accent supersede the natural one, barring rare exceptions.

B) See that the three notes of this triplet are evenly distributed, and avoid especially this way:



[illegible]

C) *See: A)*

D) Unless the player has a "free" trill, the following form is suggested:



E) Hold these upper notes of the left hand with the utmost exactness and play them very legato; they make a pretty, orchestral Violoncello effect.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics like *f*, *p*, *sf*, *pp*, and *ten.* are used throughout. Performance instructions include *ral - len - dan - do a tempo*, *rallent.*, *long -*, *a piacere*, *grazioso*, *pp poco riten.*, and *D.C.*. A section marked 'F)' contains a series of notes with small slurs, numbered 1 through 14, indicating divisions for preliminary practice.

F) The small slurs are divisions suggested for preliminary practice.

4
Nº 2257

HONGROISE.

Ferdinand David.

Edited by T. P.

FRANZ LISZT.

Allegretto moderato. ♩ = 138

dolce ma ben marcato.

Ped. simile.

p

mf

poco rall.

pp a tempo.

cresc.

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature has two sharps (F# and C#). The time signature is 2/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 138 beats. The first system includes the instruction 'dolce ma ben marcato.' and 'Ped. simile.' The second system has a first ending bracket. The third system starts with a piano 'p' dynamic. The fourth system has a mezzo-forte 'mf' dynamic and a 'poco rall.' marking. The fifth system starts with a pianissimo 'pp' dynamic and 'a tempo.' marking, followed by a 'cresc.' (crescendo) marking.

5

Adagio.

p

1. 2. 3.

Allegro.

Adagio.

Allegro.

f *espressivo.*

Adagio.

Allegro.

f *p*

Adagio.

Allegro.

Adagio.

p *f*

Allegro.

Adagio.

a capriccio.

Allegro.

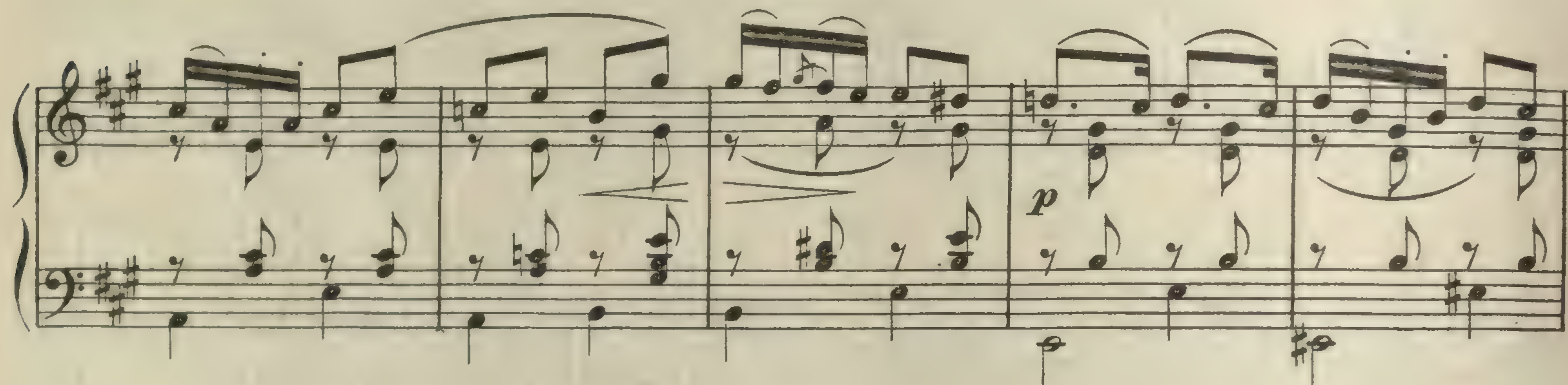
dim. *ritard.* *poco* *a* *poco.*

Tempo I.



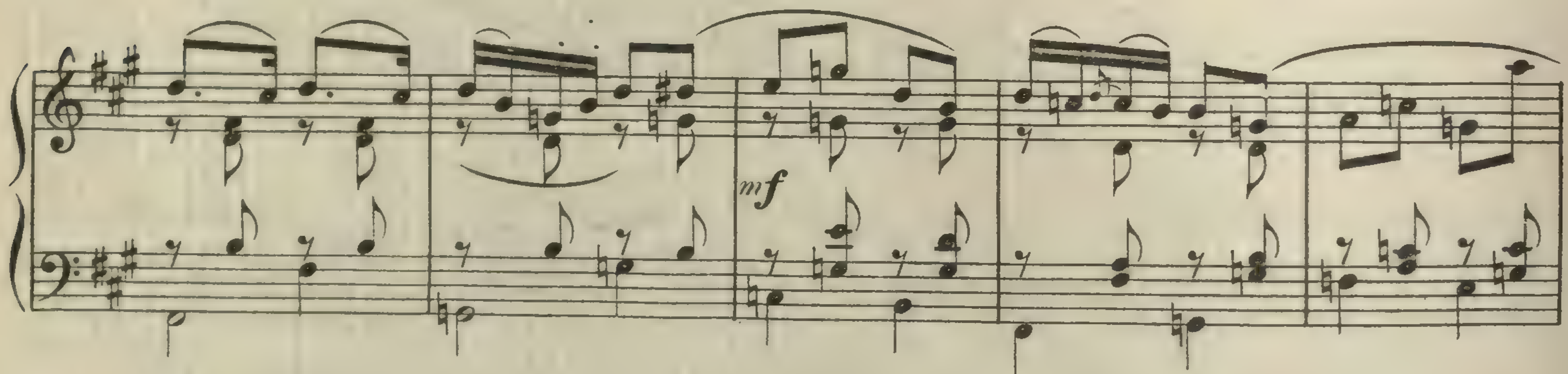
dolce ma ben marc.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of eighth and sixteenth notes, often beamed together, with some rests. A dynamic marking of *dolce ma ben marc.* is written below the first few measures.



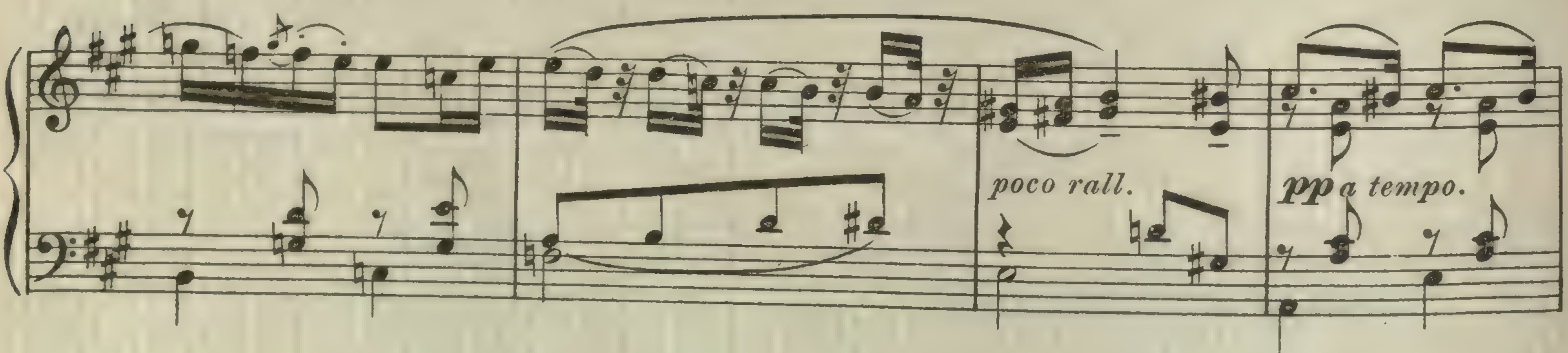
p

The second system continues the musical piece. It includes a dynamic marking of *p* (piano) in the middle of the system. The notation remains consistent with the first system, featuring beamed eighth and sixteenth notes.



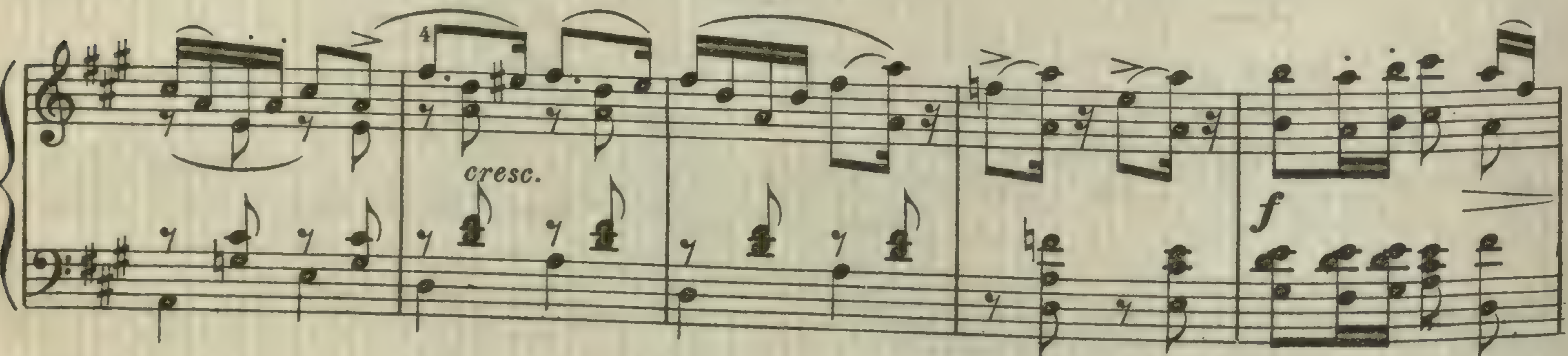
mf

The third system of musical notation continues the piece. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. The musical notation continues with similar rhythmic patterns.



poco rall. *pp a tempo.*

The fourth system of musical notation includes two dynamic markings: *poco rall.* (poco rallentando) and *pp a tempo.* (pianissimo a tempo). The notation shows a change in the musical texture, with some measures featuring longer note values.



cresc. *f*

The fifth and final system of musical notation on the page includes the markings *cresc.* (crescendo) and *f* (forte). The music concludes with a series of chords and a final cadence.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece includes various musical notations such as notes, rests, and fingerings. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), *poco rall.* (poco rallentando), and *a tempo.* (a tempo). The piece concludes with a double bar line and a repeat sign.

System 1: *p* (piano), *f* (forte). Fingerings: 2, 5, 4, 3, 5, 2, 4, 5.

System 2: *f* (forte), *dim.* (diminuendo). Fingerings: 1, 2, 1.

System 3: *poco rall.* (poco rallentando), *p* (piano), *a tempo.* (a tempo). Fingerings: 4, 3, 3, 2, 3, 12.

System 4: *dim.* (diminuendo), *sempre.* (sempre). Fingerings: 4, 4, 4, 4, 3.

System 5: *pp* (pianissimo). Fingerings: 1, 5, 2, 5, 4, 2, 5.

№ 2254

FORGET-ME-NOT. GAVOTTE.

Arranged by R. G.

K. NEUMANN.

Tempo di Gavotte.

p

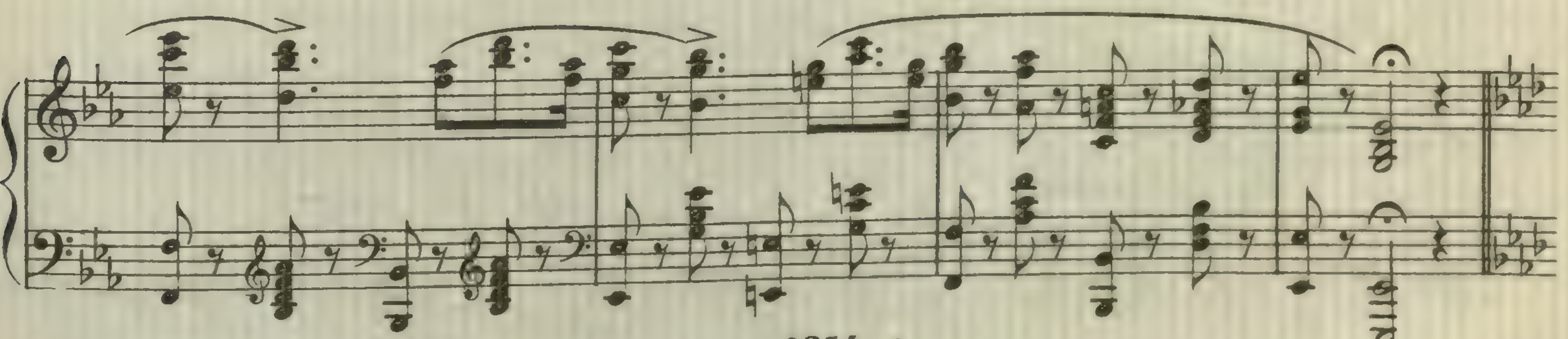
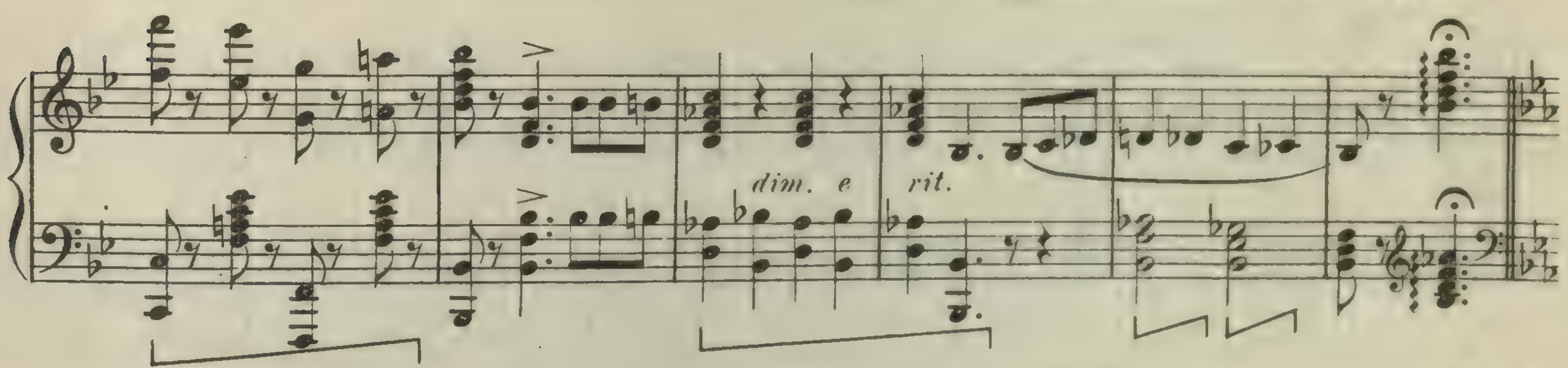
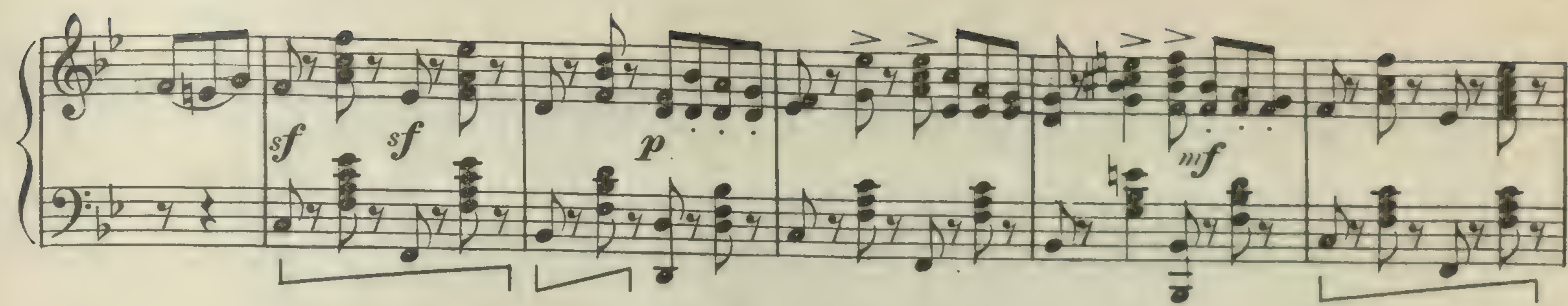
p rit. *a tempo.* *mf*

cres. *cen.* *do.* *f* *sfz* *p rit.*

a tempo. *f*

rit. e dim.

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* The small notes may be omitted.

p dolce. *sfz*

p *cres* *cen* *do.*

sfz

dim. *sf*

mf

sf *p ritard* *e* *dim.* *sfz*

2254 - 5

This page of musical notation consists of six systems of staves. The first system begins with a piano (*p*) and *dolce* marking, followed by a fortissimo (*sfz*) dynamic. The second system starts with piano (*p*) and includes crescendo (*cres*), cener (likely *cresc.*), and a vocal line marked *do.*. The third system features a fortissimo (*sfz*) dynamic. The fourth system includes a diminuendo (*dim.*) and fortissimo (*sf*) marking. The fifth system is marked mezzo-forte (*mf*). The sixth system begins with fortissimo (*sf*), followed by piano (*p*) and a ritardando (*ritard*) marking, then a half note (*e*), a diminuendo (*dim.*), and a fortissimo (*sfz*) dynamic. The page number 10 is at the top left, and the number 2254 - 5 is at the bottom center.

a tempo.

ff

p rit. *a tempo.* *mf*

cres - cen - do. *f* *fz* *p rit.*

dim. *e* *rit.*

2254 - 5

Slumber Song. Schlummerlied.

ROBERT. KRATZ. Op. 12.

Allegretto.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a grand staff format, with a treble and bass staff joined by a brace on the left. The music is in 6/8 time, as indicated by the time signature at the beginning of the first system. The key signature is one sharp (F#), indicating the key of D major or B minor. The piece begins with a piano (*pp*) dynamic marking. The first system includes various musical notations such as notes, rests, and slurs. The second system features a mezzo-forte (*mf*) dynamic marking and a repeat sign. The third system includes a forte (*f*) dynamic marking and a mezzo-forte (*mf*) dynamic marking, along with the instruction *espressivo e legato.* The fourth system includes a piano (*pp*) dynamic marking. The fifth system continues the musical notation. The page is numbered 1 in the bottom right corner.

A The trill being a pure ornamental adjunct may be omitted by younger players or played thus:
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PETIT MAZURKA.

WM. K. BASSFORD. Op. 115, No 3.

The musical score is written for piano and consists of 32 measures. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a melody in the right hand, marked *mp* (mezzo-piano). The left hand provides a steady bass accompaniment. The melody features several slurs and fingerings, including a sequence of notes (1, 5, 4, 3, 2) in the first measure. The piece progresses through various musical phrases, with dynamic markings changing to *mf* (mezzo-forte) at measure 8, *p* (piano) at measure 16, and *f* (forte) at measure 24. A *Fine.* marking appears at measure 16, followed by a repeat of the melody. The piece concludes with a *D.C.* (Da Capo) instruction at measure 32.

The Troubadour.

Fingered by Richard Zeckwer.

EDUARD ROHDE, Op. 122. N^o 1.

Allegretto.

mf

f

poco rit.

mf

dim. e rit.

cresc. molto pesante.

a tempo. 15

ff *rit.* *Fine.*

mf

cres. *rit.* *2* *cresc.*

f *poco rit.* *a tempo.* *mf*

1 *2* *h.* *D.C.*

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with the tempo marking 'a tempo.' and the page number '15'. The second system features a forte 'ff' dynamic and a 'rit.' (ritardando) marking, ending with 'Fine.'. The third system starts with a mezzo-forte 'mf' dynamic. The fourth system includes 'cres.' (crescendo) and 'rit.' markings, with a repeat sign and first/second endings. The fifth system has 'f' (forte), 'poco rit.', and 'a tempo.' markings, along with a mezzo-forte 'mf' dynamic. The sixth system concludes with first and second endings marked '1' and '2', a half note 'h.', and a double bar line with 'D.C.' (Da Capo). Fingerings are indicated by numbers 1-5 above or below notes. The page number '2253 - 4' is at the bottom left.

CRADLE SONG.

Words and Music by
R. M. TRUMBULL.

1. Oh, rock-a-way, Ba-by, to sleep, — to sleep, — to sleep, — The
2. Oh, rock-a-way, Ba-by, to sleep, — to sleep, — to sleep, — Thy

shad-ows o'er pop-py-land creep, — soft creep, — soft creep. — The
moth-er her dar-ling will keep, — safe keep, — safe keep. — And

swal-lows have qui-et-ed flut-ter-ing wings, And hark! how the night-in-gale
rid-ing a-top of the pale — moon's gleams, The fair-ies shall vis-it thee,

lul - la-by sings. The das - ies sleep close to the earth-moth - er's breast, And
sweet, in thy dreams; And if thou will sleep till the sun - beams a - rise. An

all the dear lamb-kins are qui-et in rest, So, rock - a - way, Ba - by, to
an - gel will press a soft kiss on thine eyes, So, rock - a - way, Ba - by, to

sleep, ——— to sleep, ——— to sleep, ——— The
sleep, ——— to sleep, ——— to sleep, ——— Thy

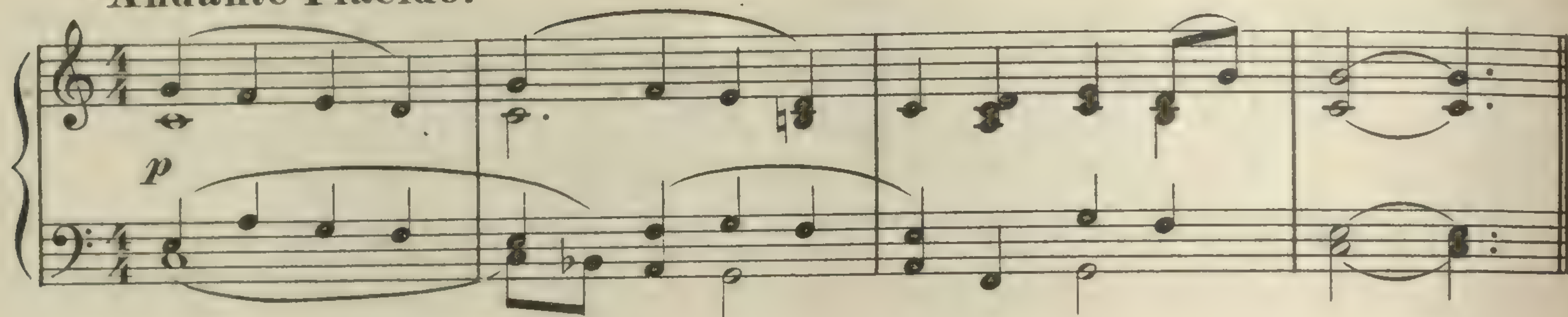
shad-ows o'er pop-py - land creep, — soft creep, — soft creep. —
moth-er her dar-ling will keep, — safe keep, — a - sleep. —

The Eternal Stars.

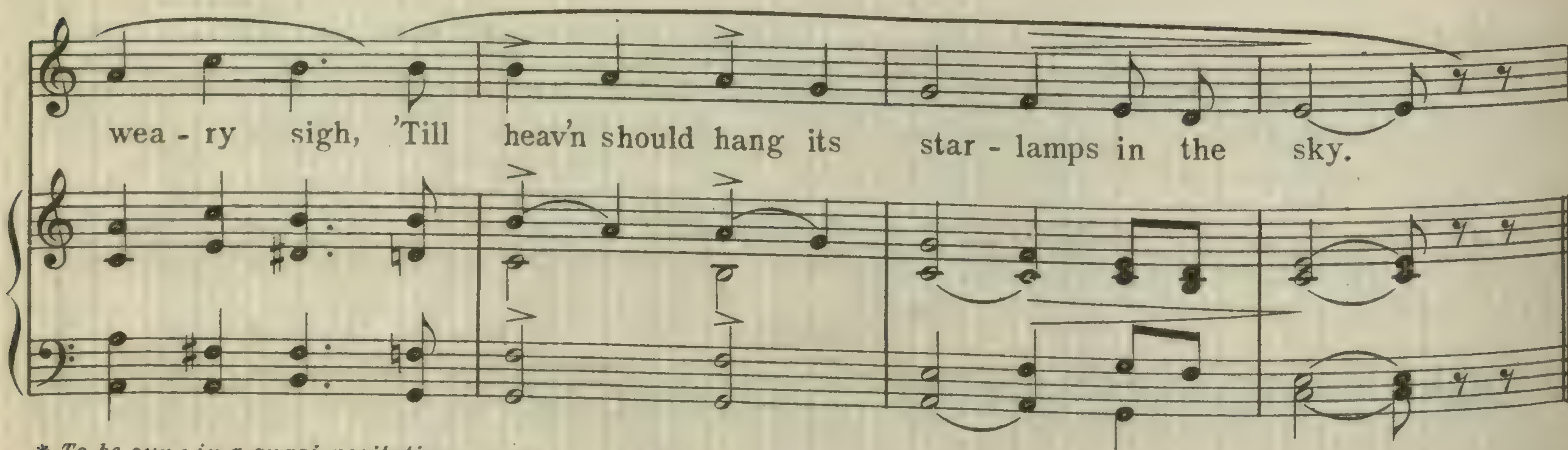
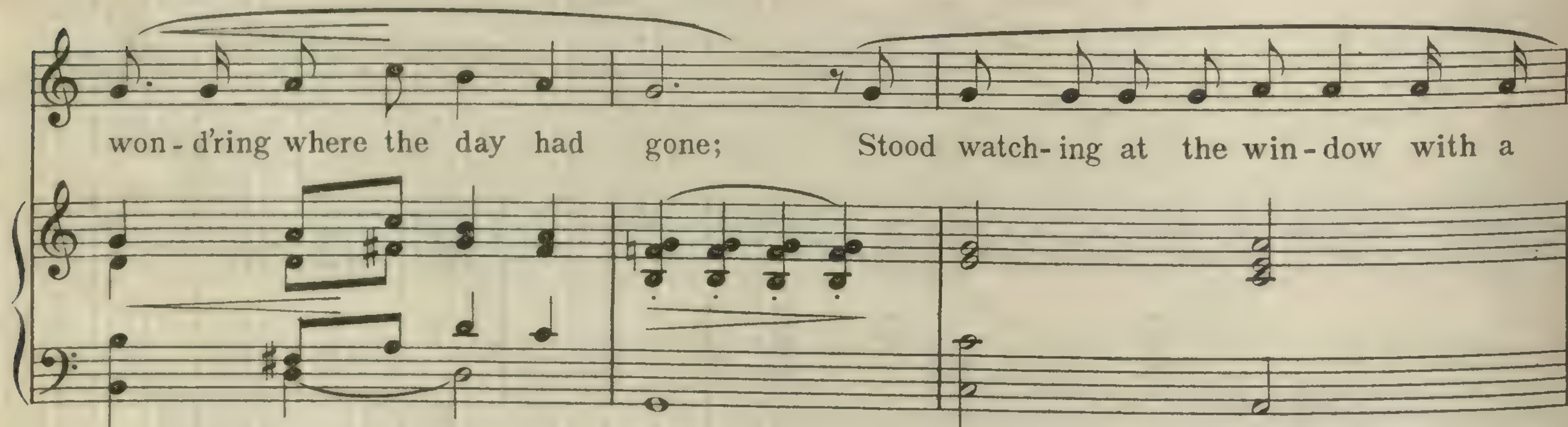
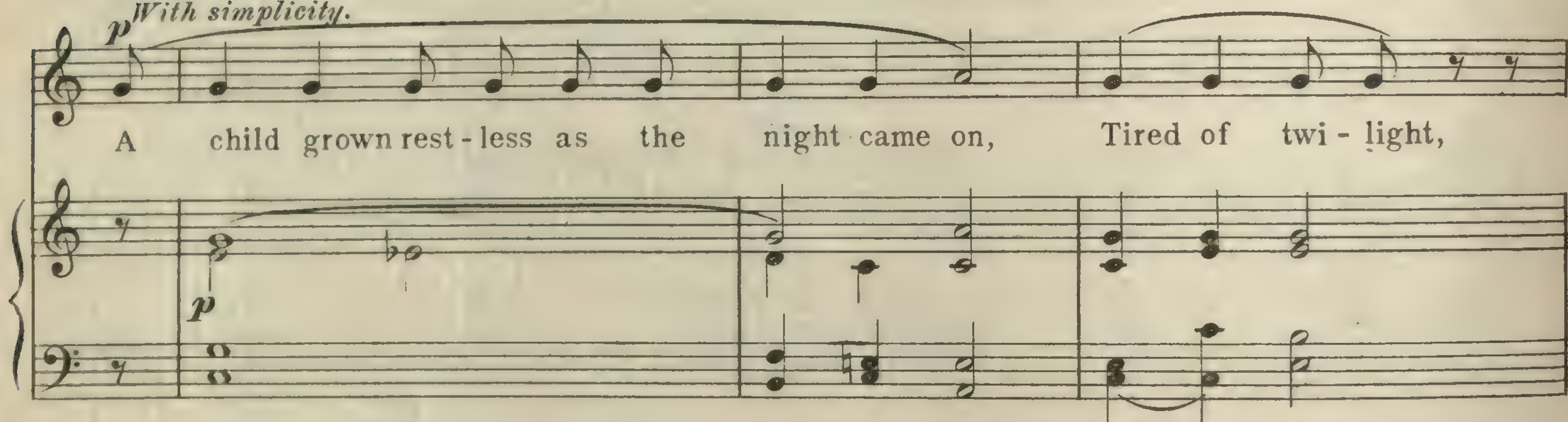
Words by
ANNA GORDON.

Music by
J. LEWIS BROWNE.

**Andante Placido.*



p With simplicity.



** To be sung in a quasi recitative manner*

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mf

"Ma - ma why don't they come?" she ques-tion-ing said, Then look-ing up,

mf

recit.

pad lib.

"Come pret-ty stars," she sweet-ly plead. Deep-er the sha-dows of the

p

col voce.

pp *solo voce.*

pp

night a - round her grew, While pa - tient-ly she peered the dark - ness - through.

ppp

Allegro.

f

At last — with shout of joy, a star — she spied, "I see one now ma-ma," "why not be-

Allegro.

f

Moderato.

fore," she cried. — The mo - ther — kiss'd her ea - ger lit - tle lips and smiled, "Be -

Tempo I.

cause it was not dark e - nough, my child." So shine the e - ter - nal stars in sor - row's night; The

Tempo I.

deep - est gloom but serves to bring their bless - ed light; Take cour - age — then, look up! oh,

heart that must have bled, God's stars of Hope are shin - ing o - ver head.

MY FELLOW-STUDENTS.

BY E. M. TREVENEN DAWSON.

(Concluded.)

To turn now to two very opposite types of music students, we have the dreadfully nervous ones and those cool, calm souls who apparently know not nerves.

Everybody has met that very common type,

THE NERVOUS STUDENT.

When she appears on the concert platform her voice shakes and becomes at times almost inaudible; she sings painfully flat, or forgets her part, while the audience pity her heartily, but heave a sigh of relief when she retires. Or she appears as a performer, with shaking fingers and a sinking heart; forgets to make her bow. If a pianist, plunges headlong into her piece without waiting to arrange her skirts so that she can get at the pedals, and consequently gets her feet hopelessly entangled in draperies (and amuses the audience by kicking violently) whenever the pedals come into use. If a violinist, misses that critical high harmonic, and gets horribly out of tune in her double-stopping. On either instrument, takes runs and difficult passages with desperate rapidity, to the utter ruin of all clearness; and this, not from want of ability, even *conspicuous* ability, but out of sheer nervousness.

To see such a one at her worst, however, you must see her at an examination. There she not only shakes all over, and looks the picture of misery, but I have seen her turn absolutely green. The printed notes dance before her eyes, and suddenly, in the middle of her piece or song, she forgets what key she is in, or what clef, and feels an overwhelming terror of wrong notes in consequence,—in fact, a kind of blind panic.

I remember, for instance, an extreme case of this sort, where, during a preliminary examination, a young pianist fainted toward the end of her performance. Notwithstanding which she had the pluck to go in for the final competition, just managed to get to the last note of her piece, fainted for the second time, but—passed.

Nor was this a solitary specimen of this extreme type; for on one occasion, a young girl, playing for the first time at a students' concert, was so horribly nervous that first she hurried the tempo more and more, and next fell fainting to the floor of the platform with a sudden "thud," striking several of the piano keys in hideous discord with a crash in the act of falling. It was really quite dramatic, for there was a momentary pause of horror and alarm on the part of the audience, and then several gentlemen sprang from their seats and rushed forward to pick the poor little girl up. It was anything but a pleasant experience for her, and gave many of her fellow-students a disagreeable shock.

The opposite type,

THE STUDENT WITHOUT NERVES,

is decidedly more rare. I have met her, though, and a very unsympathetic companion I found her. Her lips would curve scornfully when she overheard us describing how "bad" we felt at a concert, an examination, even an ordinary lesson, and mutually sympathizing; and she would break in loudly with the boast, "I don't believe in nerves. It's all stuff! I'm never nervous, thank goodness; I simply don't know what 'nerves' are." In fact, she gloried in her absence of nerves as though it were some special virtue, and openly despised all who confessed to feeling nervous on any occasion whatsoever. When she performed in public, how we used to envy the cool way she attacked that perilously difficult passage, which had, perhaps, been her stumbling block for weeks. And still more was she envied by her shivering rivals at some competition, where she would take her seat at the piano before the examiners as calmly as though about to practice in her own room at home. "Oh dear! what would n't I give to have her nerves!" exclaimed one and another, with a deep sigh.

And yet—and yet—many a time have I known the student without nerves come out very low down in an examination, and the nervous one pass with flying colors. So there is no need to envy her, fellow-students! For the examiners don't indorse your opinion; and that

lack of nerves betrays itself in her playing as a lack of susceptibility, a lack of sensitiveness, fatal to artistic interpretation. While you, tingling, maybe, with nerves from head to foot, are far more likely to be possessed of the artistic temperament. For, if you feel, unpleasantly, keenly, a terror of the examiners, a dread of not coming up to their standard, fear of failure, anxiety to do your master credit,—which all combine to make your fingers shake and your brain reel,—so also are you able to enter into the feelings of the composer, his varying moods, the spirit of his work. And that will peep out in your playing, let your fingers shake ever so much, or come down nervously on a wrong note here and there; and the examiners will nod their heads approvingly, say your performance "shows promise," and—pass you. So take courage, for I myself have known this happen time and time again.

Speaking of examinations,—nowadays such an important and constantly recurring feature of academy life,—reminds me of a type, very common among "my fellow-students,"

THE STUDENT WHO FAILS.

You'd naturally think she would want to avoid the subject; would wish to "bury the past in oblivion," and seek to hide her diminished head. Not at all. The girl who has failed goes 'round telling everybody, and accuses the examiners loudly of unfairness, or prejudice, or incompetency.

Of course, here and there some ultra-sensitive soul, on learning the (for her) unfavorable result of an examination, will burst into tears and refuse to be comforted. But the really typical "student who fails" blames everything and everybody except herself, and works herself up into a state of flaming indignation. "Such a wretched old piano! Could n't get a bit of tone out of it, and the keys so loose" (or "so stiff"); "of course I could n't do myself proper justice." "It was a shame putting Herr So-and-So on as an examiner; it's notorious that he always passes his own pupils, and no one else." "The idea of making that stupid old Mr. So-and-So one of the judges! He's as old as the hills, and quite behind the times. Of course, we of the *modern* school have n't the ghost of a chance with him." Etc., etc., *ad lib.*

I was once in the same car with a student of this type, on the way home after the results of a silver medal competition for pianists had been announced. I had barely spoken to the girl in my life, but she talked to me the whole time, seizing the opportunity of proclaiming her failure, for the benefit of a train load of people, and railing at the unfortunate examiners. Fortunately for myself I had passed successfully, for I should have been anything but pleased to have had my misfortunes made public. Nevertheless, I must say, it struck me then as not only very foolish to abuse the authorities, but in extremely bad taste to do so to a successful candidate. For whether the student who fails rails at the "favoritism" or the "incompetency" of the judges, it must imply, "You don't play a bit better than I do; you only got through by a fluke."

One type of student frequently fails in examinations—the one who is too sure. She is so certain she will pass that either she does not practice sufficiently, or else carelessly neglects her teacher's directions. Thus, I knew one student, otherwise a fairly able pianist, who tried *four years in succession* for a certain medal, and failed each time, simply and solely because she would keep the dampers raised for measures at a time, regardless of changes of harmony or even of key! Her master was dreadfully vexed about it, naturally, having never failed to point out where the fault lay; yet it was committed again and again out of pure heedlessness.

Again, a student is apt to practice assiduously the final and more difficult competition piece, bestowing scant time or attention on the easier preliminary one. This is the student who is *bound* to fail. For when the eventful day arrives, she plays so unsatisfactorily at the preliminary examination that the hard-hearted examiners don't allow her to enter at all for the final one, and she never gets a chance of showing them how brilliantly she has mastered the difficulties of that second piece.

Not nearly so common a type, but one very noticeable, very much *en évidence*, at the Academy, is

THE STUDENT WHO FLIRTS.

Seldom with her fellow-students of the masculine gender; though that used to be common enough, it is true, in years gone by, nowadays, through the foresight of the authorities, scant opportunity is afforded for this agreeable pastime. In the choir, in the orchestra, at the rehearsals, at the classes, "young men and maidens" are no longer allowed to mix promiscuously. But the flirtatiously inclined damsel is not to be deterred by this; she can still keep her hand in with the masters. So far as my academy experience went, however, those of *German* extraction were unresponsive in the extreme, some few of our own countrymen were arrant flirts, while many—I might almost say, most—of the Italian masters were notorious. Such glorious opportunities there were, too, for the student who flirts, not only at her lessons,—two half-hours per week,—but at the practices, in the entrance hall, on the stairs, in the green-room, even in the singing classes. And of course she was generally a *vocal* student, as they always had the most time on their hands.

Somehow or other, however, this little amusement did not serve to increase the awe and respect in which pupils should hold their masters. There was the case, for instance, of Miss Thompson, an advanced student, beginning to appear in public as a vocalist, who carried on a lively flirtation with her (very distinguished) Italian singing-master. He made a point, in his lectures on voice production—I had heard him myself—of denouncing the use of stimulants for the voice, solemnly assuring us that port wine, in especial, did more harm than good. Yet, when Miss Thompson was about to sing at one of the concerts for which he had procured her an engagement, the Signor would take her to a restaurant beforehand, and himself order a glass of port, which he would insist on her drinking. Now, how could she or any of his pupils feel respect for such inconsistency?

Familiarity, too, as we all know, is apt to breed contempt, or something not far removed from it. I remember, apropos, another girl, the pupil of yet another Italian singing-master,—a dark, handsome fellow, with very lively, rather free, manners, and *such* a temper when provoked. She was a regular flirt, and ready to carry on with anybody; but this Signor Umberto was the one who encouraged her most,—met her half-way, so to speak,—so we were always seeing them joking and laughing together.

One day, however, the Signor's laughter was turned to gravity, for something had suddenly gone wrong with his eyes, so that the doctors feared he might lose his sight, and with such a terrible calamity hanging over his head he could but feel anxious and troubled. We students knew nothing of all this; all we knew was that one day, without the slightest warning, Signor Umberto arrived at the academy with a huge green shade over both eyes. We looked up amazed, then turned to others with subdued remarks: "What *can* be the matter? Is he losing his sight?" "Poor man! what a *dreadful* thing that would be!" Yet his favorite pupil (the girl in question), when she went to take her singing lesson, broke into a loud and unfeeling fit of laughter, and exclaimed hilariously "what a guy" he looked. She told us afterward she could have bitten her tongue out for having said it, *when she saw how he took it*; but it was too late. Signor Umberto burst into a perfect fury, rushed from the room, and—never forgave her. No more laughing and talking for her after that, for he realized then what a fool he had been to expect sympathy and commiseration in his overwhelming anxiety from the butterfly "Student who Flirts."

Well, well! I could go on and on with these reminiscences of academy days. But it is high time I drew to a close,—not from want of material, but because I fear to exhaust the patience of my readers if I write any more about "My Fellow-students."

...

A POSSIBLE ASSISTANCE.—"Willie is a remarkable boy," said the lad's mother to the eminent musician. "He remembers every tune he hears."

"Indeed!"

"Is n't that a valuable faculty?"

"Well—it may enable him to become a successful composer."—*Washington Star*.

AIDS IN TEACHING TIME VALUES.

BY ALICE J. JOHNSON.

THE writer remembers, when about beginning her career as a teacher, the reply of an experienced instructor when questioned as to his methods, and the surprise awakened at learning that he treated no two pupils alike. This seemed very astounding and impossible then, but experience taught to the contrary.

However, many as are the issues to be met, and though each and every one requires unflagging attention, perhaps all teachers will agree that there is none which demands more concentrated effort than the subject of time values. The faculty for numbers, that "detached lever arrangement," as Dr. Holmes wittily calls it, is frequently omitted in the construction of otherwise keen and brilliant minds.

To what a direful extent it can be lacking is only known and appreciated by the unhappy teacher. Difficult as it is to believe, a case was reported in one of the Boston public schools of a child of six years who was so absolutely lacking in all idea of numbers that he was not able to grasp the idea of even two objects. He was as likely to designate them as six, or eight, or any other number, as the correct one. This, of course, is an extreme case, but it serves to show how deficient a child may be in this important faculty. It is to be hoped that the child in question will not aspire to a musical education.

So much trouble has this subject given the writer that it seemed worthy of investigation, and I determined to find where the difficulty chiefly lay, and how to remedy it. On consultation with teachers in the public schools, I learned that in many cases it came from a lack of proper understanding of arithmetic as taught by the methods used there. As all music teachers know by sad experience, the difficulty of mastering the subject of fractional values—as one must to a proper comprehension of the relative values of eighth, sixteenth, thirty-second notes, etc.—is no small one with children, and often with adult pupils. One grammar school teacher told me that she never understood the subject of fractions until she taught them herself.

By the methods she employed, the very points which the music teacher has to make such tremendous efforts, and often vain ones at that, to inculcate, are presented in a convincing manner before the eyes of the pupil.

Neither the dissected cubes used by this teacher, nor the fractional blackboard employed to advantage in another school I visited, are quite practical for the music teacher; but they suggested that one might carry out the idea in a form easier to carry from house to house, in case one gave lessons at the pupil's residence as many teachers do.

A strip of pasteboard provides the necessary paraphernalia, the whole strip representing the unit or whole note. Divisions are then made with the scissors, representing halves, quarters, and the other necessary fractional parts, up to sixty-fourths. The pasteboard being pliable, any of these sections can be easily bent back when desired.

The device, simple as it is, is an admirable one, and convinces a pupil of the point one wishes to make infinitely quicker than any amount of verbal explanation, or than numberless pencil-drawn circles supposed to represent so many pies or apples. This was formerly a favorite device with me, and I was always surprised that it was not more convincing. My experience would indicate, however, that the circular form does not make the idea quite as clear, even when cut out of cardboard with movable sections and manipulated in the same manner as the straight slip. The latter is specially valuable in teaching the value of dotted notes, and elucidates very clearly the complications of double dots.

The music teacher may argue that he is not a teacher of arithmetic, and ought not to be expected to devote his energies to making clear what should be properly explained in the school-room. This is all true, but most of us learn, if we are wise, that the only way to make life useful and happy is to accept things as they are when they can not be remedied, and not concern

ourselves about how they ought to be. If we attempt that, we enter upon a field even larger than that of music.

A GUIDE TO PIANISTS.

Translated for THE ETUDE by MISS F. LEONHARD.

The *piano*, also called *instrument*, is for making a noise, which can be used in many ways, particularly to accompany singing and dancing. Many people play the piano for their own pleasure; a few play for the pleasure of others. Since the women have taken to the bicycle, piano-playing is somewhat out of fashion,—which is not a cause of universal regret.

There are several kinds of pianos. The very large one, with a lid which opens and shuts (very convenient in cleaning the instrument), is called a *grand*. When the narrow end of the *grand* becomes worn out, it is cut off, and the piano is called a *baby grand*. For people of moderate means there are instruments with the narrow end entirely cut off. These are called *uprights*, and are very popular, because they are so short that they are much easier to play than the others.

You can tell these apart by the different names on the cover, "Blüthner," "Bechstein," "Steinway," etc. But they are all about alike, except for the sound. One must distinguish, also, between *rented* and *bought* pianos; on the former one plays mostly *forte*, on the latter, *piano*. A piano is quite as necessary to a modern house as a refrigerator or a coal-bin; especially for the children, it is an inexhaustible delight,—although it does sometimes compel the neighbors to move.

If we open the smaller lid of the piano, we see the keys, white and black, which can easily be moved up and down, and which make the tone. For the ordinary, peaceable citizen, the white keys suffice; the black keys are more for decoration, and are used only by pretentious and affected players. They have absolutely no finer tone than the white ones. Compositions which require more black keys than white are usually by *Richard Wagner*; in modern times *Richard Strauss* composes exclusively for the black keys.

Below the instrument, hanging by rods, are two brass treadles, called *pedals*, which are moved with the feet, in order to prevent an uneven development of the upper extremities of the performer. Since the invention of the sewing-machine and the above-mentioned velocipede, these are unnecessary, and only add to the cost of the instrument.

When one wishes to stop playing, he has only to shut the lid, and cover the piano (especially if it is heated by long use) with the *piano cover*. Patterns for such covers are to be found in every ladies' magazine; the chief necessity is that they be warm.

The habit of those persons who put away, in the piano, washing, coal, beer bottles, and cold provisions, is to be condemned; the last-named, particularly, suffer from the close air in the case. Besides, the articles—notably the beer bottles, which rattle—might affect the sound of the instrument.

If the piano is placed in a damp dwelling, or too near the window or in front of the stove, after a while it will get out of tune and be very annoying to a keen ear. Any one can easily remedy this by fitting the key, which comes for the purpose, onto the iron pegs, and turning it far enough from left to right. For ordinary households piano-tuning is not necessary, and is, indeed, seldom practiced.

Besides the tuning-key, one needs the real *piano key* (Klavier Schlüssel),—which is easily lost, and thus gives rise to many a dissension,—the *violin clef** (Violin Schlüssel), which is used with the right hand, and the bass clef (Bass Schlüssel), which is used with the left. Pianists of orderly habits carry all four keys on a ring.

To play in the evening, one must light candles (to be had in any large shop), so that the hands will not hit in the wrong places. In what is called "improving" many performers play without light; but that is an uncertain affair,—a leap in the dark, as it were. Never play from notes without a light. In playing at night it

* The French "clef" and the German "Schlüssel" are used where we use both *clef* and *key*.

is recommended that the windows be opened, for that increases the size of the audience. If this happens after 11 o'clock, the police will come, too.

Let us look at the keyboard more closely. The tone which is directly in front of the player is called *c* (pronounce "see!"). On the right are found the higher tones, on the left the lower. One player can not easily strike more than ten tones (keys) at a time, unless he sit down on the keyboard.

One can often play very pleasing melodies on only two or three notes. If three, four, or even five notes are struck at the same time, they make a *chord* or a *triad*. These are used almost exclusively by the left hand.

If the fingers are stretched as far apart as possible, the distance from the thumb to the forefinger is an *octave*. *Thirds* and *fourths* are small distances. If one plays with two fingers so fast that they can not be seen, that is called a *trill*. *Runs* are played by drawing the thumbnail quickly across the keys from left to right. If this is tried on the black keys, it hurts.

We advise beginners to have a teacher. Good lessons come at 25 cents apiece, but teachers with very long hair charge \$2 or more.

If you can not afford a teacher, teach yourself. It is best to begin with the right hand, which is the least stiff. If the first difficulties are overcome in a few months, try the same course with the left hand. Do not use both hands together until the left can do as well as the right. For amusement, play pleasing compositions like "The Beautiful Blue Danube" or "The Magic Fire"; so advance gradually until you reach "The Last Rose of Summer" and "The Maiden's Prayer."

Much has already been written about the art of execution; but a fine performance depends mainly upon the diligence and taste of the student. If there are more than two people in the audience, raise the piano lid, for that strengthens the tone. Let the beginner take this for his motto—"Play louder." Only by so doing will he overcome his natural fear of the instrument and relieve the strain of his audience. If a chance wrong note is played loudly, and with energy, the audience think that it was intended, and do not mind if it does not sound well. Be careful never to correct a false note; that only draws attention to it.

There are two chief methods of playing—*without notes* and *with notes*. The former is to be recommended, since the unpractical and complicated notation is hard to read, and because it is inconvenient on many occasions—journeys, picnics, etc.—to carry notes. Besides, you will make a much better impression than the person who reads his notes slowly and laboriously. He always has the air of a dilettante. Pianists who wear gloves to the piano and then take them off are called *virtuosi*.

If anyone, after this advice, persists in playing from notes, let him take care, in buying music, not to be overpersuaded by unscrupulous dealers into buying *black* music, for often it gives great difficulty to advanced artists. See that the white of the paper is prominent. Be especially warned against Liszt's writings, for these often give much more trouble to the performer than the pleasure of the listener can balance. Begin, at least, with very white music,—folk-songs, which are celebrated for touching simplicity,—and then proceed slowly to polkas and marches.

If a piece is too hard for one player, or if he wishes to get through it more quickly, let him try four-hand playing, which requires two performers. Otherwise, this sort of playing is not to be recommended, for the character of pianists is not often so yielding that one will wait for the other. Rather take more time and play your piece alone. In playing four-hand music, ladies always sit on the right.

The young pianist who follows the foregoing advice will soon become an excellent artist, if he only has inclination, diligence, and patient neighbors.—PICCOLO.

—The pupil who imagines that a superior teacher will carry him through without doing hard work himself is sure to be disappointed. Learn to stand upon your own feet, for you must walk over every foot of the road that leads to success. There are no stage coaches or bicycles that will take you there. If you covet success as a musician you must fight to attain it.

The Musical Listener.

THE Listener recently listened to a discussion among several piano teachers about the true meaning of the word "style" as applied to musical rendering.

Teacher No. 1 said: "I have had several pupils in my life who were gifted with natural style and needed little teaching along that line."

No. 2 replied: "I do not believe we have the same understanding of the word, because I never in my life came across a pupil who played with style without some good schooling. Do n't you mean that your pupils were gifted with natural expression?"

"What is the difference," asked No. 1. "Style is only expression given to the pupil by means of lessons instead of by nature."

No. 3 spoke up: "I can't agree with you there. Style is something more than crude, native expression—it is a refinement of expression. I have heard people play with style and no expression whatever." "Then I am to understand," said No. 1, "that style applies only to the technicalities of phrasing from your standpoint? That a child like Joseph Hoffmann, or any other prodigy gifted with marvelous powers of natural expression at birth, does not play with style when he gives a true, beautiful performance of the best music?"

"Oh! prodigies set the style for other people. They can not illustrate the case as applied to ordinary pupils," said No. 2. "Style implies good schooling, which means tuition in the technicalities which provide a free outlet to expression. A foreigner may have many good thoughts, but he can not give them free utterance in English until he knows the language, and will never express himself elegantly until he knows the best English in all its idiomatic forms. There is the same difference between the language of an uncultivated and a cultivated person, even if both have one thought. One will be expressed in good style, the other will not."

"Yes," said No. 1; "but sometimes natural eloquence and enthusiasm are quenched by over-refining." "You touch the extremity of the question when you say over-refining. Over is as bad as under. But I hold that pupils can be made to express the thought by doing certain mechanical things."

"Certainly they can," replied No. 1; "but the pupils I mentioned did those very things unconsciously—it was not necessary to teach them, and when I made them conscious of their own effects they were apt to lose their power."

This is the gist of the talk which was protracted to great length without much change of mind on either hand, principally, it seemed to the Listener, because they misunderstood each other's terms, although the one was evidently a temperamental hobbyist—the other two technical hobbyists. The Listener repeats the conversation as an illustration of what he said last month about the importance of learning to talk music intelligently, if we are to help each other along. A Dictionary of Musical Terms might be of some use if only musical people would study it sometimes.

* * * *

ONE of the most astonishing discoveries of our time is of great interest to musicians. The power which hitherto has moved the youngest of the arts as a means of emotional expression is now being put to scientific use as a new form of motive power. The celebrated Mr. Keely, of Philadelphia and of motor fame, believes he has found out how to chain vibrations for mechanical purposes. His new machine is set in motion by the striking of an instrument that looks like a tuning-fork, but the true inwardness of the force is known alone to Mr. Keely, who claims for it superiority over all other motive forces, something which is yet to be proved, although prominent financiers are interesting themselves in the new idea. Some one said the other day, "Just think of the day when by striking a high G on the tuning-fork a man could go from Park Square to Harlem on a bicycle without further effort!" which facetious remark shows the incredulity with which the new power is still considered, even though the belief in it is growing.

* * * *

At the splendidly successful meeting of the Music

Teachers' National Convention held in New York in June, the women were given a department to themselves as a new feature of the convention. Although this departure does not meet with the Listener's sympathies, because he thinks women's work ought to stand for what it is worth beside men's work, and not be fenced off for exhibition, he is glad American women can make such a good showing as they did, and he hopes that another year the ladies on the committee for the exhibition of women's work will meet with a more ready response from the musical women appealed to than was the case this year. It is but a small matter to reply to a request for information or assistance, even if the reply be in the negative. When a woman can compose as do Mrs. H. H. Beach and Miss Margaret Lang, for instance, her work belongs, with a view to criticism, side by side with what men can do; both to be classified as composers, not as men composers and women composers.

If women aspire to the standard of men's attainment they ought to be judged by that standard, making no excuses for their femininity.

But this is only an individual opinion, and as long as the majority want special exhibits for women they will exist, successfully or unsuccessfully, according to the amount of lend-a-hand spirit shown among the sex.

* * * *

THERE is a new importation in the way of critical phrases that seems to the Listener very much to the point and ripe with meaning.

They say of a man's playing, "He plays with authority" or "He does not play with authority." Could any one phrase more pointedly tell whether he does or does not know what he is about? When he plays with authority, one immediately feels not only a masterful element in his work, and that he has both himself and the composition well in hand, but also that he intends his audience to know that he knows.

D'Albert is the best sample of an authoritative pianist known to the Listener.

...

AUTOMATISM IN TECHNIC.

BY WINTON J. BALTZELL.

IT is a mooted question to what extent consciousness enters into the work of a master of the technical side of instrumental or vocal work. But it will certainly be granted that if not a question of consciousness *vs.* unconsciousness, it may be a question of degree. The technical mastery that our great artists display is the result of many repetitions of a number of different muscular and mental combinations. Investigation into the realm of nerve-action suggests the thought that nerve-force makes for itself, as it were, a channel which is deepened and broadened at every repetition of one and the same act.

I have not found a writer who will venture to give an explanation as to *how* or *why* the nerve-force first takes a particular course, how muscular action of a definite kind follows some mental impulse, and how that impulse seeks out appropriate physical means to produce the desired effect. But there must be a first time, and there is a maxim that has bearing upon this question. When conscious of a new act, when beginning something new, let us "launch ourselves with as strong and decided initiative as possible." We proceed from the known to the unknown by means of comparison and experiment. In order to grasp instantly the value of a new effort, concentration of mind is necessary. Concentration aids in producing a "strong initiative." It is preëminently necessary in taking up music study or in seeking an advance step. Concentration and directness are two useful ideas. An embodiment of the latter is found in the following maxim by Professor Bain, the psychologist: "Never suffer an exception to occur till the new habit is securely rooted." The principles already stated may be comprehended in the law of "economy of time and attention," which is the result of a quasi-automatism, the latter being a prime factor in technical mastery. I would also sum up as follows: "Seek to know what to do; always

do the same thing the same way every time this special activity is required. A departure from 'directness' is waste, since it does not deepen the channel of communication between sense-perception and muscular action."

Instrumental or vocal technic implies a number of physical activities dependent upon nerve and muscle action, which, to be most highly effective, must approach automatism. Execution demands rapid and accurate physical activity, which can be secured by exercises that enforce the required nervous and muscular excitations and develop the special growth of both, which is the result of the continued use of any portion of our organism. The ideal technical exercises would be what I call, in default of any better name, *technical formulae*, which enforce the particular activities required in the performance. Is it not possible that an analysis of the best and most widely used technic-building exercises would show that stress is laid on acts already developed? Do not many exercises simply repeat what others contain, so far as the bodily relation is concerned? As I understand the theory of Dr. Mason's system, it is a development of the idea above, that there are certain muscular movements which comprehend other allied or subordinate movements. Learn the greater and you have the less.

A few words as to the bearing of these thoughts upon "pieces." Every composition represents a combination of various physical movements which produce a variety of musical effects. The rules of combination so as to produce an artistic whole are intellectual. Therefore the playing of such compositions is a species of intellectual training. The change from one form of activity to another must often be made with almost incredible celerity and accuracy. Only automatism can meet this demand.

So I think the two forms of study, technical and artistic, go hand in hand. The ultimate design of music study should be to learn the artistic use of the musical materials nature has given to us, and to this end we must train our mediating servants, the nervous and muscular systems, as well as the intellect to observe the law of "economy of time and attention."

...

A PROMISING INDICATION.

THAT the dignity and importance of the musical profession is growing from day to day has never been so apparent as it is now, when we take note of the fact that the most prominent colleges and schools all over the country are establishing musical departments. Professor Gow, of Vassar College, speaking upon this subject at a teachers' conference recently, said:

"In the reports which have been received from the colleges it is surprising to note how many institutions have either established departments for the first time within a few years, or have entirely remodeled previously existing ones, while the number of institutions which, although reporting no department, express themselves as alive to the claims of music to a place in liberal culture is equally noteworthy. There undoubtedly has been a decided change in the attitude of colleges toward the study of music within the last ten years.

"There are not lacking, also, indications of a like change in the attitude of the musical profession toward the educational idea in music work, as instanced by the very complete series of conferences now being held by this association. We are coming to learn that it is essential to good musicianship to have the broadest possible view of our art, and to understand fully and set forth clearly its relation to all other life forces. This is the tendency of sane scholarship everywhere, and to find professional musicians and music teachers moving for profounder, more scientific conceptions of music is a mark of progress.

"The trend thus evident in connection with this conference furnishes to it its greatest opportunity. Never have the educational powers in this country been so favorably inclined to treat music seriously, never has the music profession addressed itself with such an interest to educational problems. If we can this afternoon present the experience of the past and the conviction of the present in the form of wise, practical, and earnest advice to the colleges, the words of this body of specialists with the indorsement of this association can not fail to have great weight, and can scarcely avoid marking a new era in the development of music as a branch of higher education."

MUSICAL INCONSISTENCIES.

BY E. M. YOUNG.

MANY musicians and musical minds wonder why and deplore the fact that so many individuals are met with who, both by education and an inborn perception, are discriminators in the world of letters and many arts, and yet are wholly unable to appreciate the beautiful in true music and derive enjoyment from listening and performing music which is at best very commonplace.

The purpose of this essay is to draw the attention of the "many musicians and musical minds" toward themselves, and on reflection and a little self-examination discover whether or not they may be justly called inconsistent. I refer now to the predominating class of pianists and organists.

It is a well-known fact that very many if not the majority of pianos are sold through the influence or recommendation of music teachers. Question: Does the average teacher justly merit the confidence thus reposed in him or her by purchasers of pianos?

My answer is emphatically, "No!" I am forced to this conclusion after an experience of some fifteen years.

Before entering seriously the ranks of the music teachers, I endeavored to prepare myself with as wide a range of study as was consistent with proper concentration on the two branches of musical culture known as voice culture and pianoforte playing. It did not take me long to discover that I knew too little of the construction, mechanism, and care of a piano. I resolved to know the instrument as thoroughly as possible, and at a considerable cost of time, money, and effort, by lessons from tuners and work in factories, I obtained what I sought for. Before that time, notwithstanding a study of acoustics and considerable reading, I did not correctly appreciate the term "unison"; was unable to determine always whether a note slightly out was flat or sharp; did not know what is meant by a "good scale."

This article is not written for the benefit of any teacher of tuning or school of tuning; but I regard it as a great misfortune to the cause that so little is known regarding the quality, condition, and care of pianos.

I will mention one or two inconsistencies that are like many that come under my notice. Not long ago I was one of a company of listeners at a lecture recital by a musician of considerable prominence, which was given at his spacious residence, the piano used being his Steinway Grand. How interestingly he unraveled the mysteries of classical music, and how apparently spell-bound were many of his listeners as he sped through a sonata of Schumann, and then caressed the keys which sounded forth Schubert's B flat Impromptu, I meanwhile sitting on pins and needles as I vainly listened for a single correct unison! The piano was one continual wow! This same teacher, organist, lecturer, and pianist would insist, I am sure, if called upon to play elsewhere to an audience, that the piano should be tuned that very day, the inconsistent part of it being that if he personally should select one from many, in a pianoforte wareroom, he would request it to be tuned even though correct at the time. I believe that I am not overstating it when I assert that three-fourths of our American artists (?) and teachers are to be classed among the inconsistent. This is only a part of the subject, but is there not enough of suggestion here to set us all to thinking?

A DAY'S PRACTICE.

"SHALL I practice more than four hours a day?"

Many times during the teaching season it is necessary to argue with over-enthusiastic pupils regarding the amount of practice best done in one day. Experience has taught many a bitter lesson to pupils, that over-practicing on one day has its ill effect the day following, and much that was supposed to be gain is really loss. The wide-world idea that sitting at a piano eight hours a day is bound to result in artistic success, is a fallacy. Of course, there is a considerable amount of satisfaction in being known as an eight-hour-a-day worker, and there

are many who tell with evident bravado that they always practice so many hours each day. Naturally, their friends believe on this account that they are rapidly becoming artists.

Eight hours' practice of this kind never yet made an artist. Something besides the mere sitting at the piano and keeping the fingers going over and over various studies and pieces is required to make *enjoyable* playing. This *something* is the right use of brains.

All pupils certainly have *brains*, but not all are using them to the best advantage. Four hours a day, with proper outdoor exercise and rest, will surely show the best results, and I find that those pupils who adhere to this rule are the most successful players at the end of the year. This amount of perfect concentration in piano study is generally enough to tire the ordinary student, leaving him in a condition where, if more work is insisted upon, one has to force himself to keep at the work, and, providing anything is accomplished, it is apt to be soon lost; for knowledge acquired by a tired brain is not readily retained.

As a general thing the eight-hour-a-day worker *wastes* about as much time as he really uses. To prove this, just ask yourself if during your practice time you have ever discovered that your mind, instead of being concentrated on the work in hand, wanders off to foreign fields, and on arriving at the end of the selection on the music rack you find yourself wondering, have I or have I not been through the field. Certainly a mind in this state of bewilderment is not in a *receptive* condition.

Concentration is absolutely *necessary* to the successful student, and if you find you lack in this particular, then pull yourself together and work with the determination that you *must* and *will* gain *concentration*. When this is gained, you will discover that you can now accomplish in two hours what you could not accomplish before in a whole day. Four hours now will be sufficient to tire you mentally, and the rest of your time may be profitably spent in the open air—perhaps on a bicycle. After a sufficient amount of technic is gained, very little time should be devoted exclusively to it, most of the four hours being spent in memorizing pieces and keeping up a repertoire. If you have a fine grand piano, take *pleasure* in playing on it, listen to the tones produced and enjoy them; do not merely sit there from a sense of duty, compelling yourself to play just so many hours. *Enjoy* your practice, and you will find yourself improving musically and mentally. Possibly you may say, "It takes me longer than any one else to learn the same amount." But it *should not*. Such an excuse for so many hours' labor is not worthy of consideration.

If it really *does* take you so long, then train yourself to accomplish the work in less time. It *can* be done, providing you so decide and work to that effect. More than four hours a day is injurious to the average pupil, and should not be countenanced. Try this plan and see if after a few months of this method of practicing you are not able to do all and more than ever before.

Practice should be a pleasure, not a duty, and should not exceed four hours a day.—FREDERIC MARINER.

PITHY THOUGHTS.

BY CARL WHITMER.

WHEN a teacher is engaged, both his time *and* his mind are included. The tendency is to forget that his mind is in the contract.

The pupil plays. The teacher leaves after telling him where he erred. The pupil knew *this*.

Too much playing; not enough thinking and talking. The thing lacking is the reaching of mechanical and emotional difficulties through the intellect. The incorrect view taken is that everything shall be left to intuition.

The teacher should study his pupils in the aggregate as well as individually. It is necessary to think that "pupil" is the name of a great society that has its general faults and general needs. The teacher must know what

a pupil is before he can tell how to treat *the* pupil in hand. He must have a standard. He must reason from the general to the particular.

The teacher must be a physician. He needs knowledge of things and knowledge of people. He must change diets. He is a false teacher who uses a panacea for all ills, or for all times in one "ill." It needs to be remembered that the conquering of difficulties is dependent on the skilful use of *contrast* in means. A fault may be remedied by indirect application also, as with many diseases.

It is a teacher's duty to bring out originality. It is better to leave go for a time an inconsistency, if the pupil has been striving to grasp principles and to make them his own also.

Everything is magnified in the eyes of the pupil, and he is liable to exaggerate. But what is momentary exaggeration to lifelong imitation? What is erring judgment for the time to no judgment at all? As soon as he learns another thing the preceding one will assume its proper shape. And so goes the formation of all standards. The teacher needs to know that there is a time for correction and a time to refrain from it, and to put in its place *appreciation of original thought*.

Pupils easily lose confidence in their original powers as long as under the eyes of a teacher who keeps his corrective powers in perpetual motion.

There is hardly enough willingness to accept the possibility of new ideas *from a pupil*! The teacher treats him as a vessel of some sort in which he may place food, and forgets the fact that there is possibility of gaining nourishment in return.

The teacher's whole duty lies in the appreciation of the pupil as a living thing that has its faults of sight, hearing, and, consequently, knowing; and in the utilization of intellectual forces for the gaining of some end, whether that end be mechanical or emotional. He must know that errors are not all caused by faults in the fingers and wrists and eyes and ears, but that the most are due to faults in the mental organization.

The emotional must fill up gaps which purely intellectual work will leave; must give life to both ideas and pupils. The emotional is the inspirer; it can not be used as the instructor. Summary, in a word: Mechanics precede expression, although expression is the higher; mental work precedes emotional, although the emotional is the higher. The highest teaching is based on recognition of such principles.

AN APPRECIATIVE AUDIENCE.

WHEN Chopin, the great composer and pianist, was a young man, he traveled through Poland with a friend, and was one day snow-bound. Some peasants succeeded in getting the sleigh out of the drift, and escorted the strangers to a post-house to exchange horses.

As the travelers entered the little house, Chopin went to the piano, and, striking a few chords, exclaimed joyfully, "Santa Cecilia! the piano is in tune!" and seated himself at the instrument. As he sat there, improvising, the peasants stole in, and stood watching him with mingled amazement and delight.

"We shall see whether they are lovers of music," said Chopin, softly, to his friend; and thereupon he began to play his fantasia on Polish airs. The peasants stood in silence, their eyes fixed on the pianist's flying fingers, and their faces irradiated with pleasure.

Suddenly the postmaster announced, "The horses are ready." Chopin started up; but a dozen voices cried, "Finish that wonderful piece! Finish it!" And the postmaster, who had heard only a few bars, said pleadingly, "I'll give you a courier, horses, everything you want, if you will remain just a little while."

The fantasia was finished; and at last the pianist was allowed to depart, though with many expressions of sorrow from the enraptured group.—*The Family Herald*.

A PLEA FOR PRIMARY INSTRUCTION IN HARMONY.

BY WALDEMAR MALMENE.

WHILE it is impossible to state the exact number of persons who gain a livelihood by teaching music, yet it can be safely said that it exceeds that of any other branch of a liberal education. Although music is reckoned as one of the seven liberal arts and sciences, nevertheless it does not follow that all music teachers are either artists or prosecute their calling with a view to exalt it as an art. This may be owing to the fact that to the majority who learn music it is nothing more than a mere matter of amusement or necessary social accomplishment. However, there are thousands of earnest students who are not satisfied with a mere technical display of flexibility of fingers or voice, and who look up to their teachers for guidance into paths where true knowledge can be gained in order to better comprehend the works of our great masters.

The first step to obtain such knowledge is unquestionably the study of harmony; it is, however, a lamentable fact that this is a sealed book, not only to the majority of advanced pupils, but even to many teachers, some of whom can hardly analyze a chord, much less harmonize a melody in four parts correctly.

As a physician is not satisfied with merely diagnosing the patient's condition, but will also investigate the cause of the sickness, so it is not out of place to inquire into the cause of such musical ignorance or indifference, and to suggest a possible remedy. Regarding the cause, it can not be disputed that, instead of impressing upon the pupil's mind that the study of harmony is part of a rational musical education, it is left optional. Why should a musical education, if it aims at something higher than mere amusement, not be planned somewhat similar to an ordinary school education which, even in lower grades, includes at least reading, writing, and arithmetic? Why should not harmony and musical history be part of a musical training without any extra charge? The more the mind is cultivated, the greater intellectual results may be expected. As the higher branches of mathematics and logical training will unquestionably help to a closer reasoning, and to detect fallacies which the casual observer fails to notice, so will also harmonic studies assist in reading with greater facility, etc., etc.

To most pupils the study of harmony means something very dry, uninteresting, often, at first, incomprehensible, especially when the instructions are hurried through. Good results can only be expected when the teaching is begun at an early age and is carried on systematically.

A thorough knowledge of intervals is the first requisite, but bear in mind *the maxim of teaching but a little at a time, never to take up a new lesson until the old one is thoroughly mastered.*

The following suggestions may assist the young teacher and accomplish the object for which this article was written:

Use no text-book, but try to inculcate the knowledge of intervals and chords, very slowly by degrees, as the material presents itself in all practical instruction books for the piano.

Major and minor seconds can be readily explained and learned with the five-finger exercises. Adopt the rational plan of transposing these exercises, using other keys than the customary five white keys from *c* to *g*. This will not only relieve the monotony, arising from the constant use of the same sounds, but will also be a help to train the hand for different positions,—a most important matter to young pianists.

In order that these transpositions may not be a mere mechanical matter, in which the ear is the only guide, it is recommended that the pupil write them out on a staff, placing the sharps and flats before the notes, as *reason* and necessity require, in order that they may correspond with the prototype.

The formation of all major and minor scales will offer the pupil further practice to become thoroughly acquainted with major and minor seconds, and enlighten

him why a certain number of sharps or flats belong to each.

Do not fail to train the pupil's ear that he is able to distinguish these two intervals without seeing the instrument. Encourage him to sing, hum, or whistle such tones as lay within the compass of his voice.

Major and minor thirds, as also the interval of the perfect or major fifth can be taught as soon as the common chord is used, either as a wrist exercise, when the sounds are struck simultaneously, or as an arpeggio.

The intervals of the fourth and sixth can be explained with the first and second inversion of the common chord, when played as previously mentioned,—and teach the pupil the chords of the sixth and of the fourth and sixth.

The interval of the seventh is best taught with the dominant chord of the seventh; its inversions follow next, and its resolution and direct connection with the tonic chord will give the intelligent teacher opportunity to dilate on the natural laws of harmony.

The pupil who has become thoroughly and practically acquainted in this manner with the intervals and chords, will undoubtedly be better equipped to take up the study of harmony afterward without thinking it a drudgery.

MY VISIT TO THE M. T. N. A.

SOME COMMENTS—WISE OR OTHERWISE.

BY JOHN ORTH.

How did I like the M. T. N. A. meeting? Oh! I had an enjoyable time. It was so very pleasant to meet again some of my former associates and fellow-students of the Liszt-Kullak period, as well as to catch a glimpse of some of the rising generation, including among the latter men like Dr. Gerritt Smith, Dr. R. Huntington Woodman, Dr. S. C. Griggs, Dr. Henry G. Hanchett, and others. What do all these titles "commemorate," and what is their value and significance? I notice that Baermann, who brought one of the genuine articles with him from Germany, discarded it a few years ago, and has been plain Carl Baermann ever since. But to return. Amy Fay, bright, sparkling, and fascinating as ever, was there with her book, from which she read at one or two of the sessions. Speaking about going abroad to study, how fortunate it was both for Miss Fay and others that she decided to do so. If she had not gone we never would have had that charming book, and what a difference that would have made with what we know of Fay, because Fay without the book would not seem to be the "fay" which now appears to us.

Apropos of Fay, and her book, how would this do for a variation on a well-known theme.

Amy had a little book,
Its leaves were white as snow,
And everywhere that Amy went,
The book, etc., etc.,

And my old friend the redoubtable and only Sherwood was there, too; in fact, he was one of the principal figures of the occasion, of course. I found him still dissatisfied with some things,—and not very well pleased with others; but in spite of that difficulty he played as well as ever, if not better, both in the St. Sæns G minor concerto with orchestra, and in his own recital the day following.

As Rive-King says: "How does the man keep up his playing with all his teaching and concert work?" If you had seen what a frail little fellow he was when I first met him with his father in Berlin at Kullak's, in his seventeenth year, you would think the work he has done since nothing short of phenomenal. By night and by day, summers and winters, he keeps right on year after year. Is that slight motion of the jaw while playing nature's first hint or call for a halt, for a chance to recover herself? Maasand Lavalée, you remember, were also incessant workers, but they could not stand the strain.

I have always thought that Sherwood might have been a still greater pianist, not to say artist, if he had been willing to make teaching, or, still more especially, the business or financial side of life, more subordinate.

But it is given to few to dare all for art's sake; to have a divine contempt for the world, its applause and

blandishments; to be willing, if necessary, to face poverty and walk alone through life, ignored, if not despised and rejected, by one's own time and generation, that one may be a beacon of purest light in the path of generations yet unborn. Oh! Beethoven, Bach, Schubert, Schumann, Haydn, Mozart, great and noble souls! High priests of art! we do but faintly, even now, appreciate the divine mission among men! Oh! America, my country, when wilt thou also bring forth such sons! Not, methinks, until thy great national life has been purified and exalted through greater travail and suffering than thou hast yet known.

Albert Ross Parsons, always incisive, individual, and philosophical. I remember going over his first work at translating while we were delving together with Kullak—Wagner's Brochure on Beethoven. I must try to find time for his work on the "Pyramids of Egypt," for I am sure it must be interesting.

And A. J. Goodrich, earnest, severe, almost sepulchral in his seriousness, made a fine background to some of the lighter element which was in attendance.

Lusty, democratic, indefatigable Hanchett had as cordial a greeting as ever for his friends. As Chairman of the Music Committee he was a kind of axle, with a big load, around which the wheels revolved. By the aid of his splendid lung and voice capacity he made himself heard as well as felt at every point.

But what about the general standard, musically, you say? Well, this part of the subject is not so pleasant to talk about. What, for instance, have mandolin music and playing,—Alabama coon songs, Gilder playing and compositions, to do with a national gathering of music teachers, presumably for the elevation of the art of music? One does not mind this sort of thing so much at an agricultural fair, or mechanics' exhibition, but the idea of its being tolerated for a moment, or having any part in this convention, seems incredible. And just here let me call attention to one thing which was very noticeable, and that is, that representative musicians, like Chadwick, MacDowell, J. K. Paine, and Parker, were almost painfully conspicuous by their absence, both in person and on the programmes.

Does a M. T. N. A. which is ignored by men of this stamp deserve to live; and, in fact, can it live under these circumstances?

The attitude of these men means, I believe, that, in their opinion, there is something radically wrong in this movement, somewhere, and that the organization as now conducted is not worthy their attention or recognition.

There seemed to be quite a general feeling that Mr. Greene was the one to give the Association new life; to lift it out of the old musico political rut or slough into which it had fallen. Somehow I did not find myself thoroughly in accord with this sentiment. Mr. Greene has push, energy, ambition, but—has he *ideals*? We shall all watch with interest his course as helmsman. Let us all "lend a hand" whenever we can, and remember that every little counts.

It fell out, as I expected, that I enjoyed the purely social, more than the musical, side of the occasion, and as my object in going was a social one, I was pleased with the result.

And so, good-by, my friends; I shall hope to meet you all again next year, trusting that our Association will be on a stronger footing, higher, and more and more worthy its great aims and possibilities.

—The study of music itself may be made a fine mental exercise, but only to that student whose mind has already been so thoroughly disciplined that he can enter into the hidden truths that lie so deep in music. And even then the exercise is not likely to be of a purely intellectual character (nor should it be), where emotional activity is so great. Music is philosophy—but only to the philosopher. To the student who has already learned to think, music may stimulate to mental activity, but the average student of music enjoys considerably less of intellectual growth than the carpenter's trade would afford. No wonder many intelligent people are so decided in their opinion that music teaching scarcely deserves to be classed with the intellectual pursuits. Much of it does not.

THOUGHTS ABOUT THE MOST SALIENT FEATURES OF MUSIC LIFE—TEACHING AND OTHERWISE.

BY C. HEINRICH RICHTER.

Translated from the German for THE ETUDE by E. F. WEBER.

II.

THE selection of pieces is a most trying task for the teacher. How often a too difficult piece is given. It is seldom, indeed, that the contrary need be criticised. Pieces for public performance should be especially adapted to the artistic understanding, the technical ability, age, and fingers of the pupil.

* * * *

When playing chords in both hands at the same time, remember to strike them together; sustain them for the full time prescribed and release both hands at the same instant. Do not forget these three points—striking, duration, releasing. Most amateurs do not observe this rule, but strike, as is easily noticed, the notes in the left hand before those in the right. Why not the right before the left? Possibly there is an instinctive desire to construct chords from the bottom up. Or should it be only an affectation of the arpeggios which induces the bungler to strike the melody note last.

* * * *

Play a new piece slowly at first. It is impossible to play anything rapidly and correctly that one can not play slowly with ease. Children learn to walk first step by step; only after they have stumbled a thousand times do they learn to run.

* * * *

It is better to strike a wrong note energetically than to touch the right one as if afraid of it, and repeat it several times in a stammering manner before getting it correct.

* * * *

The scale of B-major and that of G-sharp minor are, from a technical standpoint, of a very diverse degree of difficulty. B-major is easy and G-sharp minor is difficult to learn. But why? The keyboard picture of B-major is easily impressed upon the memory, while that of G-sharp minor, owing to the frequent change from black to white keys, is not easily remembered. Therefore look at your keyboard and learn to see scales before playing them. One must possess a perfect mental picture of the succession of the keys of the different scales, so that the fingers are able to locate them without the aid of eyes or brain.

* * * *

Do not expect the fingers to solve a problem which the mind has not yet conquered. Only after the brain has perfectly conceived the tone-picture let the fingers reproduce it. The thoughts will then go directly into the fingers, yes, even into the toes, for these also must, in operating the pedals, act judiciously and with feeling.

* * * *

The thumb is the peasant among the fingers. Its movements are awkward because less trained. They are also of an entirely different nature than those of the other fingers, and it therefore requires special studies. The main rule to be remembered is that the thumb-movement must not disturb the arm, which must remain perfectly quiet.

* * * *

The fact that one part of a piece may be less difficult is no reason why that part should be played faster than the rest of it. Neither are technical difficulties a reason for playing such part slower. However, in most instances where technical difficulties occur, there is also harmonical crowding, and in such cases a ritardando is permissible.

* * * *

It is desirable that the pupil learn to play as soon as possible without constantly keeping the eyes upon the keyboard. Not only because the continued nodding of the head is a rather ludicrous movement, which reminds one of the Chinese automatons displayed in tea-shops, but also because it is a hindrance to rapid sight-reading.

One should not frequently digress from the subject during a piano lesson, and yet it is difficult to always be the strict and pedantic task-master. I once asked a little pupil of mine, who may have heard of Shakespeare, who founded Rome? and received the following neat reply: "Romeo and Juliet founded Rome."

* * * *

Can improvisation be learned? Most certainly. Quite as well as composition. Improvisation is only a little less than composition itself, and this only because it allows more freedom to thought and does not necessitate a strict adherence to the rules of form. But it is often infinitely more valuable than a carefully thought-out composition; for the reason that enthusiasm is engendered thereby, which flows from under the fingers without being impaired by close meditation. Improvisation will give a truer tone-picture of momentary sentiment and feeling than the most artistically prepared composition.

* * * *

One way of teaching the trill is to let the pupil feel it—i. e., let him rest his fingers on the extreme end of the keys without using any pressure whatever, then let the teacher play the trill on the same keys. Although the rhythmical beat only, and not the dynamic, is conceivable by this method, it would be well indeed if all technical difficulties could be so well illustrated.

* * * *

With due respect to any great composer, it can not be expected that all his works must be to our liking. If he has ever delighted us, let us believe in him, and be not too rapid with our criticism. To be able to appreciate the music of earlier times, one must possess a liking for the antiquated, must be able to mentally transplant one's self into the epoch in which the writer lived, also take into consideration his idiosyncrasies and the circumstances under which the work in question was written. Yes, even the means at his command to bring it to a hearing. For instance, the (at that time) very imperfect instruments.

* * * *

If thoroughbass is the root, the harmonical development the tree with its branches, the rhythmical element the leaves, then melody is the fragrant, richly colored and beautifully formed blossom.

* * * *

To be able to criticise a painting one must stand at a proper distance from it. The larger its proportions, the more distant is the point of view. This holds good also in music. The listener must not immediately forget what he has heard, he must at least retain an impression of it. The performing musician must interpret the composition as a whole, i. e., have the tone-picture complete in his mind before attempting to play it. The composer must know where to guide his ship. A work of art does not fall from out the sky. Inspiration is only a premonition of that which is developed, little by little, by reflection. A motive, whether rhythmical, melodic, or harmonic, is only a seed which must grow, and the composer must know the possibilities of this seed. Mistaking them would produce deformity or monstrosity. As the sun which aids the seed to develop stands millions of miles above in the sky, so the disciple of music who wishes to understand the beauties of the art and speak its language must mount Parnassus.

* * * *

An excellent practice for musical intelligence and memory is to learn a composition, or part of it, even if only a few measures, by heart from the notes only, without the use of any instrument whatever. This is on the principle of intuitive instruction—first fastening the lesson in the mind's eye and then passing it on to memory.

* * * *

With an attentive and intelligent pupil the teacher gives the best that is in him, and the result is comparatively gratifying. Nothing is more depressing than the forced association with a person who is mentally half asleep and who does not enter into any of our ideas.

In some asylums for the insane concerts are given from time to time (by sane musicians), for the reason that music is believed to exert a salutary influence upon the mentally deranged. My experience has been that if on such occasions a programme proves too long, or tiresome, the sick will quickly cry, "Enough, enough!" and in consideration of the mental state of the audience the music is instantly discontinued.

Once I was requested by the committee of a society devoted to the study of magnetism to play before a large audience upon a magnetized piano, which had the result that quite a few persons were put into a perfect magnetic state, making the audience a hypnotic rather than a pathological one; which condition increased to a high degree of ecstasy. So long as the music was of a sweet and subdued order those affected remained gentle, but when it became more spirited, interspersed with dissonances intentionally introduced to distort the tone picture and ascertain the effect thereof, they grew excited, and some became violent. One old lady, of high social standing, became so enraged that she belabored the poor pianist most energetically with her fists, so much so that he deemed it wise to immediately return to soothing melodies.

Do not these instances demonstrate the fact that the conduct of the general concert-going public is greatly influenced by social conventionalities? While this is fortunate indeed for general "good form," this customary dissembling retards the progress of art. The mentally deranged and the hypnotized will not suffer the playing of, to them, tedious selections; but the polite concert-goer will sit through the, to him, most stupid programme with equanimity; yes, will even, because it is customary, clap his hands in apparent delight at the conclusion of an endless and uncomprehensive symphony.

...

A TRULY GREAT MUSICIAN.

It seems strange, but now, after over two hundred years of musical advancement, we still look back to one man whom we still reverence and call the greatest of all musicians, though he lived at a time when our art was but in its infancy. That man was Johann Sebastian Bach. The longer we live, and the more we know about music, the more do we learn to admire and reverence Bach, and the more do we marvel how far in advance of his age and countrymen he must have been.

Bach's music contains everything we prize in music to-day, rhythm, harmony, melody, counterpoint, tragedy, comedy, humor, sublimity. He was familiar with every human feeling, and his music expresses them all in a masterly manner. The value of his music for instructive purposes is acknowledged by every one. Edouard Remenyi, in an exchange has this to say about the value of Bach's music for children:

"Children of tender age who learn music, after having acquired the necessary and elementary rudiments, and after having somehow learned to play the scales pretty smoothly, ought to be put at once to play the two-voiced pieces so wonderfully full of jollity and simon-pure invention by Sebastian Bach. A child put to such a task in a playful way, and endowed with a little talent, would make astonishing progress, and thus save a great deal of precious time and unnecessary trouble in after life; he would be endowed through studying Bach in his tender age with an almost unerring judgment in music, and such a musical child would never say in after life, 'This is a good piece for an encore,' and 'It takes with the public,' and such encore pieces would never see the light of the day, trashily compiled (not composed) by so many musical nincompoops all over the world.

"Bach ought to be the daily bread, the shibboleth, the talisman, the panacea, and the vade mecum of every musician, and if that would or could be the case, every music would be the art of arts, as being not yet rightly treated, it is already an art and science combined, sent to us from heaven as a consoling medium between here and there, of which the Archangel is Bach."

...

—When a piece has been learned, learn it again, and continue this course until it is learned as well as ability will permit.

HINTS AND HELPS.

BY C. W. LONDON.

WHEN learning a piece, stop and correct every mistake, and be especially particular to finger uniformly; but, after a piece is once learned, never stop for a mistake, because this would establish a habit of stumbling.

The fault-finding teacher too generally falls into this bad habit, from the fact that he has nothing else to say: either from lack of preparation, or of sufficient thought, or, perhaps, actual ignorance, he attempts to cover his discomfiture by fault-finding.

It takes the art instinct to make sufficient account of the very small things in the study of music. The difference between ordinary and good playing is in the ability to work closely to an ideal, and the ideal requires precision in the smallest details.

Early impressions last the longest. If these impressions are false, they prove a great hindrance in the development of the mind and character. A writer has said: "The first turn of the rill at the spring has most to do with the final course of the river." Moral: Good teachers are never needed more than at the beginning.

School children understand and accept the fact that their daily lessons are to be studied, learned, and recited intelligently. But it seems difficult, in many instances, to make them understand that they are to apply mind to the study of music. One of the first things to be learned in piano study is, that active brains are a great deal more necessary than nimble fingers. Brain has always won its way against muscle.

As every teacher knows, pupils greatly desire showy and difficult music; by taking advantage of this the teacher can sometimes get better work done by remarking that "unless this piece, which is easily within your ability, is soon learned, it will certainly be necessary to give you easier music, for this piece appears to be somewhat hard for you."

Every music teacher should endeavor to have for his pupils at least two or three good piano recitals by celebrated artists every year. Near the end of the summer months lecture committees of churches and benevolent societies, and the managers of opera houses and lecture halls, are arranging entertainments for the coming season. If the music teacher will be active, he can easily secure one or two good concerts or lecture-recitals as a part of the lecture course. In small towns where there are no committees, there is almost always some local charity or some church in need of money; if the teacher would show a little active interest, the ladies who have the management of such affairs can easily be induced to undertake the business part of a lecture-recital or first-class concert. Even in a small town there can be sufficient tickets sold through personal endeavor to make the concert profitable, especially if the artist has a great reputation.

HOW MUSIC AFFECTS SOME PEOPLE.

BY JAS. M. TRACY.

It is conceded by all writers that music has a fascinating power over the affections, but one can not believe all the wonderful accounts which both ancient and modern historians have asserted and awarded to it. Personally, I have felt its influence over me at different times, and have witnessed its remarkable effects on others. There is no doubt that it affects different persons differently, according to their nervous organization and susceptibility to musical sounds. I know a gentleman of education and veracity, who told me that the first impression that music made on him was of the most pleasing kind; that in the course of time he found its effects to increase on his nerves to such an extent that he could not remain in the room where there was fine playing or singing; that he had for several years tried to get the better of his feelings, fearing he might appear ridiculous in the sight of his friends; but the last experiment of

the kind he had made prevented any further attempts, because his friends had to carry him out of the room, while he was in a state of convulsions and which nearly brought on lock-jaw.

One evening while playing trios with friends, for piano, violin, and cello, preparatory to giving a concert, a gentleman, a stranger, came to the door and wished to know if he might listen a short time. As none of us had any objections, he came in, took a seat, and we proceeded with the trio which we had already commenced. After sitting about ten minutes he fainted and we had to take him out into the air. Upon recovering he said music always affected him that way, but he could not resist the temptation to listen to good music whenever he could get an opportunity, though he had to pay so dearly for it.

A PLEA FOR TEACHERS.

BY EMILIE F. BAUER.

HALF of the teachers would not be musical frauds if they could help themselves. I do not now refer to the teachers of our large cities, where reaches the education of the orchestra, the oratorio, the concert, the national conventions (!) to assist them.

In the first place a good, honest, capable teacher has to meet the competition of young girls who "really don't need it, you know—just for pin money"—and it is pin money; the pupil is getting stuck right along. She is a member of some church, and people who ought to know better will say, "Well, you see, I wanted Elinor to study with a good teacher, but this girl is in our church you know"—and there it goes.

Then there is the nervous mamma who "thinks it quite a torture to hear those horrible finger exercises; Mrs. — don't give them, and she studied in Boston, don't you know. Now, there is just one of two things, you will have to stop giving those finger exercises or give up the pupil." This is all well enough if you are able to, but if it means bread to you what are you going to do about it? Are you going to give up the pupil? Do you think about the contemptible gossip of a small town? No, you don't realize that inside of twenty-four hours all your pupils' parents will have held an indignation meeting over your temerity, and they will decide that you were getting along too well—had things your own way too long, taught those horrible sonatas and exercises instead of "nice little pieces." Ugh! I shudder at the words "nice little pieces."

When you are engaged (some of them call it "hired") the first thing you are told is: "Now just have things your own way; I always let my teachers have their own way, and if ever my little one won't practice, we'll give up right away, because I won't fuss about it." There's consolation to start on. Did anybody ever know a pupil who never grew tired of practice? For all information regarding such a pupil, the writer will be thankful, being much interested in curios.

Then you begin and everything is very smooth for about a month. Then comes the question, "When are you going to give him a little piece?" This strikes terror to the heart of the teacher, for to him, her or it, the vision of the finale is distinct. Tell this anxious mamma that it will be very soon—only to trust to your judgment; that the little one is doing nicely. But mamma after four weeks of this will tell you that the little girl down the street plays a nice piano arrangement (I love piano arrangements) of Annie Rooney or Old Hundred, and that's the kind of music she wants, and besides he does not need two lessons a week, one is enough. Remonstrate if you will that he will lose interest, but to no avail, that little one will be down to one-half hour a week, and you will hear rumors that his mother was just keeping you because she hated to turn you off; that he was n't learning anything anyhow, and that she heard that you were writing music, and she did n't want any teachers who had such things on their minds.

You may think this a solitary case. It is not. It is every-day experience, and the experience of all teachers in smaller towns, and this is why my whole sympathy is for the teacher, because I know that he has such igno-

rance against him that he can not stand up against; that he must crush art and teach tunes and such rot; that he himself no longer remembers the music is grand and noble, it has become such a matter of ignominy to him; he has fallen from his worship of art to the daily grind of keeping his clientèle. Reading of art in other places is only a source of torture to him; he gives this up. What matter to him who has written a symphony; little he cares who are the leading artists, how much difference does it make to him what good teachers are doing, he has sunk out of their reach; he no longer studies natures; he says to the pupil: "What do you want? Get it, and I'll give it to you." This is an every-day example of the young, ambitious teacher, torn to pieces limb by limb by the ignorance of the people.

How can this dreadful condition be relieved? There is a problem to solve, a more serious one than the opera question. It is not a matter of the teacher's capacity. In the locality of which I speak, I know dozens of first-class teachers, but how are they treated? Ask them. Verily your heart would bleed to know their trials.

I am responsible for the truth of every word, as those teachers whom I left struggling with these conditions can testify. Is it not enough to make them bitter and jealous and small, and indifferent? I can only say, God help the teacher in a community small enough not to know its own ignorance, where any servant is master of the situation, and any music teacher is a football. This is not all. There is much, very much more, but this is all for to-day. —*Musical Courier*

REMARKABLE DEFINITIONS.

MUSIC in conservatories is not always what it should be. In a very prominent music school the following remarkable definitions and answers were given at a recent examination:

Da capo—Go back to the beginning and end in the middle.

Staccato—Disconnected.

Arietta—Solo in an opera.

Schubert belongs to the Erl King, Händel to the Messiah.

Grieg was an English composer.

The ninth symphony is the greatest work that exists for the piano.

Brahms was an English composer.

Wagner was a Scandinavian.

French composer, Mazzenetta.

Russian composer, Meyerbeer.

Faust—One of Wagner's principal works.

Wagner's subjects were usually taken from deep things, and breathed out the primeval in them.

Massenet wrote the Erl King.

Mozart wrote sonatas and a concerto.

Mendelssohn wrote many "songs without words," which are a great improvement on the popular songs of our day.

Chopin showed how the sentimental could be brought out. His music is flaming and smooth, while that of Mozart is more labored and not so spontaneous.

A scale is when you progress from one natural tone to another until the octave is reached.

A symphony is a composition without regular form.

A sonata is an elaborate composition.

Palestrina was born in Palestrina, near Italy.

Bennett is an early English composer.

Gluck wrote Martha.

Wagner wrote La Valking.

Mendelssohn wrote Eligha.

Verdi wrote Faust.

Wagner wrote Des Meinstrelsinger.

Beethoven was a modern Italian composer.

Clef is the sense of pitch.

Clef is the five lines and four spaces we write on.—

Musical Courier.

—The object of music is not to excite sensations, nor merely to imply ideas, but, by creative power, to realize and bring ideas before our eyes.—*Adolph Bernhard Marx.*

Vocal Department.

CONDUCTED BY H. W. GREENE.

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

TEMPERAMENT.

A MUCH used word in our profession. Formerly its meaning was always qualified by an adjective, and one heard of an ardent or vicious temperament, but in the nomenclature of the vocalist, a singer is alluded to as having more or less temperament. Perhaps the wide range of the necessary simulations of the artist made qualifying adjectives unnecessary. Be that as it may, like many another word in our language, it has grown to occupy a very important place in the singer's vocabulary. In our discussion of the subject, let us allude to it purely from the artist's standpoint.

1. What is temperament?
2. Is it susceptible of classification either in degree or kind?
3. Is it a desirable or undesirable attribute in the artist?
4. Is it cultivatable, or can it be developed?
5. Is any success possible without it?

First.—Temperament is that quality in the individual that can be best explained by the use of the words receptive, impressionable, when speaking of it subjectively; expressive and impressive, when used objectively. From the standpoint of the metaphysician, the simple word suggests a volume. From the standpoint of the singer, we convey, by using the word temperament, the simple and direct impression of power, first to feel, and second to inspire that feeling in others. Looking closely into the meaning of the word temperament, the mind is invited to the possible distinction that may be made in the artist, between art and artistic. The lines may be too finely drawn for a quick and definite appreciation, or the meaning may be hidden, but a singer with temperament rarely invites the encomium upon his efforts, as a work of art, but as truly artistic, while the work of the singer who has not the gift or attainment of temperament may more strictly be said to be an artist.

Second.—Temperament can be classified as to degree, from singers having very little or no imagination, which is the real basis of its power, to a most passionate and uncontrollable emotional display. As to kind, distinctions are not usually made when the word is used in the broad, artistic sense, though the discerning teacher can not fail to have observed, in cases, where kinds of temperament could by comparison be said to closely resemble each other; or in fineness and delicacy be contrasted with coarseness and impetuosity.

Third.—Temperament is a most to be desired quality in the singer. By its aid uncultured voices have won renown. Hampered by its lack, most gracious gifts of voice, and the rarest degrees of attainment in art and technique have scarce won recognition.

Fourth.—Can it be developed? Upon this question more than all others depends the success of the student in singing. It is upon this point that experience seems to perjure itself. It is this problem that confronts the teacher whenever he is held responsible for the career of a student with a promising voice. It is here that his power is put to the test. He deals not with muscles or even theories, nor even with the more subtle factor, tone, or its quality, but far and away more deeply must he descend into the realm of spirit and its control. In one case he would find the spirit of the student asleep. He may waken it to the right receptivity, making it keenly alert to the beauty, the dignity, or the sublimity of the thought under consideration,—a live, spiritual fire, which he is totally unable to inspire him to kindle in others. Again, when the sense seems dull to the deeper truths contained in words in the lines of a song, the act of singing or declaiming them seems to enkindle into flame, or make, if possible, the thought more realistic even than was suggested by the words. In another case, the soul, the spirit, the nerves and body, seem to blend in one

profound response to the message in the lines, overpowering the singer to the point of pain, when the teacher's efforts must be put forth as the balancing and controlling agent, until the student can curb and hold himself within the confines of technical control. And, finally, how often the teacher is brought face to face with the mind that grasps but yields not, with the heart that beats but throbs not, with the eyes that dilate but weep not, with the spirit that yearns but melts not,—whose soul is like a mirror, with only the power to reflect; who with all the consummate blandishments of art, with unlimited grace and attainment, absorbing apparently all that is good, expressive, true, and beautiful from the minds both of the composer and writer, and yet give to the world only the picture of the truth and never the truth itself: and thus we are confronted with the question, can temperament be cultivated or developed? The story of the average is our only answer. So far as temperament is a matter of the soul, it can be cultivated and deepened, and the imagination quickened. The difficulty lies in that peculiar quality of mind, or gift of power to project or give forth the thought which controls. Appreciation of beauty and consciousness of truth, the spell of passion or the helplessness of hope, are all subjective qualities, susceptible of growth and intensification. The power of projecting or identifying the thoughts of others with your own is to a much less degree capable of development, more generally a gift, an inheritance. There are rare cases where these attributes have seemed to be wanting, but were only asleep, and under the stress of some sudden power or experience, have blossomed forth into life and intensity at almost a moment's warning. This has given rise to that fallacious and unfortunate proverb among thoughtless teachers or students, that one to sing well must suffer much. The most dangerous, the most detestable, the most demoralizing, the most humiliating and soul-betraying proposition that was ever presented or fostered under the ensign of art.

Fifth.—Yes, success is possible without it. Melba is a success; she has not temperament. A thousand other singers might be mentioned who lack the so-called *divine inflatus*, but who, in lieu of it, have art, cultivated to the superlative degree, to that point of finish, in fact, where it becomes difficult for the uncultured listener to distinguish between the spirit and its artistic counterpart.

A famous scholar has made the assertion that the greatest gift in art is the power to work. He allows no discrimination between genius and talent, between gift and acquisition. He may be right theoretically: we are not so bold as to dispute him, because the day and generation is not ripe for a perfect test of the question. It matters not in what field one notes success,—a study of the situation reveals that most great singers have achieved distinction in direct response to a call which they had not the power to resist. Much has been said of the monetary allurements to the singing profession, but the truth is that neither lust for fame nor greed for gold can hold for a moment with the joy of attainment, the consciousness of power, the satisfaction of expression and influence,—the simple, undefined delight of singing out of one mouth and heart into another. These are all the incentives to the labor and self-sacrifice necessary to secure a brilliant success as a vocal artist.

THE VOCAL CONGRESS.

Mr. Russell, in the *Pianist and Organist*, referring to the subject of a Vocal Congress mentioned in the April issue of *ETUDE*, quotes, as per following clipping, from a paper read by him at Buffalo before the New York State Convention:

"It appears a practicable thing for our Association to bring together the men and women of acknowledged ability as vocal masters who reside in America, and through them to formulate a plain, rational, elementary system of voice-culture which shall be entirely free from personal fads, national characteristics or names, except they be called American (a not very desirable thing even at that),—this system to include a plain English nomenclature, and to be made readily supplementary to any printed book or good vocalizations or solfeggi.

"There are enough honest men and women in the profession for this work, and there appears no reason why they may not be brought together with good results.

"Such a carefully made primer of vocalism, properly

indorsed by this Association, would in time drive out of existence the innumerable claimants to an imaginary heredity of method which is named after a man or a nation, and kept as a mystery close locked in a vessel opened only by keys of gold.

"It appears to your committee that the time has come when either one of two things should come to pass in our Association regarding the subject of voice culture, viz., place this art science on a rational basis, with some few items at least, so explicitly named and explained as to be beyond cavil; or, if this can not be done, drop the subject from our programmes entirely, and let it be relegated to the darkest recesses of our Secretary's vaults, as the mystery of the ages, never to be revealed here below, and not to be investigated by weak mortals."

And then he states as follows:

"Mr. H. W. Greene, in *THE ETUDE*, recently suggested the advisability of a conference of vocal teachers with some such object as the above in view. Perhaps such a conference would be the better way; then, if the recognized authorities were to draw up some preliminary formula, as a primer of vocal culture, and submit it to the various music teachers' associations and guilds for ratification or suggested amendment, we might in due course (perhaps of several years) come to the desired goal. In the meantime discussion would be inevitable, and would cause students and teachers to think on the subject, which, after all, is the main object of the whole movement. When thinking begins we may look for something more of rationalism and less of empiricism, the curse of vocal literature."

VOICE AND CHARACTER.

We find the following article in one of our exchanges:

"New York this winter has had the benefit of several experts in voice culture, in training the conversational voice. All these experts admit the disagreeable quality in the American voice, and each in turn advocates individual culture of the voice. We can not agree with one who maintains that the foundation of all voice work is breath, and that when the breath is properly controlled, and the breathing organs in proper use, the voice will be agreeable. Without doubt, tone deafness is often responsible for the bad tones in the American voice. People do not listen to their own voices, are not sensitive to sound, or a defect in hearing prevents their detection of the disagreeable tones in their voices. What is needed is a trained ear, and this can be gained only by educating the ear to detect the difference between the cultivated and the uncultivated voice, and to imitate that which appeals to the sense of harmony. The fundamental construction of the voice rests in character. It is a rare thing for a man or a woman of beautiful character to have a disagreeable voice. Often there will be found, among the ignorant, voices like velvet, and when you come to know the possessors of these voices you find that they have a beauty of nature, and that the voice is but the natural expression of this beauty of nature. Whether a deliberate attempt to cultivate an attractive voice would reflect on the character is a problem worthy of experiment.

"One expert advises as a cure for indistinct pronunciation and carelessness in pronunciation the habit of reading aloud for fifteen minutes every day from some recognized writer of pure English. Select, she said, that which appeals to the best in one's self, and then read slowly and carefully, listening for final *g*, for careful pronunciation of *th*, for a clear pronunciation of *s*; and this practice, continued for six months, will end in giving clear enunciation. Nothing, however, was said of the education indirectly acquired by this method of treating the voice."

Thoughtful Americans are getting tired of the endless slur upon American-speaking voices. To be sure the majority of American women are not educated in convents, where to speak above a subdued murmur is considered rude and hoydenish, but the majority of American women are educated in schools where refinement is the rule, the atmospheres of which are favorable to gentleness, dignity, and sweetness of expression.

The American voice as compared with the German, French, or the Italian female voice, putting them rank against rank, is inconceivably more beautiful. The American voice is more gracefully modulated, speaks less in chromatic progressions; its cadences suggest the major or minor triad more frequently than the less melodic progressions.

The children in our public schools, who are allowed early in life to disport themselves upon the playground with unrestrained freedom, usually carry into the higher grades voices somewhat sharpened by the outdoor exercise, but this is at an age when the influence is not necessarily lasting; but it must be observed that neither society nor art are great debtors to a class in the com-

munity which allows children the unrestricted use of their vocal organs.

The atmosphere of schools for young women, the refinements of the home in the middle and upper classes, the increase of interest in the subject of voice quality in speech, the growing alertness of the ear to recognize and correct the slightest tendency to hardness or shrillness of tone in the young voice, and the almost universal hope on the part of parents that their children may be possessed of beautiful singing voices, combine to so thoroughly affect the situation, that one can justly claim that the American voice is not only equal, but superior to all voices, when taken, as I said before, class against class.

If the writer had said the fundamental *quality* of the voice rests in character, we should agree with him. The fundamental construction of the voice, it seems to me, has little to do with character. There can hardly be a question as to the effect of judicious voice culture upon the character.

It is the mission of art to instruct and beautify. The art of music can reach the soul by no more direct vehicle than that of the human voice, hence the study of vocal music must almost immediately leave its beneficent art impress upon the character of the earnest student wisely guided.

VOCAL QUESTIONS ANSWERED.

The editor of this department feels that the voice teachers and students are not taking advantage of the Question and Answer Department. Nothing is more discouraging to the young teacher than to find himself confronted by a perplexing dilemma as to whether this thing or that thing is the best. These difficulties usually arise from a lack of experience. Experience, in fact, is the only logical operation through which a teacher can arrive at a point where any difficulty can be adjusted that may present itself. The progress of the student is at stake; the success and reputation of the teacher not a less momentous consideration, hence, while experience is invaluable, it matters not in many instances, whether it be the experience of the teacher himself or the teacher of older growth and wider opportunities for research. One acts the wiser part who avails himself of the experience of older teachers. While we may not be qualified to answer all questions that may arise, we can at least give facts and results of our own efforts along similar lines.

It has always been our custom in sending pupils out as teachers to say to them, "Do not fail when difficulties present themselves to write frequent and exhaustive letters of inquiry." We would much prefer to give our time to correspondence than to allow the reputation of one of our pupils to suffer, or a voice to be injured, because of uncertain or experimental treatment. As a consequence, we receive many letters of inquiry; the following is an example,—the case of a young man who was placed in a most responsible position as a director of a vocal department in a large seminary, and we append his letter because the questions it contains are those which may arise in the experience of any teacher who has the interest of his work and his pupils at heart.

"Dear Mr. Greene:—Since one of the last things you told me was, that as long as you were among the living I should ask you questions at any time, I give you a batch of them now which have been accumulating for some time:

"No. 1.—In exercise No. 33, in Weicks, is the staccato to be sung with glottis or diaphragmatic action?

"No. 2.—From what source comes the growth of the voice?

"No. 3.—What is the cause of a breathy voice, and how is it to be treated?

"No. 4.—What are the principal reasons for a voice being of a poor quality, and what are the requirements for a good one?

"No. 5.—Why is my own voice of no better quality?

"No. 6.—What effect do enlarged tonsils have, and if removed will the voice be very much improved?

"No. 7.—Kindly give me some exercises for the strengthening and control of the soft palate.

"No. 8.—In case of a voice having no resonance and being very breathy, the subject having a very small throat, can, in your opinion, the voice be made clear and ringing, and if so, what are the means?

"It was my intention to have asked these questions in person by word of mouth, but by the present outlook I

shall not be in the city before June, and I hardly want to wait so long."

ANSWERS.

No. 1.—Not only Exercise No. 33, but all exercises in staccato, should be sung without the artificial stroke of the glottis. The vocal lips or bands are held gently in position for attack by their own muscles, under which conditions they are ready to respond to the gentlest or most vigorous action of the diaphragm, which is the true and only basis of the correct staccato.

No. 2.—The true source of the growth and strength of the voice is: (1) Practice of the *mezza de voce*, which, in the Italian nomenclature, means beginning a tone easily, quietly, making a crescendo to the limit of the elasticity of the vocal muscles, and again reducing the quantity to the extreme limit of control. (2) Much practice in *easy compass* of interrupted notes or tones, simply starting and stopping the voice on one tone many times, taking a slight breath between each attack. This is true vocal gymnastics. (3) Scale exercises in light delivery, covering the entire range, sung slowly or rapidly in medium stress.

No. 3.—The breathy voice is caused by the imperfect adjustment of the vocal lips by the vocal muscles. The foregoing exercises, alluded to as interrupted practice, rightly persisted in, has rarely failed in my experience to correct the breathy tone.

No. 4.—There are various causes for the poor quality in voice. It frequently occurs that the shape of the mouth, the narrowness of the throat, the faulty placement, or the wrong emission are responsible. Perhaps one, sometimes all, may combine. The requirements of a good voice are: Ease of delivery, tuneful and well-defined secondary tones or over-tones, warmth, the right proportion of reeds to insure carrying power, and the tones being placed so high in the head, and so far forward in the mouth, that the muscular effort necessary to articulation can in no way interfere with the tone emission.

No. 5.—You will find an explanation probably in one of the causes for poor tone in the first part of the previous answer.

No. 6.—The effect of enlarged tonsils is usually to inflict upon the pupil, on the slightest provocation, a congested condition of the throat, leading frequently to ulceration and abscesses. The effect upon the voice is to interfere with the freedom of the soft palate, and greatly hamper the muscles whose office is to give the tone its forward and high placement. In many cases the voice is greatly improved by having the tonsils entirely removed. It must be remembered that the tonsils are an artificial growth, unnatural to the throat, and upon their size and sensitiveness depends their effect upon the tone. I have yet to meet an example where the voice was not improved by having the excessive tonsil growth removed.

No. 7.—The interrupted exercises above alluded to, various active respiratory exercises, and frequent treatment of the parts with gargles, wisely prescribed, will do much toward strengthening the soft palate.

No. 8.—A voice having no resonance, which is equivalent to being very breathy, the subject having a small throat, can be greatly improved by a special exercise for enlarging the throat, which can hardly be given except by the teacher direct. Again, the interrupted exercises, and close attention being paid to delivering the voice on the bridge of the nose, very narrow at first, will be the most direct means of gaining the ringing and clear quality to which you refer.

* * * *

Q.—Can one learn voice culture from books without the aid of a teacher?

A.—That part of voice culture contained in books can be gained from books as well without a teacher as with one. Outside of definite physiology, books perform no office beyond that of theorizing. Physiology or theories are accessible to all. To learn to sing, one must have a teacher.

STUDY THE ESSENTIALS.

To fully enjoy music a certain understanding of it is necessary, and to understand it one must study it sufficiently to be educated in its principles. We hear constantly

about people who "love to hear music," who "dote on music," etc., and to a certain extent they are correct, for no doubt they feel certain emotions produced by music, but, as feeling is common to the whole human race, the *understanding* is really restricted to the educated only. A common mistake is, that the ability to read notes, coupled with a certain amount of vocal or digital skill, constitutes a musical education; people have drifted into the habit of thinking so, and the thoughtful, earnest piano teacher has to fight it year in and year out. I say "thoughtful and earnest"; because, unfortunately, the country is full of a class of teachers that are doing well—in fact, they are gathering wealth rapidly—but whose vanity and conceit supplant the stock of thoughtfulness and earnestness in others.

Now, what we want is a musical education that will embrace intelligent information on all the numerous elements relating to music as a science and an art, both theoretical and practical, and I am happy to say that there are teachers who enter into all those details. Parents and students should understand that a well-taught pupil ought to know not only how to read well, to finger correctly, and even to play a modern sonata or fantasia with some degree of artistic care, but should have also received some information about the ethical meaning of the compositions he plays, anent form and its developments, besides the infinitude of hidden meanings which multiply as our studies increase. When a student plays a sonata or something equally important, he is supposed to know the notes, rests, and their values, besides something about the laws that govern duration of sound; nevertheless this is a part of musical education sadly neglected, and that because "any kind of a cheap teacher" is supposed to be good enough for a beginner.

Having had my fill of experience with pupils that have been through the preliminary stage of cheap instruction, I plead for the benefit of the coming generation, for concentration of attention upon the first details, which embrace from notation of pitch, through the scales, their meaning and structure, keys and signatures, the values of notes, rests, dots, ties, accidentals, phrasing, dynamics, and rhythms, to harmonic structure.

It has been preached over and over again that the true end of life is not to pile together money, but to live happily, and that happy living lies in peace, mutual sympathy, and the enjoyment of art. Of course, this ideal can be attained only by the people *en masse*, and not by the individual, hence all our energies should be directed to having art—and I mean not only one art, but all arts—taught properly.

Cultivation of the imagination, which comes next, subordinates the physical emotions to the necessities of true art; to be able merely to play or sing a set of pieces does not make an artist—we all know that; perseverance, however, coupled with good general education and a love for the art, expands the mind,—the student is ready to receive wider instruction, and to profit from hearing music which appeals to both sentiment and intelligence. To hear such music well played or sung, is one of the most important and indispensable means of widening the appreciative faculties of a student, and yet this is one of the points most neglected, especially so in the smaller towns where musical clubs are at first an incentive to work, but in a short time degenerate into mutual admiration societies, the members of which do but little to create outside musical enthusiasm, and still less encourage visits from artists whose profession is to devote themselves solely to the interpretation of the best music.

I do not advocate anything new when I urge it upon teachers and students that the power of memorizing should be cultivated to the greatest extent; to be sure, some people have a wonderfully powerful memory, but almost any one can train his memory to the extent of retaining what he has studied. People who can not sing or play without their notes, make me think of what Charles Reade said: "How will such people sing in heaven?" The advantages gained by rendering one's music from memory are obvious; the purely mechanical quality necessarily developed to a certain extent during study will disappear, and the old precision change into life and animation; we will have the spirit that makes music the noblest of arts.—JAROSLAW DE ZIELINSKI, in *The Pianist and Organist*.

Publisher's Notes.

WE have an offer to make this month that should command the attention of all interested in music. It relates to the unique work by Gottschalk, entitled, "Notes of a Pianist," which has been before the public several years, but is little known. It has never been introduced among the music profession, but its limited circulation has been among literary people. The publisher's price militated its popularity. We have made arrangements for an edition, which we will sell for only \$1.00 per copy, postage paid. The regular price is \$3.50. It is a book teeming with interest. It will be remembered that Gottschalk took notes of events during his concert tours, and it abounds in many startling situations of the life of a virtuoso. Gottschalk was a close observer, a deep thinker, a keen wit, and withal, a ready writer. The book will interest the amateur as well as professional musician. There is not a more valuable work for a musical library, and at the price of only \$1.00 to everybody we bespeak a large circulation for this unique volume.

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"MUSIC—Its Ideals and Methods," is at last in the hands of the advance subscribers. We expected it would be delivered early in the month, but the delays of one kind or another brought its appearance at the end of the month, instead of the beginning. The volume will take its place among the small collection of solid music literature. It is a work that will never be old, and can be read and re read with profit. The retail price of the volume is \$1.50, with the usual discount to teachers. It is bound similar to the two volumes of "How to Understand Music," by the same author, and becomes one of this set. The special price, it will be understood, is not now in force, being withdrawn with the appearance of the book on the market.

* * * *

WE have now coming out a volume of songs that will eclipse any previous volume of its kind. It is called "Standard English Songs." It contains about all that is good in English song literature. The enormous number of 67 songs will appear in the volume. The cover will be embellished with the portraits of noted English song writers, like Cowen, Sullivan, Molloy, Marziels, Adams, etc. Our special advance price on this volume is only 35 cents, postpaid. The postage alone will be 15 cents, so that for the small sum of 20 cents you can come in possession of 67 of the best songs of the day. This is about the price you would pay for one song in sheet form. The make-up of the volume is first-class, and the best paper and printing go into it. Send in your order early, as the offer may be withdrawn this month.

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"PIANOFORTE STUDY," by Alexander McArthur, which has been in preparation for some months, will be delivered this month. The special offer price ceases with this announcement, although it will be the end of August before the book is sent out. For originality and freshness this book will take high rank. No writer has greater experience, and has enjoyed better opportunities, than Alex. McArthur, who was Rubinstein's private secretary, as well as pupil, for a number of years. The book will also appear in England, and receive several translations. We advise every earnest student to procure a copy of it.

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THIS establishment closes every day at 5 o'clock, and on Saturday at noon. If our patrons will mail their orders so that they arrive in this city by Saturday morning, they will be filled before the close of business, otherwise they will be delayed until Monday.

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A NEW edition of Volume I of "Touch and Technic" will be issued this month. Dr. Mason has rewritten the reading matter. The exercises remain the same. The exposition of the principles of this great work are made clearer in this edition, and it is well worth a careful study by the teachers who have used this method. There will be no special price on this new edition. We have, however, a few copies which belong to the edition issued

previous to the present one, published about three years ago. The exercises in it are the same as those in the new edition, but the reading matter is not. There are some 50 copies on hand, and while they last we will send them for 20 cents each, postage paid. To those well acquainted with the system these will answer every purpose.

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A PLEASANT and fresh piece at the first lesson upon coming to music study after the long summer vacation greets the pupil cheerfully. To secure this, write us about what you want as to grade and quality, that is, if severe or popular in style, and we will make up a carefully selected package and send it "On Sale." We can give more careful attention to this now, than when the rush of the opening season crowds us. Therefore, please order "On selection packages" as early as you can, that we may serve you the better while our stock is full.

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LETTERS from our subscribers make frequent mention of the help they get from our advertising columns. In them they find valuable new things which aid them to keep up with and even lead the fast advancing art of music teaching. There is nothing new in the music-teaching world which is of value that is not found fully set forth in the advertising columns of THE ETUDE.

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OUR patrons will please take notice that in returning music or books to us by mail it is very important that the package be not sealed; by this we mean that string is to be used in doing up the bundle, not paste; neither must the label be pasted over the edges. If the package is sealed the post-office charges us the additional postage between third- and first class matter. One costs one cent for every two ounces, while the other is two cents for every ounce, and the difference amounts to considerably more, in a great many cases, than the value of the returned music.

* * * *

THE following books are sold at a decided bargain. They are all new but a little shop-worn. The works are all standard and in steady demand. It will be seen at a glance that the prices here given are tempting. Usually there is very little discount from the retail price on this line of goods. On many of the volumes the postage is often more than the discount given. This is all we have, and we would advise those ordering to mention second and third choice in case the first choice is already sold. Send in your orders early if you wish any of them.

COLLECTIONS.

Ne Plus Ultra, \$0.25; Album of Sacred Songs, .15; Royal Collection of Songs, .25; World's Fair Collection, .50; Piano Mosaics, Boards, .50; Portland Vocal Folio, .25; Royal Collection of Songs, .25; Souvenir, World's Columbian Exposition, .25; Song Record, .25; National Contralto, Baritone, and Bass Folio, .15; Song Casket, .25; College Songs for Banjo, .50; Singers' Portfolio, .25; Album of Waltz Songs, .15; Album of Sacred Songs, Boards, .60; Banjo Folio, .25; White's World Celebrated Songs, .60; Modern Soprano Songs, .50; Choice Classics for Piano, 60; World's Fair Collection, Boards, .60; Standard Vocal Duets, .25; Album of Songs, Gabriel, .15; Album of Songs, Molloy's, .15; The Popular Song Collection, Boards, .50; Artist's Album, German, Italian, French, .50; Heart Songs, Old and New, .50; Corona Mariana, Collection of Music for Women, .60; Hours of Song, Boards, .50; Song Mosaics, .50; Folio of Home Songs, .50; Famous Songs, 25; Songs of the Heart Folio, .25; Operatic Piano Collection, .50.

OPERAS.

The Gondoliers, .50; Yeomen of the Guard, .50; The Mikado, .50; La Somnambula, Boards, .60; Bellini's Norma, .60; Norma, .60; Ernani, .60; The Favorite Opera Folio, .25.

MISCELLANEOUS.

Complete Method of Singing, Lablaches, .75; 40 Etudes for Violin, Kreutzer, .25; Piano Studies, Wiecks, boards, .40; The Redemption, Gounod, .40; New Thomes Organ, Berg, .80; Piano Studies, Wiecks, paper, .25; Famous Seven Airs, Violin, De Beriot, .60; Piano School, Sebort and Stark, .60.

WE wish to thank our patrons for their orders to us during the past season, and to mention that now is the time we expect full and complete settlement of all accounts. We hope to deserve continued patronage during the coming season, promising renewed attention to all details. To those who have not dealt with us we would like to send catalogue and terms, hoping they will give us a trial at filling their orders. We have a stock, large and varied—foreign and American. Our "On Sale" plan is especially advantageous; our discounts are as large as can be given in every case, consistent with the finest editions; our terms most liberal. *Every order is attended to the day it is received.* To those who have dealt with us we wish to say further that we have several plans under consideration to still further enhance the value of your dealings with this house. These will be communicated a little later. Send in your orders for the opening of the season's work in the way of stock orders and "On Sale" packages as early as possible. We can deliver them at any time, but the sooner we receive the orders the more sure you are of having them at the proper time, as we will be extremely busy—taxed to the utmost—at the opening of the season.

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No library or class-room is complete without "Grove's Dictionary of Music and Musicians,"—the best encyclopedia of music known. The publisher's price is \$25.00; ours for the same edition exactly—four volumes, boxed—is \$18.50. Sold on monthly payments, if wished, to responsible parties.

* * * *

IN selecting text-books for your class during the coming season we would draw your attention to the following:

"Lessons in Musical History," by J. C. Fillmore; used in all the prominent colleges. "Songs for Children," by W. W. Gilchrist, will be found particularly suitable for the purpose for which it is designed.

"Clarke's Pocket Dictionary" is the most complete of its kind. Every teacher and student should carry one. One hundred and thirty-two pages. Includes pronunciation of terms as well as of prominent composers' names, with dates of birth and death, etc. A condensed primer; retails for 25 cents, with professional discount allowed.

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READ the advertising pages of THE ETUDE. There are things there as valuable to you as the educational articles on the inside.

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THE number of three months' subscriptions to this journal, for twenty-five cents, has this season far surpassed any previous one. It is yet not too late to take advantage of this. We will send July, August, and September numbers to all orders received during this month. We were much pleased at receiving a number of clubs of names. Teachers have found that the reading of THE ETUDE during the summer vacation time, by their pupils, brings them back better prepared for earnest work than is usually the case.

* * * *

WE want agents to solicit subscriptions to this journal, either as a steady occupation or as merely a temporary one. We offer valuable premiums for a few, and liberal terms when one wishes to make a business of it. Write to us. You can renew your own subscription by sending us three. You can obtain a musical scholarship, valued in proportion to the number sent in, a first-class '97 bicycle for 50, and innumerable valuable musical articles for any number from one up.

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"FOUNDATION Materials for the Pianoforte," the beginner's up-to-date method, by the well-known and successful teacher, Mr. Chas. W. Landon, has already passed through two large editions. The third is now in press as this month's issue goes to our subscribers. The work has given unparalleled satisfaction wherever it has been used. The following is a sample of the hundred

(this is not an exaggeration) of unsolicited testimonials which we have received:

I am highly pleased with Landon's new work, "Foundation Materials," and find it is especially helpful to a child, as it brings the imagination into play and furnishes them with a musical idea.

LULU D. GRAHAM.

Landon's "Foundation Materials" is a delight and pleasure to all those pupils with whom I am using it. I think these studies are superb; just what beginners need. The fault with most studies is that they progress too rapidly, bewildering and confusing the pupil.

SOPHIE T. L. HENDRICKSON.

Give it a trial the next beginner you have. The work is a carefully graded course in the art of piano playing for beginners. A pleasingly interesting course of studies.

Testimonials.

"Standard First and Second Grade Pieces" is a fine collection, and must do its share of good to our small players.

WM. C. EICHHORN.

"Music Talks with Children," by Tapper, pleases me more and more as I re-read and see into it.

WM. C. EICHHORN.

THE ETUDE increases in value with every issue. I find it an invaluable assistant in enhancing the interest of pupils, and, above all, it aids in getting the indolent and indifferent to think for themselves,—a most difficult task oftentimes.

MRS. J. E. FUSELMAN.

"Anecdotes of Great Musicians" can not fail being welcomed by all true lovers of music, for they will strengthen our interest in the "Art Divine," and bring her votaries nearer to our hearts and minds, both as human beings and as artists. Music teachers as well as intelligent parents will soon recognize the stimulating power exercised upon students by a work like this, and will help the ingenious compiler of so much interesting material to reach his goal, which evidently has been this: "To create by 'Anecdotes of Great Musicians' a unique work, a new champion, destined to chase away the mists of indifference and give humanity a clearer perception and higher appreciation of our immortal art of music."

HENRIETTE STRAUB.

The musical game of the "Great Composers" I have found a strong stimulus to the study of these composers. After I received the game I organized two classes, each meeting once a week; to encourage the members to thorough study I offered two prizes to the one having the largest number of books at the end of three months. I wish you could see the enthusiasm with which the girls take part in the game, and it will be a close race for the winners. To make it more interesting I give them, at every game, a short talk on one of the composers. The game creates a desire for a closer acquaintanceship with these composers, which will naturally lead to a study of their works, and in the end raises the standard of musical culture and practice.

AUGUST GEIGER.

I received "Preparatory Touch and Technic," by C. F. Shimer, and am very much pleased with it. I am using it in my teaching, and find it is just what was needed to prepare for Mason's "Touch and Technic."

MISS M. L. LOCKWOOD.

I have had considerable experience, and can say truthfully that THE ETUDE is the best periodical for teachers, and scholars as well, that I have ever seen. I look forward to its coming with the greatest pleasure, and when it arrives I enjoy every bit of it.

MRS. J. LIVINGSTON DEWEY.

I received "Clarke's Dictionary," for which I had been looking. From the description I had a vivid idea of the work, but it exceeds all expectations. I have been wanting a work like this for a long time. It will fill a long-felt want. Every pupil will appreciate the student's edition. Please accept my best thanks for your promptness.

MISS FLO W. RICHARDS.

I have just received "Clarke's Pronouncing Dictionary," and think it most desirable. Every student should have one.

A. M. SUTHERLAND.

I am more than pleased with "Music Talks with Children" by Tapper. There are so few books written for children that it makes this book doubly welcome. It has a beautiful binding and I think it an excellent addition to my library.

MRS. B. O. MARSH.

I am very much pleased with "Music Talks with Children." It surely will be read with delight by young pupils, and is also very suggestive to older minds. So far I have found all of your publications very helpful and satisfactory.

MRS. T. F. BROWN.

I consider Mathews' "Standard Graded Course of Studies" far superior to any studies I have ever tried for the steady advancement of my pupils.

MISS L. B. WOLCOTT.

I have used Landon's "Reed Organ Method," and find it superior to anything else I have ever used for organ pupils.

FRANK LE ROY.

I wish to express to you my appreciation of what you are doing for teachers, not only by allowing them to examine new music, but by the constant service you render them through THE ETUDE.

MRS. MARIAN B. SEXTON.

I can hardly express the kindly feeling I entertain for you and for your excellent journal, THE ETUDE. To receive such wholesome and inspiring benefits which are given forth through the medium of THE ETUDE, how can one help but feel some glow of gratitude? I have derived more solid joy, comfort, and musical enthusiasm from reading the ennobling thoughts, high ideas, and helpful suggestions and advice, and the masterly articles from the pens of musical men of acumen, which your journal contains almost to overflowing, than ever can be estimated. Then, too, to be in so close sympathy with the profession at large and to receive the benefit of the extraordinary offer, is something to be cherished. "Vive la Etude!"

JOHN O. HUNDLEY.

Seven years' experience with THE ETUDE has taught me that I can not do without it. It is very beneficial both to my pupils and myself.

SR. M. JOHANNA.

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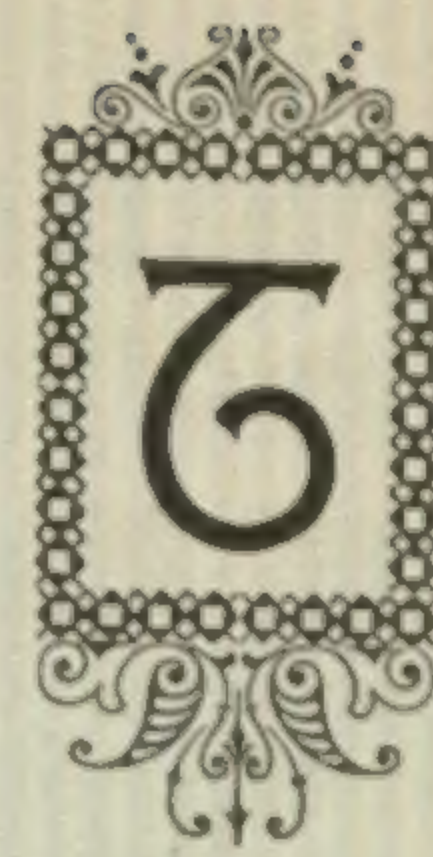
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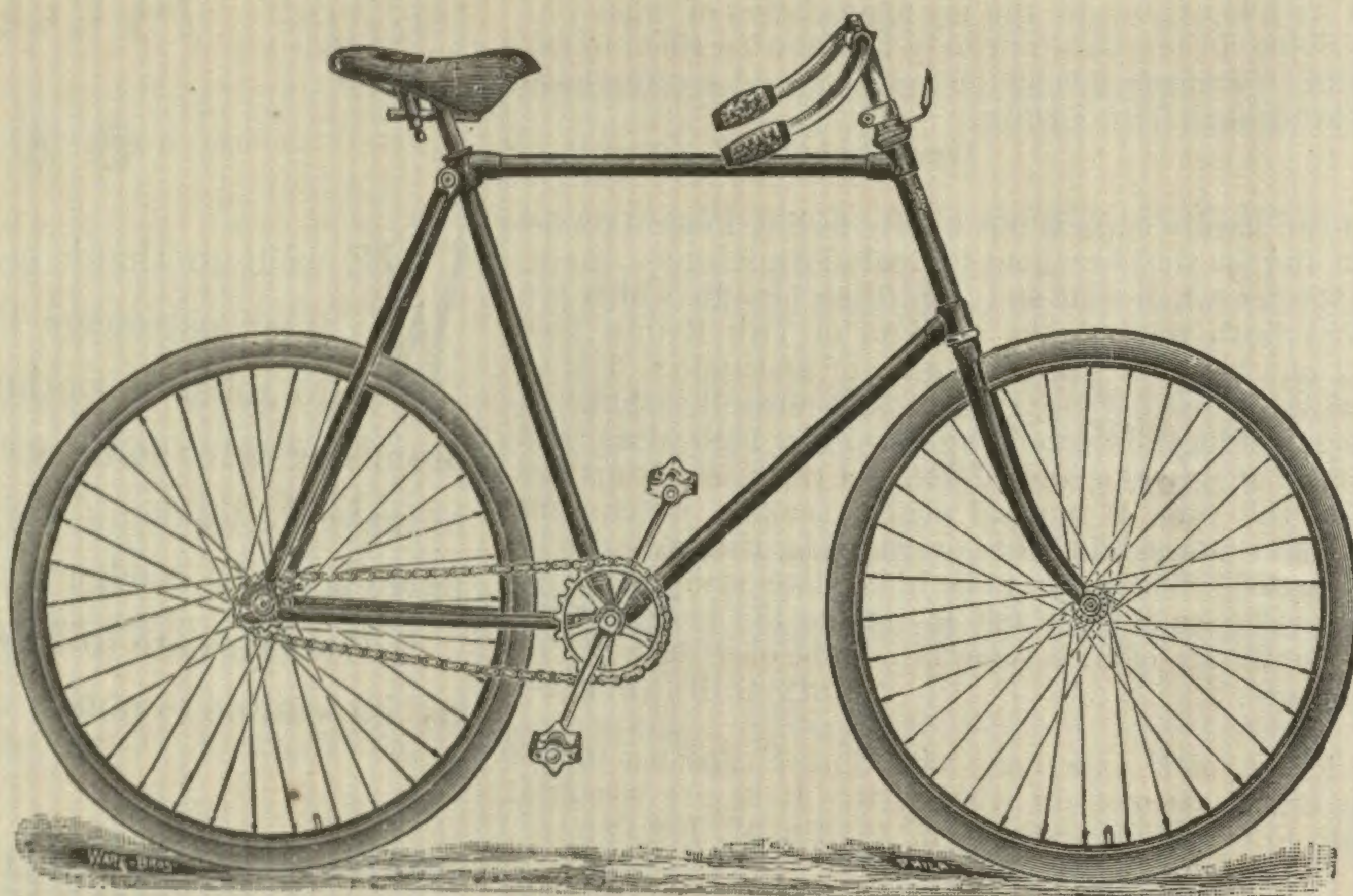
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