

THE  
Etude  
WITH WHICH IS INCORPORATED  
THE MUSICAL WORLD  
SEPTEMBER 1897  
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CONTENTS

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THE days when people could not afford to buy music on account of its being too dear are of the past. Not so very long ago it required the outlay of a great deal of money to purchase even the most necessary music for instruction or any other special purpose. The possession of a musical library, including editions of the complete works of the great masters, was unheard of. That these conditions did not tend to ease the road to musical culture is obvious, for what the musician, music student, and music lover needs above all, is an extensive and intimate acquaintance with the works of the great classic masters. It was a hopeless state of affairs for a long time, until the spirit of our modern times began to exercise its influence in the direction of the music business, and brought to life that product of speculation and close calculation known under the name of the *cheap editions of the classics*. With the advent of this introduction, a new era began in the realm of music instruction, and particularly in the development of musical culture. The works of Mozart, Beethoven, Chopin, Schubert, Schumann, etc., became accessible to everybody for the smallest fraction of the former price, and the fact that hundreds of thousands of copies of these works have been sold, admits the very gratifying supposition that a wonderful amount of good has been achieved.

There exist various cheap editions of this kind, principally published abroad, all of which possess more or less merit. But there has come under our notice an edition published in our own country, which, from the standpoint of general excellency, surpasses every other, and which deserves to be publicly spoken of, so that every one may learn to know and avail himself of it. This edition before us is called the "Schirmer's Library Edition," and is published by the music house of G. Schirmer, New York. It already comprises about 300 numbers, embracing the most important literature for Piano, Piano Studies, Piano four-hands, Violin, Organ, Vocal Music, etc., etc., and is constantly being added to. Conspicuous among others stand out the works of Bach, Beethoven, Brahms, Chopin, Clementi, Haydn, Henselt, Liszt, Mendelssohn, Moszkowski, Mozart, Raff, Reinecke, Rubinstein, Scarlatti, Schubert, Schumann, Weber, etc., and the most valuable material in the line of studies for all branches of musical instruction. The so-called "Modern Classics" are also represented in adequate numbers, and the edition abounds in Albums and Collections chosen from the various works of the best modern writers. The fingering and critical revision of this edition is intrusted into the hands of such eminent musicians and pedagogues as William Mason, Max Vogrich, L. Klee, J. G. Buonamici, Th. Marzials, C. Mikuli, Henry Schradieck, von Bülow, Dr. Lebert, W. Scharfenberg, and others, which fact in itself adds to each volume a didactic value not to be met with anywhere else. In points of correctness, printing, paper, binding, and general appearance, the edition may be looked upon as a model of superiority. The volumes lie flat when opened and will not break apart. It is also claimed that this edition is more accurate than any other edition of the classics, the most skilled proof-readers having been employed to render it so.

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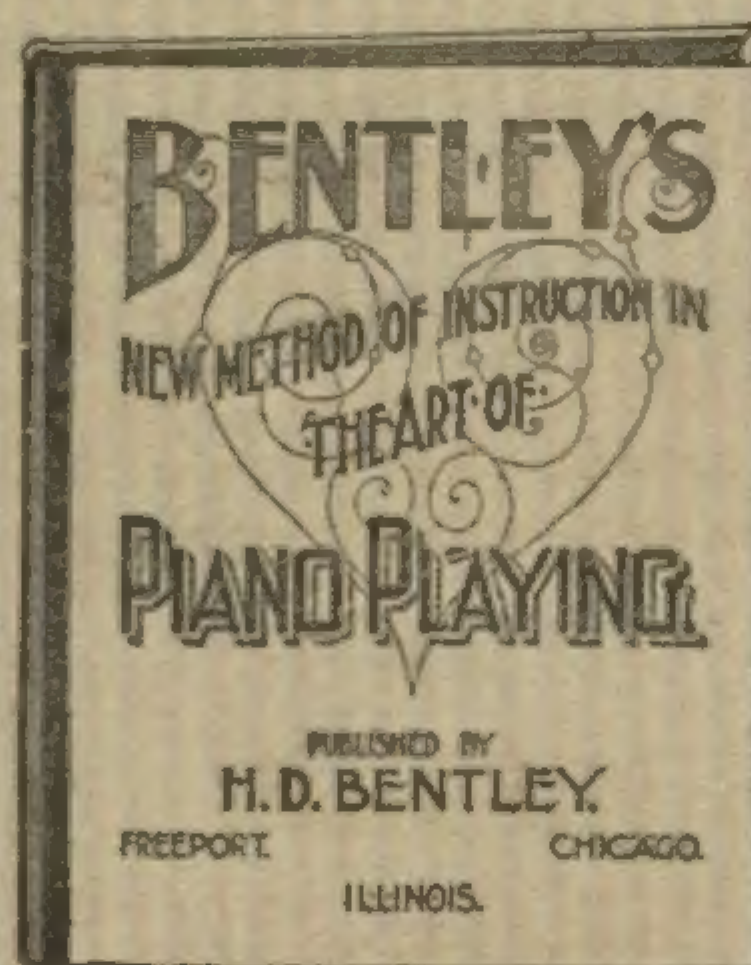
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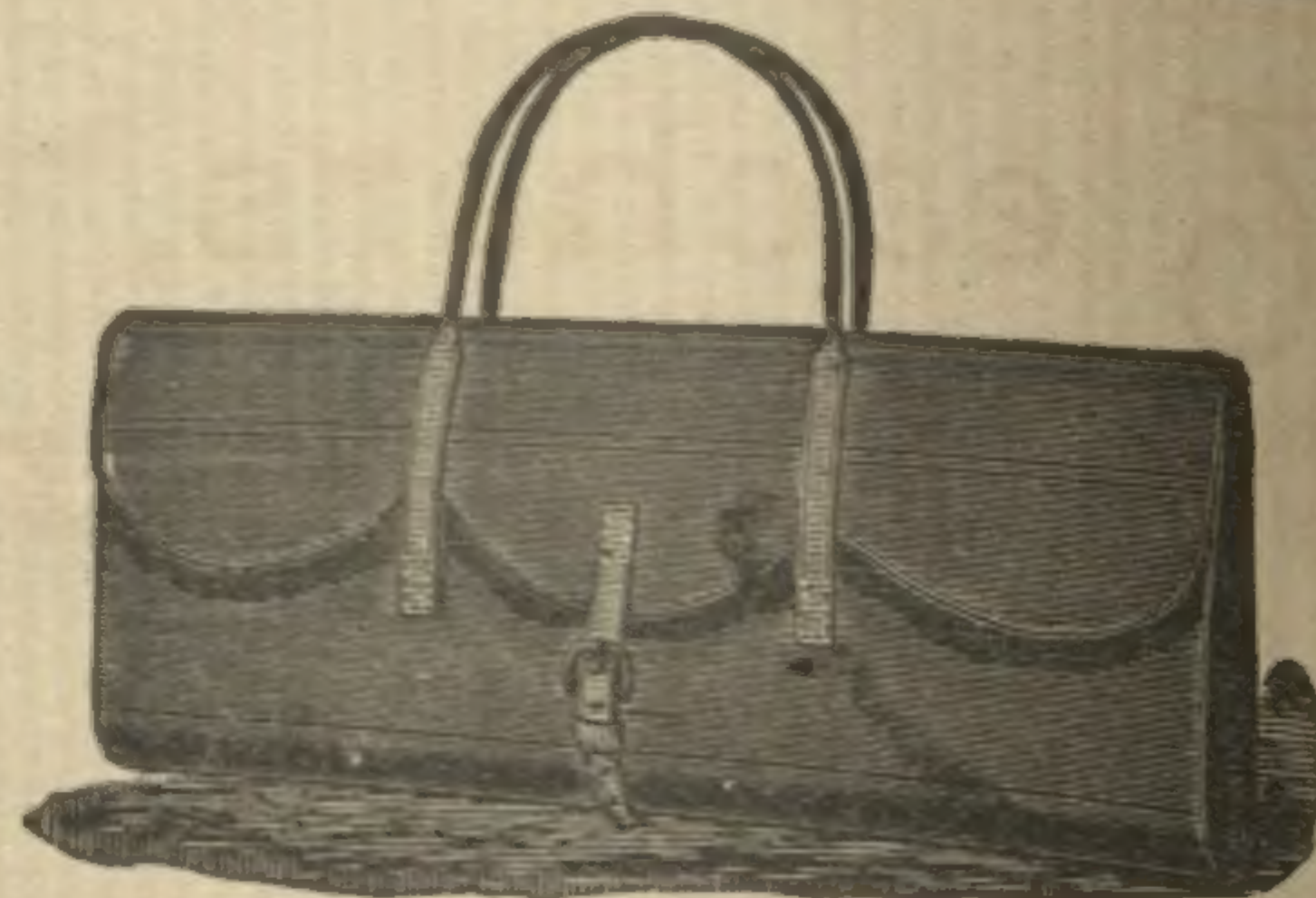
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# THE ETUDE AND MUSICAL WORLD

VOL. XV.

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NO. 9

## THE ETUDE.

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## Musical Items.

### HOME.

CALVÉ's season in this country, it is said, realized her \$75,000.

A CONSERVATORY of music has been chartered at Holton, Kan.

THE Damrosch opera season will open in Philadelphia, November 29th.

MR. ALBERT L. KING, a noted oratorio tenor singer, died August 14th, in New York.

THE American College of Musicians has become affiliated with the New York University.

It is understood that Camille Saint-Saëns will visit New York at the close of his Swedish tour.

ALEXANDRE GUILMANT, the famous French organist, will pay this country a visit again this coming fall.

MR. AND MRS. GEORGE HENSCHER will begin their concert tour in this country in Brooklyn, on October 13th.

MR. HAMLIN E. COGSWELL has been elected supervisor of music of the public schools of Binghamton, N. Y.

ALEXANDER W. THAYER, whose death we mentioned last month, left \$30,000 to Harvard College, his alma mater.

MR. CONSTANTIN VON STERNBERG intends to make a tour of the country this season, giving illustrated piano recitals.

DURING the fair at Ottumwa, Ia., a band tournament will be held, and about \$1000 in prizes will be distributed.

It is reported that Ernest Van Dyk, the Belgian tenor, will sing with the Grau Opera Company in this country this season.

LOUIS B. PHILLIPS, of New York, has been elected to the Chair of Music at the Ohio State University, at Columbus.

THE death of Agriol Paur, of New York, is announced. He was for many years leader of the Liederkrantz society of that city.

GILMORE'S Band has been re-organized under the leadership of Mr. E. A. Couturier, and will tour this country and Canada shortly.

MADAM SEMBRICH, it is reported, will make a tour of this country and Canada next season with her own company. Bevnigani is to act as her conductor.

THE Pittsburg Mozart Club will produce Hoffman's "Melusine" on November 16th, the "Messiah" on December 31st, and a miscellaneous concert on February 25th.

FREDERICK A. FRANKLIN, of Springfield, O., has been elected Director of the musical department at Hamilton College, Water Valley, Miss., to take charge September 1st.

AN evening of American ballads will be given during the coming winter, under the auspices of the Brooklyn Institute of Arts and Sciences, by the Cæcilia Ladies' Vocal Society.

THE Apollo Club, of Chicago, announces three concerts for the coming season. Handel's "Messiah," Dvorak's "Stabat Mater," and "Judas Maccabæus," are the works to be performed.

FOUR noted pianists are coming to this country this season, two of whom have not been heard before by the American public. They are M. Raoul Pugno, a French pianist, Siloti, a pupil of Liszt, and Rosenthal and Sieveking.

THE Cincinnati College of Music has engaged two noted teachers from abroad, Paul Hasse, of Karlsruhe, to take charge of the vocal department, and Ebert Buchheim, said to be a very fine pianist. Mr. Buchheim is a pupil of Kullak, and was a teacher at the Conservatory of Brunswick.

MR. RICHARD BURMEISTER is expected to return from Europe, where he has been spending the summer, about September 22d. He will go back to Baltimore, but will devote only some days out of the week to private teaching there, as he intends to spend a portion of his time in New York and Washington.

THE fortieth annual festival will be held at Worcester, Mass., September 20th to 24th. Mr. Carl Zerrahn is conductor, and the following artists will appear: Mr. Evan Williams, David Bispham, and Rafael Joseffy. Gounod's "Redemption," Goring Thomas' "Swan and Skylark," and Saint-Saëns' "Samson and Delilah," are on the programme for performance.

EDWARD BAXTER PERRY has been spending July and August on the Maine coast, and sails, September 11th, by the steamer *Ems*, North German Lloyd line, from New York for Genoa. He will be absent eight months for concert work in Germany and Italy, and will appear also in London, Paris, and Brussels. Mr. Perry will make no tours in this country until the fall of 1898.

THE death of Amelia Koehler, of Mt. Vernon, New York, has awakened considerable interest, owing to the fact that she is supposed to have inspired Thomas Moore's famous poem, "The Last Rose of Summer." The story runs that when a young girl of thirteen, sitting in a garden one day with the poet, she plucked a rose, and, placing it on the lapel of the poet's waistcoat, exclaimed, "Now I have given you the last rose of summer." The remark so impressed Moore that he wrote the familiar poem and dedicated it to his young friend.

### FOREIGN.

VERDI is said to be composing a requiem for his own funeral.

THE Kneisel Quartet has been giving concerts in London.

DR. HUBERT PARRY has written an orchestral elegy on Johannes Brahms.

THE opera season recently closed at Covent Garden, London, was a financial success.

EDWARD GRIEG will appear in London on November 4th, at the Philharmonic concert.

THE Association of German Musicians is arranging and compiling a complete edition of the works of Liszt.

THE Society of Musical Composers, Paris, has asked for a large hall for the Exposition of 1900, of sufficient size for concerts to be given on a grand scale.

MAX ALVARY, the famous German tenor, who has been seriously ill, is fast recovering, and expects to appear on the stage again very shortly.

MASCAGNI intends, with some of his pupils, to make a tour next winter through Germany, beginning with Stuttgart, where he will direct a series of musical performances.

FRENCH musicians, becoming alarmed at the increasing number of foreigners who find places in Parisian orchestras, have organized a protective society to counteract the evil.

THE Wagner Museum at Eisenach is now open to the public. It is said to contain many interesting relics, among them the old piano upon which Wagner received his first lessons.

Mlle. CALVÉ is at Dieppe, where she has commenced the study of "Sappho" with Massenet. Most of next winter she will spend in Paris, and her first appearance outside of that city will be made next spring in London.

THE increase of English music teachers during the last twenty five years has been immense. Between 1871 and 1891 in England and Wales they have just doubled, having risen from 19,000 to nearly 39,000. An English paper, commenting on these figures, says that "musicians are poor and growing poorer."

PIANOFORTE duet playing shows signs of becoming popular again. Messrs. Ross and Moore, two young men who studied under Oscar Raif, of Berlin, are said to have attained such remarkable unanimity of purpose that their playing is practically perfect. They are attracting much attention in London at present.



## Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

THE CHOPIN TOUCH.

HERVE D. WILKINS.

It is a great mistake to give Chopin's music to beginners at the piano. It is only after much culture and musical experience have been acquired that the student can appreciate what is involved and required in the touch of Chopin; and to play Chopin without that refinement of touch which can almost conceal the presence of hammers in the piano, and which can produce extreme fullness of tone without noise, is a crime against art.

The Chopin touch is good when applied to the playing of other music than his. Even Beethoven sounds well when played with this refinement, in spite of the ruggedness required in certain passages. But in playing Chopin one must have absolute control and consummate discretion; otherwise the result will be incomplete.

The works of other composers, without exception, have more outline, and with them, accordingly, other considerations prevail; on the other hand, Chopin's works require more blending and atmosphere, and any crudity or hardness of tone spoils the effect entirely.

\* \* \* \* \*

SMITH N. PENFIELD.

ALL teachers are agreed as to the importance of counting alone for the establishing of steady rhythm. As to the use of "and" to indicate the half counts, there is a difference of opinion and practice.

Probably a majority of teachers use it for pupils who are yet in their earlier work. Some represent the subdivision of counts into quarters by "one-a-and-a-two-a-and a," etc., and into triplets by "one-trip-let-two-trip-let," etc. All of this is more or less awkward and bungling, and certainly sounds to a listener comical and puerile, yet it sometimes goes far toward solving the problem of count-subdivision.

Others reach the result by doubling the counts in the measure: four instead of two, eight instead of four, etc. The object of this article is to protest against the excessive use of factitious aids to time-keeping. Each piece of music has its own natural beat or pulsation, and the counts should correspond, and thus assist and establish this pulsation, thus giving to every tune its proper and natural swing. The fraction at the beginning of a piece of music represents accurately the value of a measure, but frequently quite misrepresents the natural pulsation. For instance,  $\frac{3}{4}$  and  $\frac{3}{8}$  movements have usually but two and three pulsations respectively in a measure.

A common fault is to mark a choral tune which moves essentially in half notes,  $\frac{4}{4}$  instead of  $\frac{3}{4}$ . Where the number of counts is doubled (four instead of two, eight instead of four), which is sometimes done, the natural pulsation may not be noticed at all. Counting is but a temporary expedient, and should be dropped in any piece of music when a pendulum-beat is established in the brain corresponding with the pulsations of the music. The most useful counting is, therefore, usually the natural beat of the music, and the "ands" may be safely employed for separate or irregular subdivisions into half beats, and should be dropped out as soon as it is safe leaving the counts to stand alone. They probably will not interfere with the regular beat perception. For continuous passages, two, three, or four notes to a beat, the better plan is to use only the regular normal beat or count, and the swing of the music is soon felt and fastened. Long lists of extra syllables may interfere seriously with the natural beat. For troublesome subdivisions it usually suffices for the teacher to show examples. This advice is for pupils of at least average quickness of ear and perception. For the dull ones, the old-fashioned way may be more useful. Make the pupils pick out all notes and explain theoretically all time complications, which latter are but problems in mental arithmetic; but bear in mind that music, like one's mother-tongue, is largely a matter of imitation, and there is nothing to be ashamed of in acknowledging it and acting upon it.

## THE ETUDE

HINTS FOR THE YOUNG TEACHER.

BY MARIE MERRICK.

THE music teacher must bring to his work the same qualifications that any teacher should bring to his particular branch of teaching. He should possess not only knowledge of music, but knowledge of human nature and experience as an instructor. For the latter there should be some school of preparation, similar to the training-schools through which, in these times, candidates for positions as teachers in schools must pass.

The teacher should divest himself of the idea, if he have it, that students are mere machines, designed to perform a certain amount of work in a given time, regardless of individual peculiarities, characteristics, and abilities. Both his manner and method of teaching must vary with each pupil, according to the temperament, disposition, and capacities of the latter.

The teacher, to be successful, must be in love with his work. Some one has truly said that "emotions are contagious"; and assuredly only interest in the teacher can awaken interest in the pupil.

Not only, furthermore, must the teacher be interested in his art, and in the imparting of his knowledge, but he must be interested in every pupil, and feel and manifest a kindly sympathy in whatever most interests and affects each one. Thus he wins the affection of his pupils, and gains a hold upon them that he can acquire in no other way. Does it seem hard? Almost impossible? Try it, teacher, and if you find it impossible you may safely conclude that you have mistaken your vocation, as, in fact, too many teachers have. The noble vocation of teaching has for too long a time been underestimated. The world is even now only just awakening to the grandeur of its possibilities—possibilities even greater than those of the ministerial field, for in many cases there exists a closer relationship between teacher and taught.

\* \* \* \* \*

COUNTING ALOUD.

MADAME A. PUPIN.

COUNTING aloud has another important object besides the one of keeping time. One plays as he counts; if the count be sluggish, the playing will be sluggish; if the count be quick and decisive, the playing will correspond.

When the mother said in a drawl, "Tom,—don't—ye—think—ye'd—bet-ter—shut—the—door?" Tom responded in a similar drawl, "Wal!—I—guess—I—will," and stretched out a lazy toe to push the door to. But when the mother called out sharply, "Tom, you just shut that door. now," Tom bounced up and slammed the door shut in the twinkling of an eye.

When the teacher wants a quick, decided motion of the fingers, the count must be short and crisp. Louis Plaidy says, "Counting aloud has an undeniable influence on the even development of the fingers;" but that is when the counting is of the right sort. Some counting is so dead, that the tones played are correspondingly dead.

A teacher, by a certain vitality in counting, can make a pupil do what she did not think herself capable of doing. The student should learn to use this vital style of counting in practicing, as it helps to forward her progress in many ways.

\* \* \* \* \*

UP-ACTION.

PERLEE V. JERVIS.

A QUICK up-action of the fingers is one of the essentials for the development of the legato touch. This action may be easily secured by means of table exercises.

Let the hand and arm rest lightly upon the table, the hand properly shaped and in playing position; count four, and at the fourth count give the first finger a quick start up, taking care that this start is unaccompanied by any contraction of muscles not in use. With the finger suspended at the point to which it has risen, again count four, and at the fourth count give the finger an equally quick start down, and at the instant the downward impetus is given, relax the muscles so that the finger strikes the table with the muscles in a state of complete plasticity.

When each finger has been trained to equality and quickness of up-and-down action, the fingers may be

taken in pairs, and if one finger rises as the other falls, and the start each way is made exactly at the same instant (viz., at count four), and with equal promptness of up-and-down action, a good pearling legato will result.

\* \* \* \* \*

COUNTING ALOUD.

CARL W. GRIMM.

EVERY beginner should count aloud, when the teacher goes over a new lesson with him, because it is a sort of a "spelling" lesson, and gives unmistakable proof of the pupil's understanding of time- and note-values. Many indolent ones shirk the trouble of counting—they depend upon their knowing "how it goes," which only too often brings to light a happy guess. Further, they claim it impossible for them to count and play at the same time. This shows their lack of will power, because every one who tries earnestly and carefully can do it. Counting aloud develops the knowledge of musical arithmetic and feeling for rhythmical figures. A player that has not learned to count aloud is not qualified for the position of a director or teacher. Counting aloud must be insisted upon, whenever anything new is begun, for nearly all, up to the middle grade, then it will be necessary only occasionally. Wherever difficult rhythms are met, the division of note-values must be explained to, and by, the pupil. In order to steady and guide him in counting the teacher will frequently have to assist by counting aloud himself, or tapping on a book. Sometimes it will be advisable to have the pupil play difficult parts with each hand singly, while the teacher plays the other part. Such a thorough study of time- and note-values is by no means superfluous; it is indispensable for every one. It is not desirable that the pupil should continually count aloud when he practices, but an alternate counting aloud and counting in the mind will produce good results. Counting aloud strengthens and trains the rapid thinking of note-values, and also the feeling for order and exactness. A pupil who has been led to rely upon his thorough knowledge of notation will master all rhythmically difficult places, whereas the pupil who does not count will always grope in darkness and uncertainty.

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AVOID PEDANTRY.

DR. ROBERT GOLDBECK.

KNOWLEDGE and intelligence speed piano practice!

Young players lacking in wisdom and experience often waste much precious time through certain rigid ideas of what they are allowed or not allowed to do. For instance, the legato, too pedantically carried through, binds the fingers where it might not be necessary to do so at all and where a simple free playing of the hand upon some other key might solve the difficulty, make the phrasing more correct, and add grace to the manner of using the hands. The fact is, our modern style of playing tends more and more toward the orchestral, and the player who would learn to unfold it must acquire a knowledge of the largest measure of freedom.

—Before extending and generalizing his knowledge, before enlarging the circle, a young teacher ought to acquire whatever is directly related to his art. The theory of music should be made a special study; this completed, we advise him to take what is understood as a course in harmony. The study of this science is of the greatest possible use, and a teacher who has no knowledge of it is liable to commit the gravest errors at every step; when he wishes, for example, to abbreviate a piece, to cut out portions, if he is ignorant of the laws that govern the leading of the tones he can not be sure of finding a perfect solution. A typographical error will perplex him, he can not correct it; and if this fault is one that does not offend the ear, his hesitation will be greater still.

This technical knowledge once acquired, historical researches relative to music should take a large part in a young teacher's work. He should be ignorant of nothing that concerns the celebrated composers. He should be familiar with all their works for the piano, with the epochs when they were produced; he should analyze their style and their character, compare their forms, and determine their degree of difficulty.



## A WOULD-BE PADEREWSKI.

BY ALEXANDER MCARTHUR.

Author of "Rubinstein—a Biography."

## CHAPTER I.

"YES, he is a terrible fright, but they say a genius, so one must forgive him his ugliness, I suppose. You can see he apes Paderewski."

"No, I can not. I see nothing but freckles," Oscar Koenig replied impatiently. "Good God! such freckles! They make my eyes dance. Why can not the fellow use a face wash, a mask, have himself skinned; do anything? Has he no one to look after him?"

"Yes, a mother; but what a temperament you have, *mon cher* Oscar. How can you throw so much energy into your opinions after dinner?" the Countess de Torre asked lazily, with a *soupgon* of a yawn behind her Empire fan.

"Because," said Oscar Koenig angrily, as he let his glance rove over the well-dressed crowds filling the salons of the Van Dusen Harris town residence in Fifth Avenue, "it makes me angry to watch these little foolish amateurs aping the weaknesses of great men. Great Heavens! If they could but have an idea of what it takes to make a great pianist, the genius, talent, perseverance, the hours of ceaseless work, the strength, temperament, study! And with the lengthening of their hair, the arrangement of their scarfs, they think they have it all."

The Countess smiled sympathetically, but said nothing.

"Well," he continued with a shrug, "there is no use in my wearying you with all this. Tell me more about this Ralph Davis. You say he has a mother, doubtless a great believer in his 'genius'?"

"Well, yes. Mothers generally are when they have sons that give any promise. They usually have sight that magnifies or diminishes as soon as it is a question of the virtues or the faults of their offspring."

"Does he work well?"

"No; he is more of a genius than a worker. He can play without working."

"Can he," said Koenig with undisguised sarcasm.

"Then he must be a living miracle,—one should take him to Colonel Ingersoll."

"Perhaps," the Countess said, with a vague smile. She could not quite follow Koenig, for her English was limited, his, rapid, and before she could come to any decision Koenig asked quickly:

"Does he like applause?"

"Loves it; can not live without it."

"Poor devil."

"Ah, here he comes."

A tall, brown-haired young man came through the crowded rooms to where the Countess was sitting, and Oscar Koenig, putting up his eye-glasses, examined him closely.

Madame de Torre turned to the critic and was about to say: "Mr. Koenig, may I present my friend Mr. Davis?" when she suddenly found that Koenig had slipped away.

A blank expression crossed Ralph Davis' face.

"Too bad, Countess," he said aggrievedly, "I wanted so much to be presented to Koenig. Why did you not keep him? I have not practiced the last two weeks, and feel more nervous than ever. I wanted to tell him this, he criticises one so unmercifully. He is terribly severe! Do n't you think so?"

"Why, no. I have always heard him described as so fair and just, even when severe. A critic to be worth anything must be severe."

"Yes, but how he does single out the weaknesses of a composition or a performance. It is invariably to the *tendon d'Achille* of either he directs the full strength of his attack. Mother said so the other day, and I thought she had never said anything so clever."

"Well, perhaps Koenig is a great critic, but I have promised you an introduction, and even if Koenig has made off he is not going to escape me," the Countess said, in her pretty, determined way. "I see him over there in the buffet, so come with me."

They moved slowly through the throng of people, and Oscar Koenig threw rather a reproachful glance at the Countess de Torre when she and Ralph Davis came up, but he bowed and smiled with the urbanity of a man of the world.

"I have heard a great deal about you, Mr. Davis," he said, affably, "and I am looking forward to hearing you play to-night."

"Oh, don't say that, for I am afraid you will be anything but pleased. I have not practiced for two weeks or more, and feel terribly nervous," young Davis said, smiling.

"Why have you not practiced?" Oscar Koenig asked the question dryly.

"Oh, I don't know; I did not feel like it; one has moods, you know, sometimes," Ralph Davis said affectedly.

Koenig laughed softly, and a malicious expression crossed his face as he said rudely: "So! then, in that case I shall not wait. I have another musicale to attend, and hope to have the pleasure on another and more favorable occasion of hearing you. I hate hearing people who have not been practicing."

Ralph Davis looked rather blank, not knowing just what to say. He laughed a little awkwardly and nervously, then shook hands silently with the eminent critic, who turned to the Countess de Torre, murmured a few compliments in her ear, and went down the room to seek his hostess.

"Mr. Koenig! What! going? Impossible. You must hear Ralph Davis; he is just going to play. Have you met him?" Mrs. Harris asked, effusively.

"Yes."

"And do n't you want to hear him?"

"No. I don't think I want to hear him to-night. He has not practiced for two weeks, and no artist, amateur or professional, can do either himself or his art justice without practice. If it takes twelve and sixteen hours' practice for men like Rubinstein and Paderewski—well, I don't care to hear Ralph Davis on less."

"Still, do wait; Ralph is an oddity; he is a fellow of moods, and must have been out of sorts lately; then he can never practice, but his mother says it is precisely after such spells he plays best."

"Then his mother must be a fool," said Koenig impatiently, "there are no miracles nowadays, and I have another important *musical* to attend, so I must bid you good-by. We newspaper men are unfortunate in having duties which force us away from our inclinations. I certainly do not want to hear Davis, but I would infinitely prefer remaining near you."

"Well, then, I suppose you must go," Mrs. Van Dusen Harris said aggrievedly, as they shook hands. "I am sorry."

"And so am I," Koenig said earnestly, with a low bow.

Two minutes later, while putting on his overcoat in the hall below, Koenig heard the opening strains of a transcription from "Tristan and Isolde."

What asses these amateurs are, he thought impatiently, to play that, when one can hear de Reszke and Nordica sing it at the Metropolitan Opera House. Well, he has n't practiced for weeks, poor devil, and that sort of music covereth a multitude of technical sins and shortcomings.

"At all events, I am glad I have missed it," he said aloud to himself, with a smothered laugh, as he ran hastily down the steps into Fifth Avenue.

(To be Continued.)

## MUSIC NO HINDRANCE TO "GETTING ON."

THE man who can play the piano sufficiently well, and whose musical education enables him to read at sight, can find enjoyment in life, however depressing his outward circumstances may be. After a day's uncongenial work he can sit down to his piano and forget everything, himself, his poverty, the meanness and petty sordidness of many of the natures with which he has been brought into contact during the day, and commune with the spirits of great men, and feel that, for the moment, he is of the same clay as they. That, to my mind, should be

the aim of education: to make men content with their lot, reliant on themselves for their enjoyment in life; to make them see the beauty there is in existence if one looks but a bare inch below the surface; to develop their human instincts so that in their relations with the world they shall show a human sympathy which is absent in those who are ever seeking to make something out of their fellow-men, and at their expense.

It is often urged as a drawback to the study of music that too much love of it will hold back a man from "getting on." In a way it perhaps has this effect, inasmuch as it makes him more contented with his lot, and so less eager to better it materially. But the argument does not hold in fact, for nothing can prevent a man from "getting on" if he be ambitious to possess much of this world's goods, or if he be of that kind who treats his life as if it were a small eternity. A love of music will not prevent a man of this sort from "getting-on," and is very seldom to be found in conjunction with the real commercial temperament. I do not think we need trouble ourselves about this aspect of music, for it is absurd to suppose that every man can "get on" in the world, and surely it is no mean thing for music to accomplish, that it should smooth the way through life for those who must always remain the small wheels in the machine.—*Musical Standard*.

## SOME "DO N'TS" FOR STUDENTS WHO ARE GOING TO GERMANY TO STUDY MUSIC.

BY LINA ZOERB.

DO N'T go unless you have talent.

Don't go until you have laid a broad and solid foundation in your own country.

Don't go unless you have the patience that plods unceasingly, uncomplainingly, and hopefully the road that is so often long, rough, and cheerless; the perseverance that surmounts every obstacle; the pluck that will not be daunted; the devotion that is willing to offer many sacrifices upon the altar of the exacting goddess you have chosen to serve.

Don't go expecting that the instructors can make an artist of you without great application on *your* part. They can place you in position, but *you* must set yourself in motion.

Don't go without a definite object in view regarding the utilization of your knowledge when acquired. The masters don't care an atom for pupils who study music for their own amusement.

Don't think because you are your teacher's best pupil here that you will hold a corresponding position in your instructor's class in Germany.

Don't forget that talent and genius from all quarters of the globe congregate in the salons of the masters, and one must needs be marvelously gifted to command attention and admiration.

Don't change teachers every six months. Find a good one and remain with him; at least long enough to give him a chance to benefit you.

Don't forget that technic is only *one* of the many essentials that go to make up a good performance.

Don't go if you are *physically* unsuited to do taxing work. No one ever yet reached a glorious height without great labor.

Don't work *too* hard. There is a certain limit beyond which it is dangerous to venture. Your constitution is not made of iron, and should not be too severely taxed.

Don't be deluded by the statements of those who tell you that *one* year of work *without* intermissions for rest and recreation is as good as *two* years taken at a slower pace.

Don't forget that artists are not made in a day.

Don't neglect your harmony and counterpoint. Too many of our young students consider these studies "dry" and unnecessary.

Don't be discouraged when the results after which you strive are slow in manifesting themselves. Good work is bound to bring forth good fruit in due time.

Last, but by no means least:

Don't go without the principles of morality and Christianity deeply rooted in your heart.



## 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.]

S. B.—1. For concert pieces which are taking and, at the same time, contain considerable execution, and are of about the seventh grade of difficulty, try "Waltz Chromatic," by Godard; "Waltz Rubato," by Raff; "The Two Skylarks," by Leschetizky, "The Spinning Song," from Wagner's "Flying Dutchman," arranged by Liszt; and, "Valse Caprice," Rubinstein.

2. Yes; under certain circumstances it is permissible to cut selections which are too long for concert performances, but it requires judgment and a good knowledge of musical form. A cut at any time does not show much respect for the composer of a composition, and in making it a great deal has to do with the composer and the composition. Certain compositions by good, classical composers, such as Beethoven, Bach, Schumann, etc., should never be shortened; in fact, can not be, without losing much of their vital content. A work of art, be it a painting or a musical composition, is a perfect whole when written by a master, and one measure left out, or one note imperfectly performed, mars its beauty. Parts of a sonata may be played very effectively and leave a good impression upon hearers; still, to one who knows such as onata as a whole, the effect must ever seem unsatisfactory.

Nevertheless, cuts are frequently made at the finest concerts and with the best compositions. As a teacher you must be the judge, and in making a cut should consider the following questions: Who is the composer? Is he a master? Does the cut destroy the form of the composition? Does it mar the picture it intends to convey to the mind?

L. C. G.—The subject of folk-lore is a wide, and a very interesting, subject. In order to go into it deeply, one should have a number of books at his command, for no one work covers all the ground fully. Naumann's "History of Music" contains a long chapter on the subject, and has also many musical examples of interest. But Naumann is an expensive work and not within the reach of every one, hence we can recommend a few smaller works on the history of music, all of which contain one or two chapters on the subject of greater or lesser length and interest—Fillmore's "History of Music"; the last chapter of Rowbotham's "History of Music"; "Musical Ground-work," by Frederic Crowest, the chapter on Melody; Mathew's "Popular History of the Art of Music," and Davies' "Studies in Musical History." This last work contains an interesting account of how the words to these folk-songs originated and has not so much to say about the music. The musical examples outside of these works are not so plentiful. No. 443 of the Litolf Edition is a *Volkstied* album, as also is No. 6130 of the Augener publications. Edition André, No. 14, contains some folk-songs arranged for children. The masters have employed folk songs as the leading themes to some of their compositions. The melody, for example, of No. 23 of Mendelssohn's "Songs Without Words," is taken from an old *Volkstied*. By reading a chapter from one or more of the histories mentioned, and having pupils play some of the songs from these albums, a very pleasing and interesting recital could doubtless be given.

I. R.—A double-jointed little girl of six years would probably do better to postpone work at the piano for two or three years; but a moderate amount of work on a piano of light action, and without effort to play with force, would probably do no serious harm. See that the pupil holds the hand so high as to make it unnecessary to bend the joints backward in practicing.

D. B. C.—The mere fact that a pupil can not bend the fingers backward is no hindrance whatever to the most brilliant piano playing. All that is necessary in such a case will be to hold the back of the hand high enough to permit of a sufficient rise of finger to secure clear and forcible blows upon the keys. The fingers need to rise above the keys—they do not need to bend backward. But if the joints are clumsy and stiff, a good exercise will be to place the fingers on a table in playing position; then, keeping the nail-joint vertical, press the palm downward till it touches the table; then, pressing with the fingertips on the table, push the hand up by the finger muscles till the fingers are perfectly straight, the back of the hand being maintained in a horizontal position all the time. Repeat the downward and upward motions about eight times, slowly and continuously, without once relaxing the pressure upon the finger tips or allowing them to leave the spots upon which they rested when the hand took playing position in the first place.

E. T. Y.—Dynamics in music means the different degrees in the intensity (loudness and softness) of sound,—such as *piano*, *forte*, *crescendo*, and *decrescendo*. From the impressions conveyed by these different gradations there is no escape. *Forte* conveys the idea of largeness, greatness, of light; while *piano* gives the impression of smallness, sweetness, and if in a minor key, of darkness and mystery.

—To enjoy music we should be close to it; for distance, if it does not deprive it of its principal charm, at least weakens and impairs its effect. What pleasure would we find in conversing with an intellectual man thirty paces apart? Similarly, music, heard at too great a distance, is like a fire which, though we see it, fails to warm us.—H. BERLIOZ, *A Travers Chant*.

## PLAYING IN PUBLIC.

BY EMMA WILKINS GUTMANN.

AFTER reading an interesting article in the August number of THE ETUDE on "Musical Stage Fright," I felt impelled to add a few thoughts on the same subject.

Playing in public is certainly a very trying ordeal in these *fin de siècle* days, and many of our most scholarly pianists are unable to overcome the nervousness and excitement to which they are subject upon such occasions. According to the "German physician," the whole difficulty lies in lack of mental control. Could we but forget our audience and all outside influences, and give ourselves up to the one idea of *music*, nervousness would cease to trouble us.

This is evidently true of many of the child-prodigies. When playing (as self-consciousness with them is as little developed as in other children) they are apt to forget the individual self in the endeavor to express the musical thought. The question that confronts us, then, is how to acquire such mental control. Is it not plainly impossible for one who has had little mental discipline to concentrate the mind at the eventful moment, when there are so many distracting influences? I am inclined to the opinion that many of us deceive ourselves in our methods of study, thereby causing unnecessary work and harmful results. Let me cite a case which may make my meaning clearer.

One of my pupils, a fine pianist, came to me one day in despair, after having played a much-practiced piece at a concert. There was one run upon which she invariably stumbled when before an audience, yet when alone it did not trouble her. She had practiced it carefully in various ways, but her fingers seemed unable to play it correctly when she was nervous. I asked if she knew the notes perfectly, to which she immediately replied that she did, and to demonstrate it played the passage correctly. I handed her a piece of music-paper and requested her to write the passage. After writing a few groups she suddenly stopped, and greatly to her surprise could go no further. We spent about ten minutes studying, writing, and reciting it, and from that time the passage went smoothly, convincing her that the difficulty was mental rather than technical.

If pieces are practiced mechanically, without analyzing and thoroughly comprehending their structure and contents, the chances are that the performer will experience great nervousness, if he does not make a fiasco. I do not mean to say that correct methods of study will entirely obviate nervousness, but they will surely assist very materially. A little nervousness or excitement is often desirable, since many do much better and play with more life and animation when on their mettle. He would assuredly be a cold, unsympathetic player who did not feel, as Paderewski expresses it, a little "anxious" when about to appear before a critical audience.

A concert pianist recently told me that only since she has learned to study her music, knowing it thoroughly away from the piano as well as at it, has she been able to concentrate her mind when before the public. Formerly she made such a desperate struggle to keep her thoughts on what she was doing that she felt extremely thankful if there were no blunders, but now she soon becomes absorbed in her work, thus being able to bring out the proper phrasing and musical effects, to the satisfaction of herself and also of the listeners.

If these methods of study can be of such great assistance to pianists in correcting wrong habits of thought and practice, how much more will they do for children, who have none of these difficulties to overcome!

Music will then serve its right and God-given purpose, bringing pleasure and happiness into the homes and hearts of the earnest and striving students, instead of discouragement and despair as it, alas, too often has done in the past.

## FROM RECENT PROGRAMMES.

To our request for annual commencement and graduates' programmes there was a generous response. From

them we select the following compositions as good teaching and concert pieces: "Berceuse," Ijinsky; "Rower's Song," Bohm; "Gavotte Humoresque," Schytte; "Spring Song," Henselt; "Arabesque," Chaminade; "Pas des Amphores," Chaminade; "Froher Sinn," Merkel; "Salterello," Op. 50, No. 19, A. Schmoll; "Hungarian Battle Song," Op. 39, No. 9, Reinhold; "Farewell to Geneva," Bendel; "Tarantella in A Minor," Pieczonka; "March of Fingall's Men," Reinhold; "Cymbales and Castagnettes," Schmoll; "Little Dance," Holst; "Kindermarsch," Merkel; "The Jolly Sailor Boy," Leston; "First Waltz," Ritter; "Picnic Dance," Spindler; "Singing and Swinging," Adams; "Dance of the Marionettes," Adams; "Minuet of the Graces," Loeschhorn; "Dryade," Jensen; "Castagnettes," Ketten; "Chant Elegiaque," Op. 72, Tschaikowski; "Danse Caractéristique," Tschaikowski; "Galata," Paridies; "Danse d'Etoiles," Op. 66, Ch. Godard; "Valse Serenade," Godard; "Kleiner Schelm," Op. 424, Behr; "Idilio," Lack; "Caprice Brilliant" (four hands), Sherwood; "Spring Thoughts," Schmoll; "Minuet FAVORI," Grieg; "2d Mazurka," St. Saëns; "Arabesque," Wilson G. Smith; "Vesper Chimes," Wilson G. Smith; "Rondo Polka," Holst; "Dance on the Lawn," Boehm; "Rustic Dance," Meyer; "Danse Rustique," Mason; "Danse Moderne," Dennee; "Fröhlicher Jägersmann," Merkel; "Caballetta," Lack; "Dance Caprice," Op. 348, Mosby; "Petit Bolero," Ravina; "March of the Dwarfs," Op. 54, No. 3, Grieg; "Butterfly," Grieg; "Berceuse," Schytte; "Polonaise," Op. 86, No. 3, Hollaender; "Witches' Dance: Concone," Cady; "Waltz in A Flat," Moszkowski; "Waltz in E Major," Op. 34, Moszkowski; "Bell Rondo," Streabog; "Flying Leaf," Spindler; "Resolution," Lichner; "Canzonetta," Liebling.

—A painting of too much detail, where the fine lines are given too carefully, loses in the greater quality of breadth. When one refines a vocal performance to the faultless excellence of Patti, it is no longer singing, but only superb vocalism. The great critic of Berlin, old Professor Grell, after attending one of her concerts, said: "I heard a wonderful lot of notes; I should like to hear her sing once!" Some organists over-refine their performance until it is a mere display of organ registration, and in no sense organ playing. Pianists reduce their work by a similar process until it is merely playing with the piano and not piano playing at all. A small boy I know of recently had the present of a penknife. He wanted to have it very sharp, and went to the steam-mill to grind it. On his return home he said, "Papa, it won't cut anything now;" an examination showed he had ground the blade entirely off. The middle course is the safest. *In medio tutissimus ibis.*

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—The following, from the Boston *Musical Herald*, deserves thoughtful attention at the present time of beginning the season's musical study: Parents and guardians seem to hold the idea that the ability of the teacher selected to direct the early musical education of children is a matter of little or no consequence, provided his terms are low. In such cases, it is considered by them that a competent instructor will, at a later stage, be amply sufficient to complete the work thus unsatisfactorily begun. It would be equally logical to call in a doctor's boy to attend them in a serious illness occurring during childhood, reserving the services of a skilful practitioner until they had arrived at maturity. The mind of the young is particularly susceptible to first impressions, and, if properly directed at first, a foundation is laid that will remain. Bad teaching is far less harmful at a later period, just as disease is less likely to make serious inroads on a constitution fortified by early care. On the other hand, bad habits once acquired are difficult to eradicate; and the process involves, in most cases, re-commencement on a new basis, work that is not only unsatisfactory to the skilful teacher, but irksome to the pupil, and calculated to dishearten young people to an extent sufficient to impede after progress.



## A NEGLECTED ESSENTIAL.

MUSIC AND LANGUAGES.

BY E. M. TREVENEN DAWSON.

IN the good old times of our grandmothers these two were always bracketed together on the prospectuses of "young ladies," or "young gentlemen's" seminaries as foremost among the "elegant" accomplishments desirable for all "genteel" young people. And still, nowadays, among the "extras" of the private school or high school curriculum, the two are generally classed together. To be sure, "music" in the former case meant very often but a superficial acquaintance with harp or guitar, and "languages" the merest smattering of Italian or French. On the other hand, in schools of the present day, German, French, and Italian usually *can* be learned, and learned thoroughly; boys, by the way, generally learning dead languages at the expense of the living, while, as a matter of fact, music (in the form of pianoforte playing, at all events) is far more universally cultivated. Should a school-boy or girl show signs of talent for music, he or she leaves school early to enter one of the musical academies or colleges, so that where a modern language has been taken up, the pupil has probably not got beyond the rudimentary stage. Now too often all studies save music are thrown to the winds, school lessons are quickly forgotten, and the musical student pursues enthusiastically, for several years, a miserably one-sided course. Working hard for scholarships and medals, attending choir practices and orchestral rehearsals, "getting up" pieces or songs for students' concerts, perhaps ambitious flights in composition and attempts to get early Opus numbers performed or published, besides the music lessons and daily practice, the intercourse with fellow-students and attendance at public concerts,—fill up the young musician's time completely. Then, the training over, and the academy left, begins the real work of life, either as "artist" or teacher.

And now I come to my point, which is, that as regards the latter a music teacher who has no knowledge of languages soon finds himself at a great disadvantage, and that, as in name, so also in reality, music and languages should still go together.

Take the mere fact that titles of compositions are so often in a foreign tongue, for some inscrutable reason even a native composer preferring to dub his Cradle Song "Berceuse" or "Wiegenlied," his Spring Fancies "Frühlingsgedanken," his Study in A minor "Etude en l'A Mineur," and so on *ad infinitum*. Under these circumstances it may become decidedly embarrassing when pupils ask the meaning of such titles. I myself, for instance, when I first began teaching, although pretty well acquainted with French, literally did not know a word of German, and well remember vaguely wondering whether "Aus tiefster Seele"—the title of a piece one of my school-pupils was learning—had any connection with the deeps of the sea (please note the glorious mispronunciation this involved!), and frantically inquiring from the other mistresses whether they could tell me the meaning of "Deine Augen" (another piece). Or, yet again, when asked by a pupil what her piece "Siegeslied" signified, being strongly tempted to guess it had something to do with a *siege* (!); but wisely refraining from an opinion, I could only promise ignominiously to find out.

Of course, to teachers of singing, Italian as well as German is almost a *sine qua non*, operatic arias in the one and standard Lieder in the other (Schubert, Franz, Brahms, etc.) having to be taught in the original. Translations are not always to be had, and even where they are it is often of little help to the right interpretation of the music, for be the foreign text ever so faithfully rendered, important words or phrases *must* often come in quite a different place, thus altering the expression required.

As regards Italian, although, as just stated, almost a necessity for singing masters and mistresses, I hardly consider it so for the piano teacher. Such was my own experience, at least; for having in my student days invested in a grammar and reading book, and taught myself a certain amount, I find it of very little service as

a teacher, since musical primers and vocabularies gave the meaning of all Italian words or phrases to be met with in the course of compositions; such as "Da capo sin' al fine," "Il basso ben marcato," "Stringendo," "piangendo," and the like. Some knowledge of pronunciation is, of course, useful, whether for such-like musical terms, or for titles of operas, etc.; but that is easily picked up without acquiring the language.

German is *very* different, and I am inclined to think absolutely indispensable to the conscientious teacher. Speaking for myself, I can only say I found my want of knowledge a serious drawback, not only for titles of pieces (as before-mentioned), or for directions such as "Mässig bewegt," "Nicht zu schnell," occurring in foreign editions of music, but particularly so in the department of music history. To illustrate: Not long after I started teaching, the principal of a school asked me to give weekly lectures on music history, suitable for the elder school-girls. So I got hold of all the books I could to read up the subject, and soon began to get a bit puzzled. For although "The Creation" and "The Seasons" were (naturally) as familiar as household words, "Die Schöpfung" and "Die Jahreszeiten" mentioned in one book were new to me; and while perfectly aware who wrote "Calvary" and "The Last Judgment," I was brought to a pause by a reference to the composer of "Des Heilands letzte Stunden" and "Die letzten Dinge." Again, Mozart's "Il Seraglio" was one thing, but "Die Entführung aus dem Serail" seemed quite another, and made one wonder whether the great master could really have written one more opera which the majority of music histories ignored. Of course, any baby could guess the identity of "Don Juan" with "Don Giovanni," of "Figaro's Hochzeit" with "Le Nozze di Figaro"; but how was one ignorant of German to know that Mendelssohn's "Meeresstille und glückliche Fahrt" overture was the same as his well-known "Calm Sea and Prosperous Voyage," or that his "Lobgesang" named by one writer was identical with the "Hymn of Praise" spoken of by another? In these and similar cases even a rudimentary knowledge of German would have saved all this confusion.

Then as to pronunciation. I shudder to think what crudities I have been guilty of, for in music history it is impossible to avoid giving many works their original German names, from Graun's "Der Tod Jesu" down to Kreutzer's "Das Nachtlager von Granada," to say nothing of the names of the composers themselves. Quite apart from this, too, it is as well to be able to pronounce correctly the titles of pieces, both French and German, as in many cases one's pupils know something of these languages, and may be laughing up their sleeves at one's blunders.

In addition to the necessity for a rudimentary knowledge of French and German, a more advanced study of the last-named, so as to be able to read in it fairly easily, is extremely *desirable* for the music teacher. For, whether in the department of theory or that of music history, a perfect mine of valuable works exists, of which but few are to be had in a translation. (For my own part I always avoid translations whenever possible, preferring the originals.) Indeed, so many and so interesting are the musical *biographies* as well as theoretical works in the German tongue, that a knowledge of the latter opens up quite a new world, and a most fascinating one. As to French, there does not exist the same incentive to a thorough knowledge, for there is but scanty musical literature and no standard work of importance for the musician, unless it be Berlioz's "Orchestration," or Fétis' by no means indispensable "Biographie Universelle."

"But why," some will ask, "expatiate on the advantages of a knowledge which most music teachers already possess?"

Because it seems more than doubtful whether a knowledge of language really *is* so general as supposed. To give only a few examples: In a certain large school in a provincial town, out of five resident *head* music governesses and three or four junior ones, not only was none acquainted ever so slightly with German or Italian, but only *one* had *any sort* of knowledge of French. Again, the principal of an old-established boarding-school at the seaside has often told me of her unsuccessful endeavors to have French talked among the scholars,

her plans being always upset by successive resident music teachers being ignorant of any language but English, which they persistently talked to their pupils. Without multiplying these examples *ad libitum*, I may mention one music teacher in a large school who, to my certain knowledge, frequently taught such works as Kalkbrenner's "Femme du Marin" and Kuhe's "Fen Follet" without having *any inkling* of the meaning of the French, and who was perfectly well satisfied that it should be so. Now, how could pupils be interested in these pieces, or give the characteristic expression necessary without the "inspiration" of the sailor's wife rocking the cradle in her lonely cottage by the sea, or the mischievous will-o'-the-wisp dancing across the treacherous bog before the unwary traveler?

Thus far *why* languages are to be learned, and *which* languages are to be learned; now follows *how* they are to be learned by the music teacher. It certainly is infinitely better to do so during student days, while there is yet leisure and opportunity for proper lessons. Failing that, the music master or mistress already in the full swing of work will find it a good plan to *exchange* lessons with (if possible, native) teachers of French or German. Where even this is impossible, one must content oneself with self-tuition. And, speaking from experience, a little management will get over the difficulties proceeding from lack of time on the part even of the busiest teacher. For it will generally be found quite possible to get a few minutes in the evenings for the small amount of necessary grammar, if it has to be (as in my own case) sandwiched in in the intervals between correcting piles of harmony exercises and preparation for music history or theory classes. Then the time spent over one's toilet night and morning can be utilized for committing to memory irregular verbs and a few useful nouns, while those who give "visiting" lessons will find their short journeys in street-car or train invaluable for reading, with the help of a pocket dictionary. This latter plan is strongly to be recommended, also, to those who already know a certain amount, as an admirable means of "keeping up" modern languages. For, especially where a teacher has *daily* to go by car or train, one day can be set apart for French, another for German, perhaps a third for Italian,—some book in each language being always on hand. One word of warning, however, in conclusion. To preserve the eyesight it is as well to hold a piece of plain white paper just below the words read, shifting it downward at the end of each line, for otherwise, if the vehicle is jerky, reading is apt to be extremely trying to the eyes.

—Try to make your pupils independent of the teacher. Endeavor to make them correct readers, careful, clean players, and close thinkers. Let your pupil do his work himself. Do not stand by the side of him and put his fingers upon the proper keys, telling him names of notes difficult for him to read, etc. Let the pupil do all the thinking he can do, but see to it that he thinks correctly. Be patient if he thinks slow, and be hopeful if he thinks at all. Make your pupils self-reliant.

—To piano teachers, R. Krause, speaking of Enlivening Instruction, says, in the *Musical Herald*: "The teacher must approach merry and light-headed little folk with good cheer. Select for them only the best; let it be within their grasp, and, remember, classical beauties are beyond them. After long pieces, give short ones. After a mistake begin with the beginning of the phrase or thought; thus do little folk soon learn to think, to see mentally, and to early feel the musical right and sense of things."

—In teaching, I would, as far as possible, find out the weak points of the pupil, and strengthen them with studies peculiarly adapted to each case. The pieces I would select for a pupil would be those best adapted to their capacities, something tending to bring out his individuality, and which he could play with confidence. Young players, especially when they are going before the public, should be as little trammelled as possible with difficulties; let them be as free as possible to express their own individuality.—Edward Fisher.



## SELF-EXALTATION.

A PUPIL of a famous music-teacher went to him one day and said:

"I am completely discouraged, for I don't seem to make much progress." The young man, so the story goes, went on to state the particulars, to all of which the teacher listened patiently, and then he coolly remarked:

"It is not at all strange why you do not progress."

"You can tell me how to improve?" said the pupil eagerly.

"I can. It is a very simple explanation. You exalt yourself instead of your art. When you forget your own personality you will begin to comprehend the meaning of music; not before."

Herein lies the secret of nine-tenths of the failures of our ambitious amateur musicians: They are so wrapped up in their own importance that they forget everything else.

In starting out to study any particular subject, it will be found that the more time and attention one devotes to its pursuit the more the field broadens and the further away seems the object of attainment. In other words, the moment we make up our minds to carefully solve the meaning of an intricate subject, that moment we are confronted with numberless problems that seem to confuse us instead of leading us in the right path. We are in a condition such as Pandora found herself when she opened that famous box, and everything appears to be in a chaotic state. In one sense, we are in the densest of clouds, through which, it would seem, the sunlight could never penetrate. At this point we should stop and rest; then harmony and light will come out of the discord and darkness.

Many and many a musician has come to grief through self-exaltation, and it has been the means of his reaching only a very low height of musical progression.

The person who exalts himself above all the musical knowledge that is possible, simply dwarfs his own growth, shuts the door of advancement in his own face, and comes to a standstill. The instant a person thinks that there is no more for him to learn, that instant he makes it impossible for him to do so, because he limits his ability to grasp any further knowledge. As soon as he sees his error he begins to think, and then the ideas follow each other so rapidly that he naturally becomes confused.

The fact that you can play a little better than your brother musician ought to inspire you with still higher aspirations to beat your own record; for, no matter how skilful you may be, there is still more for you to learn. You ought to be happy in the thought that you will never reach the top of the ladder. The satisfaction and victory consist in the climbing. It is not because music is elusive; she never leads you astray. She is generous, kind, yet severe; considerate, painstaking, thorough.

It matters not whether you are an amateur or a musician of the highest standing; you can not afford to indulge in self-exaltation. If you persist in it the fair goddess will smile on you no more.

However it may be with prodigies, it is certain that art comes to very few of us grown people "unsought"; but we believe that music would smile more benignantly upon us if we were not so wrapped up in the cloaks of self-conceit and indifference.

Because we would caution you not to exalt your musical talents, and thus prevent your growth, you must not go the other extreme and imagine you know nothing about music. That would retard your progress also. Give yourself credit for knowing something, of course.

The most skilful and highly educated performers are unassuming, modest, and retiring. They are not burdened with self-exaltation, because their thoughts are wholly on their work.

One of the greatest violinists in Germany, who was beloved by all his pupils because of his thorough methods of teaching and his simple manners, said one day:

"I only regret that I can not live my life over again, so that I might learn something of the grandeur of music."

These words produced an indescribable feeling of respect, awe, and sadness upon his hearers, and they never forgot the peculiar look that lit up his face like an inspiration.

Think ever of your noble art, but exalt not your own efforts in self-estimation; that is retrogression. Every moment spent for the advancement of the musical art adds not only to your own progress, but to that of the community in which you live.—*From The Metronome.*

## TIME VALUES.

BY J. B. CHAPMAN.

I HAVE read with much interest the article in the August ETUDE, "Aids in Teaching Time Values," with its practical suggestions.

It is true that much of the difficulty in comprehending time values lies in the "lack of proper understanding of arithmetic as taught in the schools." Therefore, music teachers must needs be arithmetic teachers, as well as kindergartners and half a dozen other things; but I always, if possible, avoid the use of the terrible word "fractions" in my explanations. The thing itself is so simple, and the word seems to be such a bugbear, inherited from fathers and mothers who "cried their way all through fractions, and never could understand them," by their own account, that I never paralyze a pupil's faculties beforehand by the suggestion of the dreadful term.

I, too, have tried all manner of devices to make clear the subject of time values, have made drawings innumerable on blackboard and paper, have illustrated the matter in every possible way, only to meet with discouraging failure in many cases. One illustration, however, has succeeded occasionally.

This is a sordid and money loving age and country, and the value of money (if not of "time") is pretty thoroughly understood by even very young children. I tell them I want to spend a dollar and ask what a dollar is, and of course this brings out a description of a silver dollar. Further questioning develops the fact that two "half dollars" or four "quarters" are equivalent to a dollar, "only you have to have twice (or four times) as many of them to make a dollar," etc., etc. They can readily understand the use of two quarters and a half, or combinations of other denominations to "make a dollar," and even the puzzling subject of the "dot" becomes clear when illustrated with "three quarters." I admit that this method is defective, as involving more "small change" than the average music teacher can command for "object lessons," besides savoring of arrogance and purse-pride inconsistent with the meek and lowly bearing proper to the followers of the musical profession, where the relation of notes to dollars is not always apparent. One could, however, use it without the actual, visible coins. It has, moreover, the practical objection of decimal division below the quarter dollar, instead of divisions by two, as in case of the actual notes; but this does not seem to be a stumbling-block in the way of comprehension, and the device has succeeded more than once. I give it for what it is worth, and if it helps one teacher to make a vexed subject clear to one pupil, I shall have gained my purpose.

As for the bright side of the picture, one sometimes (alas, only sometimes) finds a pupil who seems to have an intuitive sense of time and rhythm.

One very little girl, who had taken but a few lessons, and was just beginning to play both hands independently, had an exercise with two half notes in the bass and eighth notes in the treble. She played it so well, smiling all the while, that I said to her, "Why, Nina, you played that very nicely; how did you manage to get your time so well?" "Why, you see, I just play the big, fat half notes are the papa and mamma notes, and the others are the eight little children, running away from them upstairs, and they never can catch them, for the children can run four times as fast as the poor fat papa and mamma notes." And she laughed at the picture in her mind as though it were the most comical thing in the world. To her practicing was never tiresome, but all "make believe" and "playing" at things that existed only in her own imagination. "Five-finger exercises"

were a joke, and "scales" a frolic, and one had never need of a "device" to secure her understanding.

Would there were more such pupils.

## FLOWERS BY THE WAYSIDE.

WISHING, of all employments, is the worst.—*Edward Young.*

Wisdom is ten thousand times better than pleasure.

Nothing is more terrible than active ignorance.—*Goethe.*

Ignorance, when voluntary, is criminal.—*Dr. Samuel Johnson.*

If you would lift me you must be on higher ground.—*Emerson.*

When I hear a young man spoken of as a great genius, the first question I ask about him is, *Does he work?*

The really disgraceful ignorance is to think you know what you do not.

It is true I take a long time to paint, but I mean my painting to last a long time.—*Zeuxis.*

No matter what his rank or position may be, the lover of books is the richest and happiest of the children of men.—*Langford.*

The faithfulest of us may say with sad and true old Samuel,—*"Much of my life has been trifled away."*

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. He should be at least as advanced as this in music.—*Schumann.*

Whatever you dislike in another, take care to correct in yourself.

Our greatest glory is not in never failing, but rising every time we fall.—*Confucius.*

Any one may make a mistake, but none save a fool will continue in it.

A song in the heart is better than a grand piano in a gilded parlor. Real riches can not be counted out in coin. We are rich in what we are. People are troubled because they live in back streets, but the alley is as near Heaven as the avenue.—*Dean Hodges.*

Oftentimes it is little faults, little carelessness in conduct, little blemishes in character, the "no harms" that make fairly good people almost useless, so far as their influence goes.

Every duty omitted obscures some truth we should know.—*Ruskin.*

Men are usually most grateful to those who help them to deceive themselves.

## NOT YOURSELF, BUT YOUR ART.

If you would be progressive, you must be liberal-minded. Liberality teaches you how to judge impartially and accurately, and it takes you out of the old ruts on to the broad highway of development.

Perhaps, some may ask, "How can I become liberal-minded?" We will tell you. First of all, try to realize that the musical art is of much more importance than you yourself, and that it does not in the slightest degree depend upon you for existence. Second, that there is always something for you to learn in music, and that there are musicians who are blessed with abilities equal, if not superior, to your own. Third, that you have the same chances for getting musical knowledge that are given to others, and that your grasp of the same is wholly dependent upon your own efforts. Thus you are placed in a position to judge and to be judged—a position of which you may not feel ashamed in the least. It would be unfair, of course, for you to be simply a critic, for, if you have not opportunities for being criticised as are accorded the "other fellow," your progress will be much slower than his, and he will soon out-distance you.—*W. H. A.*

—He who has a correct taste may lose it. Contact with poor musicians, listening to poor music, like intercourse with immoral persons, will contaminate, when we shall have fallen into corrupt taste, and regard that as beautiful which has no beauty.



## FOUR STAGES OF STUDENT LIFE.

BY HARVEY WICKHAM.

THE subtle metamorphoses through which the body is passing affect the mind as well, and the convictions of an intelligent being change from hour to hour. For convenience, we divide life into periods, as a mathematician divides a circle into a polygon; and say, thus I looked, or felt, or thought,—in childhood, in youth, at maturity, in old age. The epochs of history are not natural, but artificial; yet they are as necessary as the division of the year into months.

Let us, therefore, consider for a moment four stages of student life and the ideas incident to them, as if they were cut off by definite boundaries, and not, as in fact they are, run together in one continuous scheme of evolution.

## THE REIGN OF NOVELTY.

When, after due commotion in the family circle, it is decided that a child shall take music lessons, he imagines that some mysterious and all but magical influence is about to be exerted upon him. His idea of instruction is much like inoculation, and he expects the teacher to impart knowledge to his mind as a physician would inject virus into his veins. To the child, piano playing is like a puzzle,—easily done when once explained. He thinks that his teacher has but to show him how, and straightway his stiff fingers will run lightly over the keys. That progress is the proportionate result of individual effort is knowledge that comes later. This is the stage of ignorance, and when it comes to an end the chances are ten to one in favor of a complete abandonment of the enterprise.

## THE DAWN OF AMBITION.

Should lessons be continued, the pupil soon begins to realize that he is gaining knowledge and power. He begins to understand the meaning of the word "musician," and with this understanding comes the longing to further enjoy the sweets of accomplishment. He is now a student, and is willing to undertake any amount of work. To undertake—but not to complete. His condition is not so encouraging as it seems. The seed of industry which promises to bring forth a hundredfold has no root. This is the stage of enthusiasm—of enthusiasm that is not wedded to perseverance. Just as he stands at the brink of success and there is some prospect of the advanced player becoming an artist, there is a relapse.

## THE SEARCH FOR A SPHERE.

There is no pleasure in having accomplished, but only in accomplishing. It is the first few steps in any profession which are taken quickly and easily. Progress grows difficult as perfection approaches. Therefore, it is a chance if he who was so anxious to become a Paderewski does not conclude that he would rather be a Turner or a Kipling. The rolling stone imagines that he has mistaken his calling, and begins to dabble in this and in that, in the hope of discovering his proper sphere of action. This is the most melancholy stage of all, and the common saying that drudgery lies at the beginning is responsible for many of the wrecks of this period. Coming unexpectedly upon a Slough of Despond when in sight of the Delectable Mountains, has caused many a traveler to sink who might have been saved if warned.

## THE BIRTH OF CONSTANCY.

Soon the charm wears off of story-writing and of painting. They, too, lead to satiety, and the disappointed musician comes back, sadder and wiser, to his own art. He has learned something by his travels in forbidden ways, too. If he has lost much valuable time, he has also gained wider ideas and some useful information. He sees that it is nonsense to throw away the technic acquired during youth, and attempt to gain, during manhood, technic of another kind. The fingers which were fairly nimble with the keys, are stiff with the brush or pen. Those who have abandoned one calling for another and succeeded are rare exceptions. True, one may find that he has chosen a path in life too high for

him, and may wisely seek a lower one, even at the eleventh hour. But to go from one vocation to another of the same rank is often more than foolish—it is fatal.

Talent is more indifferent regarding its channel than is usually supposed. He who is a great architect would have made a poor musician had he been trained from the first in that direction. What is the use, then, of abandoning the field, half tilled, for a strip of the virgin forest? The latter may look greener, but it, too, must become brown earth before it is verdant with grain. After learning the truth of this, one follows his chosen art, patiently, casting only at rare intervals longing glances at her fair, strange sisters.

## PHYSICAL EXERCISE AN AID TO ARTISTIC PIANO PLAYING.

BY FREDERIC MARINER.

To accomplish the best results in piano playing something is surely needed beside four hours' piano practice each day. By no means can a person in poor physical condition expect to acquire the full rich tone and broad effect obtained by the pupil who is robust and full of vitality, for surely such a person does not possess the strength to warrant the amount of practice needed.

It has been demonstrated that the best playing effects, especially the *legato*, result from an inequality of up- and down-finger action,—the quicker the start of a finger up or down, the more satisfactory the results.

A person in poor physical condition has not the mental control over his fingers to obtain and keep this quick start, nor over the arms to keep a loose, heavy condition (the best for octave and chord playing).

Such a person may have a wealth of musical feeling, and firmly believe that he makes in his playing all the effects felt, yet nine times out of ten the audience, be it of one or one hundred, does not hear these effects, since they are only in the *mind* of the player, and are really not brought out during the performance at the piano at all.

Far more satisfactory would be the result if this would-be entertaining player were he to take a course of physical culture and gain health and strength, and then recommence piano work.

In my own experience, I knew of several players who, through overtaxing their strength, were gradually becoming physical wrecks. They gave up their work entirely for a few months, and devoted some hours each day to mechanical massage (a most excellent strength developer), and on returning to the piano their improvement was decidedly marked.

We all know that the most satisfactory tone is the full rich one that comes from a big, heavy arm, properly relaxed, and under perfect control. Now the frail individual, with little, slender arms, certainly wishes to obtain the most satisfactory tone, but lacking a heavy arm, he proceeds to get the tone by tightening every muscle of the whole body, and by using all the nerve power obtainable.

He attacks the instrument as though about to make kindlingwood of it, and the result —. How often are we obliged to suffer from the loud, sharp, unmusical, twangy tone thus obtained! Surely this is not *music*; it is merely *noise*, and no matter how musical the player may be, he can not, in obtaining such a tone, entertain a discriminating audience.

The fact that one has a small light arm is no reason why he should give up all hope of obtaining a rich tone. If you know how to control what weight you have, a good tone is sure to be the result, and by the proper use of physical exercise there is no reason why your arms will not gain in weight. The best time to go through gymnastic work is on rising in the morning, and just before retiring at night.

Ten minutes, night and morning, devoted to physical exercise, will accomplish wonders, providing it is kept up regularly. A day of hard practice should always be prepared for by a judicious amount of physical exercise, and followed at night with at least ten minutes of the same kind of work.

Almost every one has, at one time or another, learned some kind of physical exercises, and yet in nearly every

case they have dropped their use, either from the belief of lack of time, or else from pure carelessness. I am often asked by my pupils to make a list of the most desirable exercises, and give explicit directions how to use them to the best advantage. This is certainly not an easy thing to do, and I should hesitate to make the attempt. Many excellent books have been written on the subject, nearly any one of which will furnish a pupil with good exercises.

Though I can not undertake to give explicit directions on this subject, a few hints may prove of benefit to the reader, consequently I will endeavor to explain briefly my work.

The novice should make a very careful beginning, for no particular good can be expected from over-vigorous work, resulting in a more or less lame condition on the following day. Be sure that the room in which you exercise is properly supplied with pure air; as to clothing, have as little on as is consistent, and be sure that this little is perfectly loose. Never attempt gymnastics while wearing tight-fitting garments. First, make use of two to four breathing exercises to develop the lungs, and get the blood into thorough circulation.

Follow these with various exercises to develop the muscles of the arms, shoulders, and back. Then use rotary movements of head from neck, upper part of body free from hips, trunk of body with head and feet stationary, swinging of arms to get free relaxed movements; in fact, try to so exercise every part of the body that it shall realize it has a function to perform, and must be ready to respond quickly and readily when called upon to act.

Many do not realize that piano playing requires as much attention to breathing and to muscular control as does singing, yet such is the case. If many performers would pay more attention to this great aid to public playing, they would find their success far greater, and piano playing would be revolutionized.

The teacher who devotes a few minutes to physical exercise at each of the first lessons with pupils will surely be delighted at the rapid progress made. The pupil in turn will be surprised, as well as pleased, at the ease with which he can now overcome technical difficulties that before were impossible, at the volume of tone produced, and with its rich, sonorous, and powerful quality.

Many a pupil who credits his inability to produce a big tone to weakness of the arms, will soon discover that this is not the reason at all, the true reason being a lack of control over the muscles governing the weight of the arms. Let this control be gained and no more trouble is experienced.

Experience teaches us that the pupil who constantly keeps up his practice of physical exercises is the pupil who accomplishes the best results with the least effort, and who produces the finest effect in public performance.

Believing this work to be indeed a great aid to artistic piano playing, I most assuredly advise every conscientious student to adopt a course of training, and surely hope that from the foregoing thoughts some good may be gained toward establishing a new school of public playing.

THE TRUE ART OF TEACHING.—In starting out upon a career of teaching, a person should take into consideration two important qualifications of his pupils—adaptability and energy; and he should make it one of his principal duties to study carefully the peculiarities of those under his charge. Because a young person is precocious, it does not follow that he will make a better musician than he who is "dull" or "backward." The musical faculty, like all others, lies dormant in some people, and does not manifest itself until after the lapse of several years. Under proper guidance, however, it will grow rapidly and blossom out in complete fullness. It is certainly more to the credit of a teacher if he brings out the talents of a so-called "dull" pupil, than it is to increase the powers of a prodigy. The true art of teaching lies in the power of kindling into flame, as it were, the tiny sparks of intelligence that manifest themselves here and there. The gift of imparting knowledge of any kind is a rare one, and should be cultivated in every conceivable way.—*The Metronome.*



## HOW A PUPIL ROSE TO SUCCESS.

BY ROBERT BRAINE.

I FREQUENTLY hear musical students, or would-be musical students, for the most part in the smaller towns, bemoaning their lack of opportunity of hearing good music, and of studying with eminent teachers. "If I could only live in New York, or Boston, or Chicago," they will say, "and study with Prof. Jones, or Smith, or Johnson, at \$3 a half-hour, and have plenty of money to attend the opera and the symphony or chamber concerts every night, I might try and do something; but living here in a small town, with nobody for a teacher and nothing to hear, what use is it for me to study?"

Then, again, you will hear students who reside in Boston or New York or Chicago bemoaning the fate which they are forced to endure, of being forced to study in America instead of Paris, or Berlin, or Italy. "If I could only study in Berlin with Joachim," sighs the violin student, shutting his eyes to the fact that we have some of the most thorough teachers of that instrument right here in America. "If I could only go to Paris under Marchesi," groans the vocalist, turning up her pretty nose at all the eminent vocal teachers of our great capitals. "It would be some use to try," gasps a third student, "if I could only live in Vienna and study under Leschetizky."

And so it goes; the dwellers in our smaller cities have their eyes turned to Boston, New York, Philadelphia, Chicago, or some of our smaller cities, as the Mecca of their fondest dreams, while the music students of these cities ignore the great advantages which are theirs, and sigh for Berlin, or Paris, or Vienna.

Of course, it is the best course, if one's time and means permit, to go to the fountain-head of musical knowledge, wherever that may be; but if this is impossible, how foolish it is to neglect the opportunities which lie within one's grasp. As Schumann says, "Do not bother your head about success; always strive to become a great and greater artist, and the rest will come."

Read the biographies of the immortal singers, instrumentalists, and composers, and see if many of them were born with a golden spoon in their mouths, so far as musical advantages were concerned. On the contrary, the reverse seems to have been true. The greater number seem to have sprung from the loins of poverty. We find many of them the sons of innkeepers, tinkers, shoemakers, coachmen, blacksmiths, and laborers. Many of them have sprung from small towns, where the musical advantages would seem to have been absolutely *nil*. Their love for their art was so strong and their perseverance so great, however, that every obstacle was surmounted, and they succeeded in the end. It is only the faint-hearted and untalented that fail in the musical battle.

Musical biography is full of examples of musical talent which first saw the light in garrets, in lowly farm-houses, or in the slums of poverty; but so strong and genuine was the talent, that it grew up to a lovely blossom in the uncongenial soil in which it started.

There are thousands of young people in the smaller towns all over the United States sighing for musical advantages, when they should be working. Taking the example of a young person of either sex in one of our smaller cities, his case is not nearly so hopeless or desperate of becoming an artist as it would seem. No matter how small the place, there is likely to be some one in it who has studied, at some time or other in his life, with a good teacher, and would be willing to give lessons to the ambitious student. If not, there is likely to be a larger town at a comparatively short distance, where good musicians and teachers can be found.

It will be said that where the pupil is obliged to go to another town for lessons, the expense in money and loss of time is very great. If so, the lessons can be taken at less frequent intervals.

As an incentive to struggling musical students who live in small towns, far from any of the musical advantages, I am going to give an account of how a young friend of mine achieved an education in music, in the face of what would seem to be insurmountable disadvantages.

He was very poor, and lived in a hopelessly "jay" town of 900 inhabitants, about 100 miles from Chicago. There was not a teacher worthy of the name in the place, nor in any of the neighboring towns. All the playing was of the "main strength," "two-step" variety, and the player who played the fastest was considered the best. This was the seemingly hopeless atmosphere in which young "L." found himself growing up. One of the "two-step" pounders taught him to play a few "tunes" by ear, and all of his first playing was done in that way, on an old rattle-trap of a piano. One day he made the acquaintance of a piano agent, who came to the village to try to sell a piano to one of the villagers. The agent was something of a musician, and took a great interest in the boy who was so determined to become a musician. He gave him the name of an excellent piano teacher in Chicago, and advised him to go to the distant city and see him, even if he could take but one lesson. The boy promised to take the advice, and thanked the agent warmly.

A month later, Prof. H., a leading teacher of Chicago, was much amazed to see an awkward country youth step into his studio and inform him that he had come from "J.," a distance of 100 miles, to take "a lesson" in music, and that he probably could not save money enough to come again for two months, as he could only save a dollar a week. He told the teacher about his circumstances and aspirations without reserve, and, upon being invited, played the few compositions he knew by "ear." Prof. H. saw through the boy's playing and musical interest that here was one who would succeed, no matter what obstacles lay in his path; so, instead of telling him that with such infrequent lessons and lack of opportunities his case was hopeless, that the "hill" was a little too steep, he gave him words of encouragement, and told him that it lay entirely within himself whether he would succeed or not. Then he started in to see how much he could give this ambitious country lad in a half-hour lesson, which, however, the kind-hearted teacher lengthened to an hour lesson when he saw the rapt attention with which his pupil drank in his instructions.

He first advised his pupil to buy a book containing a short treatise on music, by which he might become familiar with the signs employed in music,—clefs, bars, repeat marks, signs of expression, phrase marks, swells, etc. Next he gave him an old music-book which was kicking around the studio, and assigned fifty pages of music in which the student was to write the proper name over each note and to designate the key of each composition. This was to serve for private study for the pupil for two months, as his first beginning in musical theory.

Next our teacher showed his pupil how to hold his hands and strike the keys with his fingers. He showed him that the most prevalent mistake was to strike the keys with the fingers held straight instead of curved, and with the under surface of the fingers resting on the keys instead of the tips of the fingers merely. He gave him a copy of "five-finger" exercises, and showed him how to play the first two or three, and then assigned him sufficient to occupy his time for two months. Next he gave him a book of elementary exercises for the piano and assigned a large number of exercises. He taught him how to count, and explained that unless the young student counts in some manner, either mentally, with the voice, or by beating his foot, it is impossible for him to learn to play steadily in time. Of the three modes of counting, he advised his pupil to learn to count audibly when practicing, for if this important lesson is learned the teacher can hear the counting of his pupil in the lesson, and correct any mistakes in the counting. He explained to him that most of the bad playing in the world, as regards time, is caused by the faulty counting of the players. They count as they play, not play as they count; that is, instead of adapting the various passages of the music to a steady, uniform beat, they adapt the counting to the exigencies of the music. Easy passages they count very rapidly, and difficult passages very slowly, and so unevenly that anything like regular rhythm is lost.

In order to learn to count evenly and correctly, the professor advised his pupil to walk around the room for a few minutes each day, counting one to each step he

took, and counting first four, then two, then three, then six, a minute at a time each, in order to learn to count the various varieties of time. He also showed him that there are two accents in  $\frac{4}{4}$  time, a strong one on the first beat and a weaker one on the third beat; in  $\frac{2}{4}$  time, a strong accent on the first beat; in  $\frac{3}{4}$  time, an accent on the first beat; and in  $\frac{6}{8}$  time, a primary and secondary accent on the first and fourth beats respectively.

He left the explanation of  $\frac{9}{8}$ ,  $\frac{12}{8}$ ,  $\frac{6}{4}$ ,  $\frac{2}{2}$  time, etc., to the next lesson for explanation.

He then assigned his pupil 16 pages in the book of exercises, to be studied at the rate of two exercises a week, and stated that he would expect him to know the names of every note, every sign, every expression mark, and the location of every note in the music by the next lesson. He played the most difficult portions for him and showed him where the worst difficulties lay. In order that his pupil should count at the proper speed, this pearl of a teacher marked each exercise with its proper metronome speed, and as it was hopelessly beyond the country boy's means to buy one of the elegant mahogany affairs with a bell, he advised him to send to THE ETUDE and buy one of their useful pocket pendulum metronomes, which would answer the same purpose. He explained to him that he could hang the metronome up on a nail in the wall next to the piano, and set it to swinging, after having adjusted it to the proper speed, so that he could get the exact movement of the composition he was about to play. He also told him that, although constant playing to the best of metronomes would make a pupil's playing too stiff and mechanical, it is occasionally a good idea to use it, so as to see that the regularity of the beat is observed.

Our teacher also advised his protegee to subscribe for a good music journal, such as THE ETUDE, and read it through every month, even though he would be unable to play the music as yet. He explained that an immense amount can be learned by a diligent pupil in reading good musical journals and musical works, which will give a pupil a good idea of the musical life, and which will impart information that will lighten the teacher's work in a wonderful degree, and enable him to concentrate his attention chiefly on giving directions in tone, style, phrasing, etc., and things which can not be taught by books alone.

It may seem strange that our Chicago teacher should have been able to map out all this work in one hour, but he did so, and sent his pupil home with an entirely new idea of music. Now, it will be plain to teachers of both sexes that only an exceptional pupil would have profited by such a lesson; but this country lad was an exceptional pupil, and he threw himself into unraveling the mysteries of his task with an ardor which dashed aside every obstacle. His teacher had told him to write to him on any point which proved a stumbling-block, and also to note down on the margins of his books and music anything which was in the slightest degree puzzling to him. Following this advice, he wrote to his teacher once or twice about things which proved stumbling-blocks to his further progress, and received kind and encouraging replies which set him straight in a moment. Other things in the music, impossible of explanation in a letter, he made a note of, to ask his teacher to explain at his next lesson.

At the expiration of two months he visited his teacher in Chicago again, and the latter was perfectly dumbfounded at what the young man had done. He had studied to such good purpose that he knew every note in the music, the name and definition of every sign, and every expression mark. So well had the work been done that the teacher was able to spend all the time in hearing him play, showing him the proper position of the arms and fingers, and how to execute the different touches which produce the various qualities of tone, etc. Of course, his playing had many mistakes, but as most of the teacher's time was not taken up in telling his pupil the names of the notes, the values of rests, notes, etc., he had plenty of time to correct them, as he only went over the difficult portions of the 16 pages.

To make a long story short, the youth went to Chicago at intervals of two months for two years. During that time so well did his teacher direct his studies that he became quite advanced, and even studied elementary



theory and harmony by himself, with a little help from his teacher.

In order to create some little musical atmosphere in the dull little town where he lived, his teacher advised him to teach a few pupils, so that he could have some one to play duets with; to play the organ in his village church, which would develop steadiness of time and the faculty of musical leadership; to form a vocal quartet (although he had not much voice) so as to have practice in part-singing and vocal sight-reading; and, finally, founding and directing a vocal society.

It may seem incredible that one could accomplish this with so few lessons, but it must be remembered that our pupil got his lessons perfectly, with the exception of the extremely difficult passages, which were all that this teacher heard him play. He brought as much enthusiasm and eagerness to bear in solving each musical problem in his studies as a Klondike miner would in developing a claim paying \$1200 to the pan. At the end of the two years circumstances shaped themselves so that our student could reside permanently in Chicago. After three years' study there he went to a flourishing Western city, and is now the chief musical influence there, as well as making money rapidly. His example only goes to show that in music, as in everything else, "where there's a will there's a way."

### SHOULD PIANO STUDENTS ATTEND PIANO RECITALS?

BY EDWARD BAXTER PERRY.

THE answer seems so necessarily self-evident and emphatic that we are inclined to say, "What a ridiculous question!" Yet it is a fact that nine-tenths of those studying the piano in a given community do not attend a piano recital, even when both artist and programme are indisputably good and it is the only one to be given within accessible distance during perhaps the entire season. The audience—for there is usually an audience, select though small—consists mainly of the élite among the adult citizens, the cultivated minority of the most highly educated and refined people, who attend for the esthetic pleasure it affords them, just as they read good books and, so far as means permit, buy good pictures, not for personal or professional advantage, but simply for the gratification of an elevated taste. A few of the more enlightened and progressive teachers of music, with a sprinkling of their more advanced and intelligent pupils, make up the balance. The great mass of those actually studying the piano, who might therefore be supposed to be most interested, and who certainly are in most crying need of frequent opportunities of hearing piano music, invariably stay away. This seems singular and surprising, as well as disheartening, to earnest teachers who have the best interests of their pupils at heart, and are often instrumental in furnishing these opportunities at considerable trouble and expense.

People study the piano presumably for the purpose of learning to play it. To play it well, one must frequently hear it well played. Every piano student who has sufficient perception to know his own interests will, as a matter of course, attend every good piano recital within reach, whether he enjoys it or not, for the sake of what he may learn and personally gain.

Let us for the moment strike out of the equation entirely all question of artistic pleasure, of refined intellectual enjoyment. Let us assume, for the sake of argument, that the student neither has nor desires to have any esthetic taste or genuine culture, or even general information, regarding the art he is studying; that to him all music but his own, and perhaps even that, is a bore. Yet, if he ever expects to play even tolerably well, for the sake of gratifying his vanity or filling his pockets, it is imperatively needful that he should hear much good music well performed; indeed, more imperatively needful than if he were possessed of greater natural love and taste for the art. He must have just this example and model of what good playing should sound like, as a standard and measure of his own efforts. He has proved by his very indifference that he has no musical instincts of his own to guide him and must rely upon others to furnish his standards.

Any student who will listen with his brains as well as his ears can actually learn more of practical value to his own playing from any good recital than from half a dozen lessons of the best of teachers. And just here lies the chief advantage of music study abroad; not in the superior instruction to be obtained—we have many and excellent teachers at home; but we have not so cheap and so numerous opportunities of hearing the best music of every kind rendered in a superior manner. In the general musical atmosphere which prevails in cities like Berlin and Leipsic, the student absorbs through every pore, and apparently without effort, the taste, discrimination, and style of performance which years of the hardest technical study will not afford. But the student who takes to Europe the same ignorant, indifferent, and parsimonious spirit which prevents his improving in his own country every opportunity to hear good music well performed, will return little the wiser for his sojourn, though he may have had years of study with the most eminent foreign masters.

The advantages to be obtained in Germany on a large scale are afforded in smaller measure and at rarer intervals by concerts and recitals in our own cities, which will increase in excellence and number in exact proportion to the growing demand for them.

In a single recital by one of our first-class pianists more ground is covered, more points in piano playing illustrated, more examples given of touch, technical means, and correct phrasing and interpretation, than would be possible in several lessons of the same artist. It is, therefore, of greater financial value to the average student. Lessons from these men cost from \$5 per hour upward, and a concert ticket usually a dollar and sometimes less. Yet many pupils plead economy as a reason for staying at home, forgetting that it is penny wisdom and pound folly to miss one's aim to save a few dimes while putting out thousands of dollars on a musical education. One is reminded of the old woman who made the trip from New England to see Niagara Falls, and went home without seeing them because she could not afford to pay the hackman.

Suppose a surgeon of note was announced to give a public exhibition of one of the most difficult and important surgical operations. What would we think of the sense of a medical student who voluntarily absented himself from this professional opportunity? Yet just this is what piano students are doing by the thousand every year.

It is sometimes said: "It is the artist's own fault if he does not draw. If he is great enough, every one goes. Look at Paderewski." All honor to Paderewski and to the grand work he did for art and for musical interest in America. Nevertheless, he is quite outside the question we are considering. The greatest admirer of Shakspeare would be very ignorant of literature if he never read anything else. And even those most favorably situated for Paderewski's recitals have had but six or seven opportunities to hear him, and may never have another. Six or seven recitals do not make up a musical education. Moreover, every one knows, or ought to know, that the audiences of the Polish pianist were not swelled to their unusual size from the rank and file of music students. The percentage of musicians and students in his Boston audiences was not larger than is usually the case with a recital audience. They made up perhaps ten per cent. of the entire assembly. There was double the number of non-professional people of artistic taste and temperament, who love the beautiful in every form, and who found themselves able to understand and enjoy Paderewski's playing as they had not done with classical music in other hands. But four-fifths of his audiences, I am sorry to say, consisted of persons who came, not for pleasure or for benefit, but to gratify curiosity, or follow a fad. He was said to be the greatest of pianists, and they paid their money to hear him play, precisely as they would to see the largest elephant or the fastest horse. The world at large hungers for the eighth wonder, rather than for true art, and Paderewski drew because he was a wonder,—not because of the fact, unquestioned though it be, that he is one of the great artists of the century.

The greatest and especially the latest celebrity always draws, irrespective of artistic merit as such. When

D'Albert was considered the first of pianists his halls were packed. After Paderewski's advent he played to comparatively empty benches. Not that he was not as good as formerly. In point of fact, he played far better than on his first American tour, but he was no longer the greatest. Now Paderewski leads, but the day will come, and probably soon, when a greater than he will have arisen, in the minds of critics and public, and the Paderewski craze will be over, no matter how much he may gain artistically in the meantime.

But we are not considering the possibility, rare in most lives, of hearing one of the world's greatest artists, but the advisability of the rank and file of piano students attending the averagely good recital, given by one of our many excellent resident pianists; not as a phenomenal exception, but as a means of musical advancement and of personal benefit to the student, if not of enjoyment. These occasions are fairly frequent in most of our large cities and more flourishing music schools, and are recognized by all authorities as an essential part of a musical education. They might become an almost weekly occurrence in every town of any size throughout the country, if the piano students in such towns realized, as they should, their value and importance. Demand always creates supply, and there would be many ready and glad to play, and to play well, if there were more who desired to listen.

Such recitals, aside from the general information and development of taste which they afford, furnish the student opportunities for learning by practical demonstration many things about qualities of tone and how to produce them, elegance in passage-work and the means of obtaining it, proper balance of parts in the rendering of lyric melodies, gradations of crescendo and diminuendo, the most effective and dramatic way of handling a climax, and innumerable points of mere technic, not to mention those finer, subtler shades of expression and details of interpretation which all go to make up what is called "style," which can not be learned in any other way, but without which his playing will always be crude, angular, and amateurish.

To speak French well one must hear it well spoken for a considerable time, and the art of music is infinitely more delicate and difficult than any language. Opportunities for hearing it are therefore invaluable, and should never be missed for any reason or on any pretext. Never mind if the artist is not quite as celebrated as one you heard five years ago. He may be just as good for all that; and even if not, you probably had a better dinner on some memorable Thanksgiving Day than you expect to have to-morrow. That is no reason for going hungry altogether.

Perhaps the most frequent, and certainly the silliest of all excuses for staying at home among students, is that they have heard this particular artist before. Unless one can truthfully add that his playing was unsatisfactory, giving such a reason stamps one at once as rustic, and proves that he is governed by curiosity in attending concerts, and not by love of or interest in the art, or even by a rational and practical desire for progress.

One should go to hear and not to see a pianist; go to learn, if not to enjoy; best of all, go to learn to enjoy, to add a new source of pure, elevating, unselfish pleasure to the meager opportunities of daily life, to broaden one's capacity, so as to take in one more good thing in a world where really good things, and especially where pure pleasures, which elevate and not degrade, and which bring no penalty of pain, are few and far between.

—The capacity for taking pains is a divine one. In its outcome it is genius or something better. Beethoven was a slouch in manners and appearance, but he was no slouch in matters connected with the art to which he devoted his life. His mind was not always active, but he had that capacity for work that caused him to write and rewrite without regard to his physical necessities that shows itself in the perfect work he has left behind. Mendelssohn spared no pains to have whatever he did as perfect and complete as hard labor could make it. And all who have left a name behind them in any art or science won that name by constant and consecrated application and hard work.



## Letters to Pupils.

BY JOHN S. VAN CLEVE.

T. C. R. Dutch West Indies.—It is an interesting and suggestive bit of modernism, this receiving a letter from a music-lover in the Dutch West Indies and answering it in one of the interior cities of the North American republic—Cincinnati. The question you ask awakens in me an earnest desire to be of help to you; but the answer is by no means easy.

You tell me that formerly you had devoted much attention to the study of the pianoforte, but that you have now resumed it, after a considerable interval of disuse, in order to further the studies of your nineteen-year-old daughter. The first head of my little sermon to you will be this: it is much to be regretted that you ever permitted the long parenthesis in your studies. In fact, I may say in general, since the larger number of our pupils are girls, it is one of the greatest disheartenments which we musicians encounter—this disposition of women students to allow marriage, at least in its earlier years, to put a patent extinguisher upon their music. However, maternal affection and ambition are noble motives and effective spurs, and if not quite so good as a disinterested art enthusiasm, let them have their perfect work. And, finally, now that you have resumed piano study, let it be an indestructible part of your life from this on till its latest day. We often lose sight of the most precious remarks for the labor bestowed upon music; because art, like religion, is chiefly precious for its unseen blessings, perfectly fitted to the individual need. You are, of course, working at a disadvantage in your remoteness from art centers, and in the consequent paucity of opportunities to hear performances. It is idle to veil that fact from you, yet it need not dishearten, nor even greatly discourage you.

There are various things which you can do. You can, first of all, learn the music thoroughly by close and conscientious study; and probably a hundred hours' thoughtful practice will represent the same amount of enthusiasm and sacrifice of ease, and of the lower for the higher, and the consequent result, in the West Indies that they would in Boston, New York, or Chicago. Again, you can do precisely what you are doing in still greater measure. There is much excellent writing upon all the great problems in music nowadays, and upon the interpretation of all great masters. There is a clever book, the initial essay of which is upon Chopin, by H. T. Finck, the brilliant critic of the New York *Evening Post*, and many allusions to the music of Chopin, more or less detailed, will be found from time to time in the columns of THE ETUDE. Some years ago I contributed a series of 12 analytical studies of Chopin to a musical monthly published by the College of Music of this city. It is my intention in the near future to revive, recast, and republish, in book form, this series of papers. You will find also, from time to time in various musical journals, lessons by well-known teachers upon standard compositions, the attentive perusal of which will help you materially, especially in technical details.

You say your daughter has a good musical memory; this is an admirable indication. I consider the power to perceive musical ideas with such clearness and intensity that they imbed themselves in the mind as no mean indication of musical talent; indeed, as a primary factor in that vague compound termed musical talent. This faculty of memorizing I would cultivate to the utmost, for, valuable as the capacity for ready playing at sight may be to a concert musician, to an accompanist, or to a general-utility man, it is of no value at all to a solo player, whose glory is not the amount which can be done in a short time, but the finish, vitality, and inspiring quality of the performance when heard. If we listen to a fascinating interpretation of some beautiful work, we do not in the least care whether the performer has known it a week or half a lifetime, nor whether it was mastered at the rate of one measure per hour, or a page per minute. Again, you ask if Schumann's "Music and Musicians" would be helpful in a certain way. Yes;

Schumann was a marvelous man in that he had as much literary as musical gift. His critical writings are precious in every respect, but their highest and, indeed, their chief value consists in their attuning the mind to that elevated and poetical mood which renders it sensitive to that shy, inner sense of beauty which lives in the stream of tones, as the Greek naiad in her fountain. Schumann's mind dwelt perpetually where the beautiful images of poetry touch and blend like the hues of an evening sky. I strongly recommend the perusal and reperusal of such books as the one by Schumann which you mention. Indeed, it belongs decidedly to that highest class of the three mentioned by Lord Bacon: it is a book to be "chewed and digested."

Your illness is much to be regretted, but in this imperfect life of ours much deduction and loss must be allowed for. Even though you are forty-two, as you say, it is by no means too late for you to advance. If you had anything like a thorough training when young, a few months' practice will bring it all back again, and with bodily health and vigor you should be able to make perceptible progress for twenty years more. Clara Schumann, the greatest of women pianists, declared that from the age of fifty nine to sixty-four she made more progress than at any other period of five years in all her life. By all means resume and continue your studies. Accumulate a library of good works upon music, read journals attentively, practice diligently, and if you wish to be of the highest value to your daughter, study music for your own pleasure, for there is nothing which stimulates one soul like the magnetic glow of joy in another.

To C. S.—The name Ignatz Mihaly could scarcely be simplified in phonetic spelling, but perhaps this will help you a little: Ignats, accenting the first syllable, and Mee-ha-li, accent on the second syllable; make the "a" in the second syllable the Italian "a," as in "father."

To E. N.—Your question as to whether the zither would spoil the touch for the piano opens up an interesting technical debate. I should answer you first, yes; the practice of any other instrument—guitar, mandolin, banjo, zither, and even instruments so closely cognate to the piano as the pipe organ—is detrimental to the finesse of piano playing; but I think the worst of all instruments for pianists to meddle with is that enchantress—the violin. The position and action of the hands in violin playing are so radically different from piano manipulation that after a few hours' violin practice you will find your hands almost disabled for the keyboard. The word "spoiled" is too strong. But let us say that all other forms of technic are in some degree prejudicial and detrimental to that peculiar type of agile positiveness which the pianist must attain. However, if you have a strong and passionate desire to control some other mode of beautiful sound than that uttered by the pianoforte, and especially if it is necessary, as is often the case in remote communities, for you to give instruction upon more than one instrument, do not let the small abatement of your piano facility deter you. It is not advisable to attempt too many instruments, unless you are content with a level of comparative mediocrity.

To E. M. W.—You ask if in a measure marked *pp*. and a pedal also, you should use both pedals. No; not necessarily. Softness of piano tone is secured chiefly by gentleness in the blow administered by the flexor muscles, and may be enhanced by a stealthy slowness in pushing down the keys. The left-foot pedal is erroneously called "soft" pedal; it does not *weaken*, it only *thins* the tone of the piano. Its proper name is *una corda*, and it should be strictly used wherever that mark occurs, but not elsewhere. Its purpose is not to give dynamic so much as color effects to the piano.

2. "How should staccato notes be played? Should the wrist touch be used?" If the staccato notes are rapid, it is impracticable to use the wrist, and the brevity of tone must be secured by the fingers; but if staccato notes, especially double intervals, are to be made extremely crisp, with considerable gaps of silence between, the wrist is obligatory.

3. "How may one best overcome nervousness?" I discussed this subject fully and very analytically in a recent

number of THE ETUDE, to which I refer you. I will merely add this: To overcome nervousness, first, be in good bodily health; second, know your music well; third, don't think about yourself; fourth, don't think about your audience; fifth, *do* think about your music.

## FOR THE STUDENT'S ENCOURAGEMENT.

"WHAT is the use of all this toil and labor? I shall never be able to play perfectly." The discouraged student is apt to give utterance to sentiments of this kind. "Is it worth while," he is even tempted to ask, "or am I justified in spending so much valuable time in practicing when I can do so little to give pleasure or satisfaction as the result?"

If the work of study is only a tedium and a toil to the student, the question as to its being "worth while" need hardly be asked. The answer is emphatically, No. Artistic work of any kind undertaken for duty, and not because the student delights in it, is a mistake, and unprofitable. "Without enthusiasm nothing genuine is accomplished in art," wrote Schumann. Therefore there is little to be said to justify the student who does not love his work.

But when he is enthusiastic and feels his incompetence, is there not encouragement to be found for him? In the first place, he must dismiss from his own mind the thought that "self improvement" is selfish. The study of art demands sacrifices, and one of the first and foremost is the sacrifice of time. Therefore, that he must necessarily spend long and regular hours of practice need no longer trouble him. This is a *sine qua non* if art is worth while, and this question he need not ask. Beethoven lived for it; so also did Bach, Mendelssohn, Wagner. And is there not a host of glorious names to make such a question an absurdity? Therefore he may look upon the hours of "self improvement" at his instrument as amply justified, because in the pursuit of a noble and worthy object. He, perhaps, loves to study the works of the great masters of his art. He feels, however, that they are not appreciated by others, except as a welcome relief from conversation (or as an accompaniment to it) in the drawing-room. Their study is a delight to him, but it is so discouraging that he is not able to give pleasure to others by their performance. If he is so unfortunate as to be living in such unappreciative society, he needs the utmost sympathy, but he must not lose heart. It is useless, as the old proverb says, to "cast pearls before swine." The pearls are, nevertheless, of great price, and there will surely be found one or two who can value and appreciate them. In any case, the student may console himself that the study of the highest and best is necessary to his own progress. It may be, too, that, through his own enthusiasm, the most infectious of emotions, he may move to appreciation a few out of the circle of his "uneducated" public.

Certainly, to quote Schumann again, he should "scrutinize the public." There is a mine of good music which can be understood and enjoyed, and with which he could not fail to give pleasure by a wise selection. Let his deepest work be for his own pleasure and delectation only, if need be. It is the duty of a musician to become acquainted with the acknowledged gems and treasures of his art.

His "incompetence" is not a reason for giving up his study, but for continuing in it. With industry and enthusiasm he can not fail to become a more capable performer. It is, in fact, an encouraging sign that he is dissatisfied. It proves that he has an ideal, to follow which will lead him on the road to perfection. A performance which is the result of honest labor and love, will have in it germs of worthiness, though it may be also criticized for its faultiness. The questions are, then, answered. The student must not waste time and power in doubting himself. With enthusiasm for what is best in art, and patient labor to accomplish it, he will amply justify himself for any time he spends in its study. Then, even if he never attain to perfection, he will find that:

"The reward is in the doing,  
And the rapture of pursuing  
Is the prize the vanquished gain."



# MAZURKA CAPRICE.

A. L. BROWN. Op. 5.

**Allegro energico.**

**Allegro energico.**

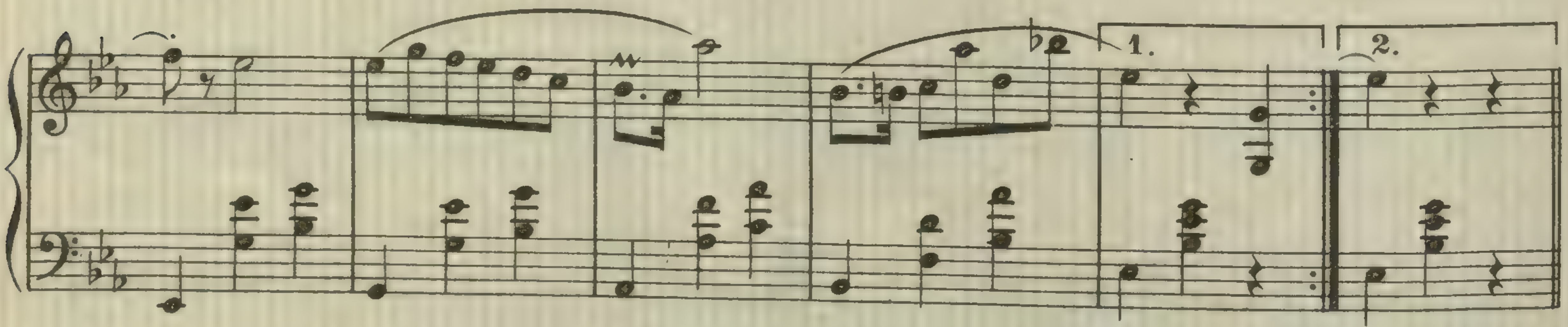
*p a capriccio.* *f* *f* *f*

*mf* *p espressivo.* *mf*

1. *l.h.* *p espressivo.* *r.h.*

2. *l.h.* *mf* *r.h.*











# PAVANE.

## Style Renaissance.

OTTO HACKH. Op. 303.

**Allegretto con spirito.**

*f* risoluto e energico.

*pp* poco agitato.

*pp* con molto delicatezza.

*sempre.*

*pp*

*f e energico.*

*ff*

*molto rit.*

*Fine.*

The Pavane is a stately dance which was very popular in the 16th and 17th centuries. The word itself is derived from Pavone, Italian for peacock. In the dance the performers described a kind of wheel before each other; the gentlemen danced it with caps and swords, princes

in their stately robes, and the ladies with long trains, the movements resembling the stately step of the peacock. Like all early dances, the Pavane was originally sung as well as danced.



*più tranquillo.*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp) and 4/2 time. The piece consists of six measures. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The first measure has a piano (*p*) dynamic marking. The melody features a series of eighth notes and quarter notes, with some measures containing slurs and fingerings. The bass line consists of chords and single notes, often with slurs. The piece ends with a final chord in the bass staff.

Musical score for "Lento" in G major, measures 1-8. The score is in 4/4 time. Measures 1-4 are marked "a tempo." and measures 5-8 are marked "poco dim.". The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

Musical score for "Perdendosi" by Giuseppe Verdi. The score is in G major and 4/4 time. The piano part consists of a single melodic line with a descending chromatic scale in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics "Perdendosi e rallentando." and continues with a descending chromatic scale. The tempo marking "poco rit." is present. The score ends with a double bar line and a key signature change to F major.



# Pilgrims' Chorus

from Wagner's "Tannhäuser."

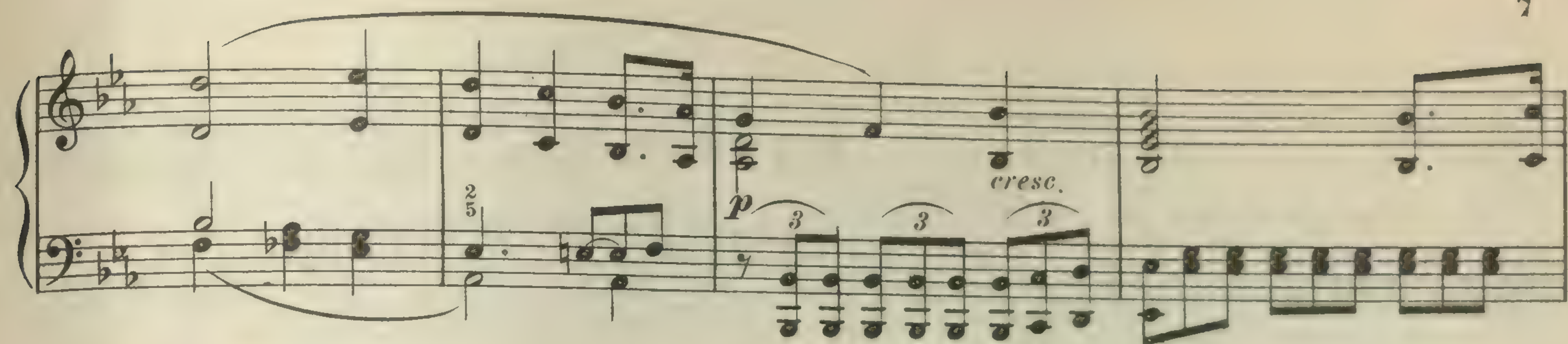
Revised and fingered by  
Frank L. Eyer.

**Andante maestoso.** (♩ = 50)

FRITZ SPINDLER.

The musical score is arranged in five systems, each consisting of two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante maestoso' with a quarter note equal to 50 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. The first system is marked 'pp' (pianissimo) and the third system is marked 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, and fingerings.





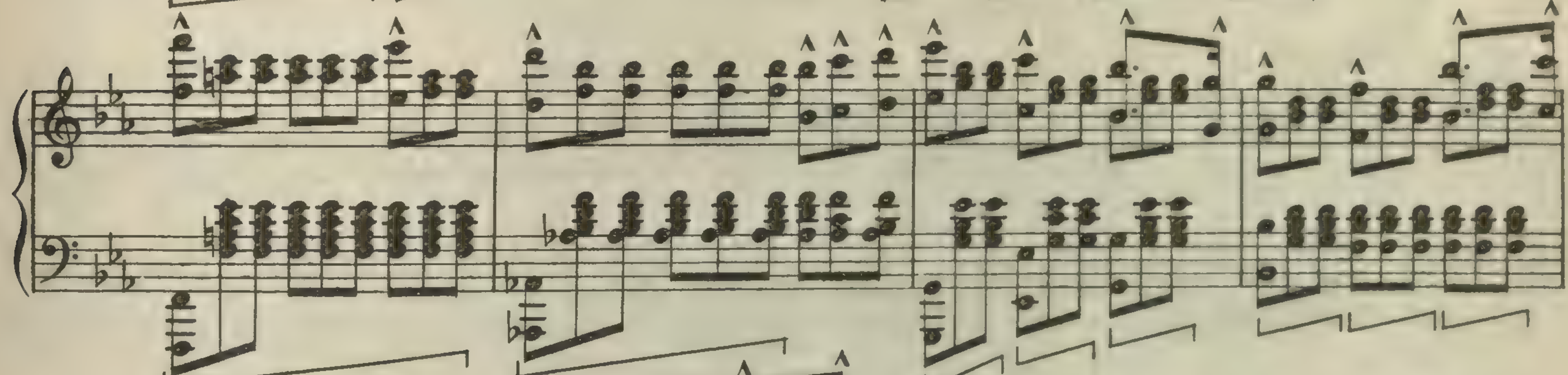
The first system of musical notation features a grand staff with a treble and bass clef. The key signature has two flats. The melody in the treble clef is marked with a long slur. The bass clef part includes a 'p' (piano) dynamic and three triplet markings. A 'cresc.' (crescendo) marking is placed above the bass line. The system concludes with a double bar line.



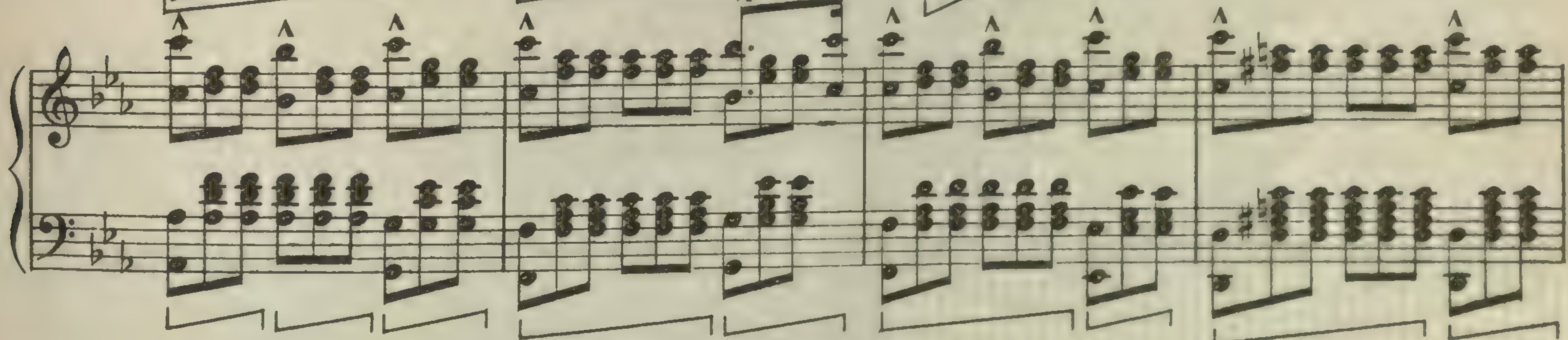
The second system continues the musical piece. The treble clef part has a melodic line with a repeat sign. The bass clef part is filled with dense, rapid sixteenth-note passages. The system ends with a double bar line.



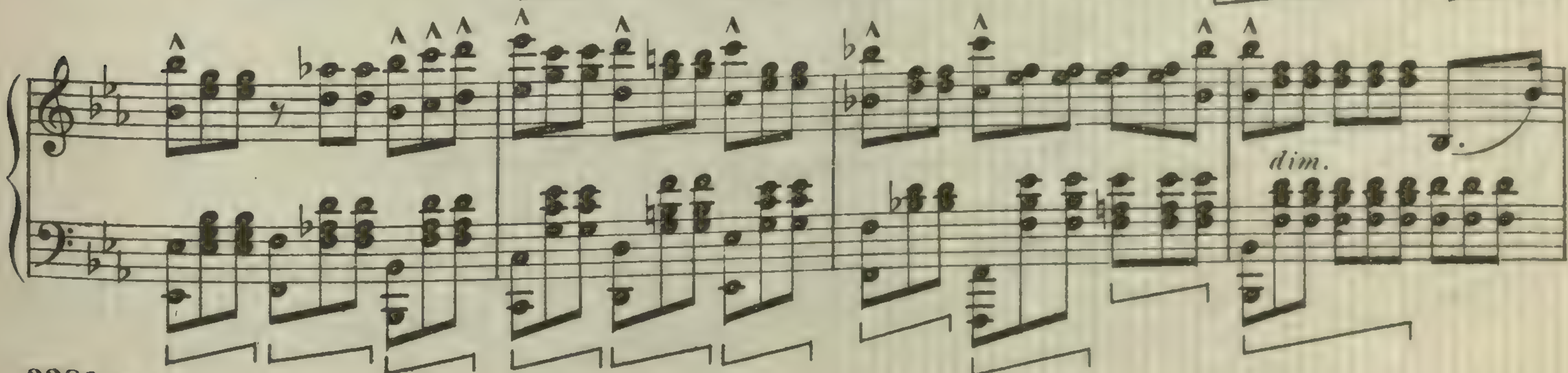
The third system is marked with a forte 'ff' dynamic. Both the treble and bass clefs contain dense, rapid sixteenth-note passages. The system concludes with a double bar line.



The fourth system continues the dense sixteenth-note texture in both hands. The system ends with a double bar line.

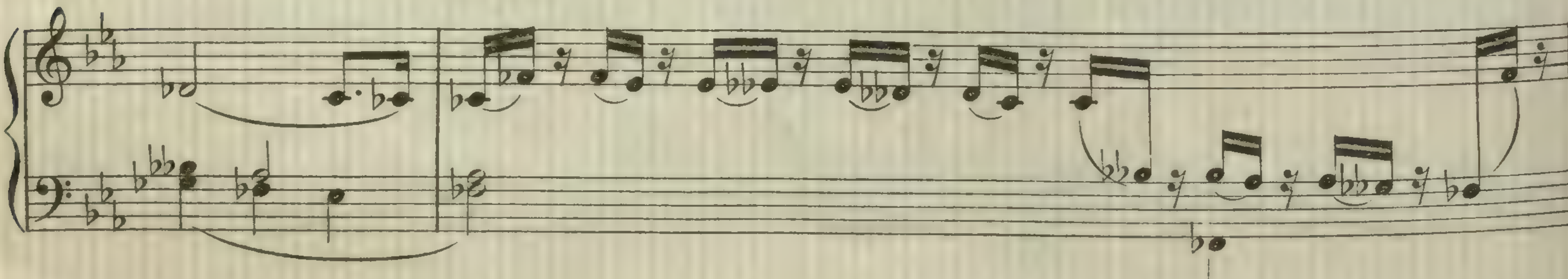
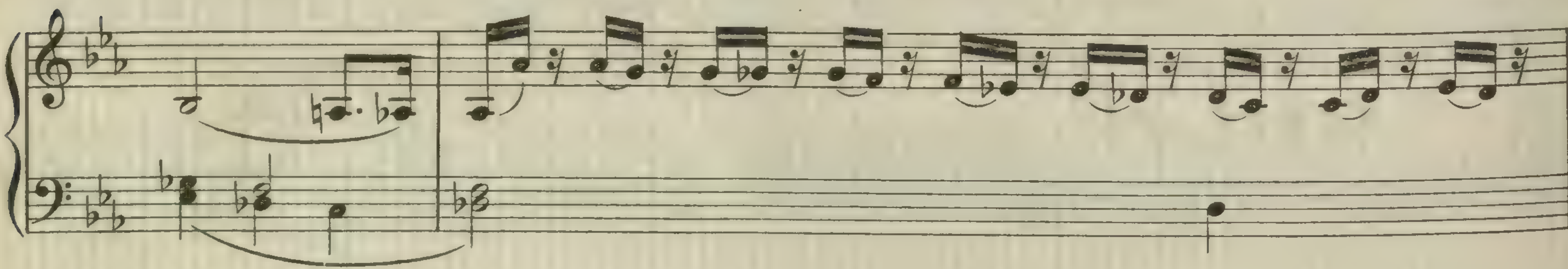
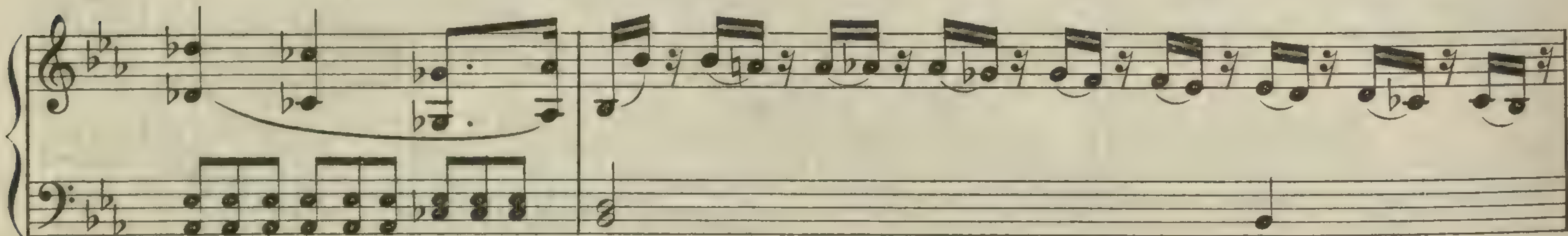
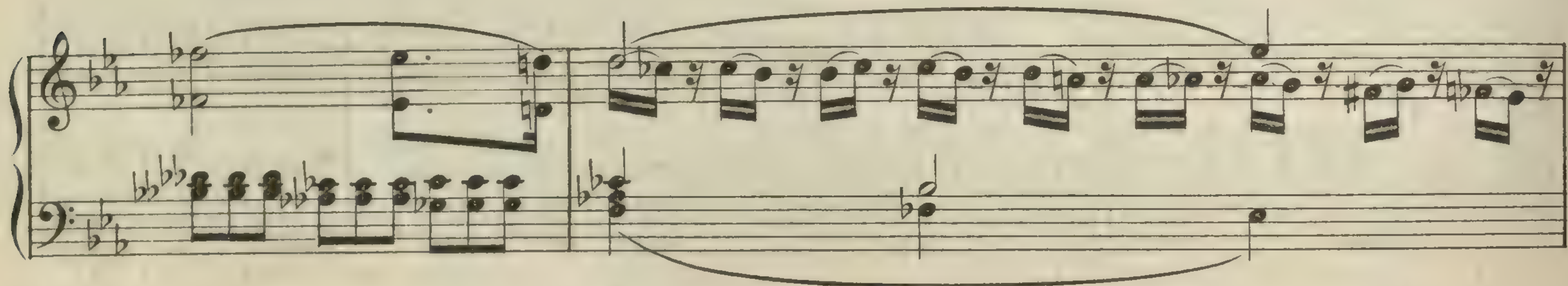
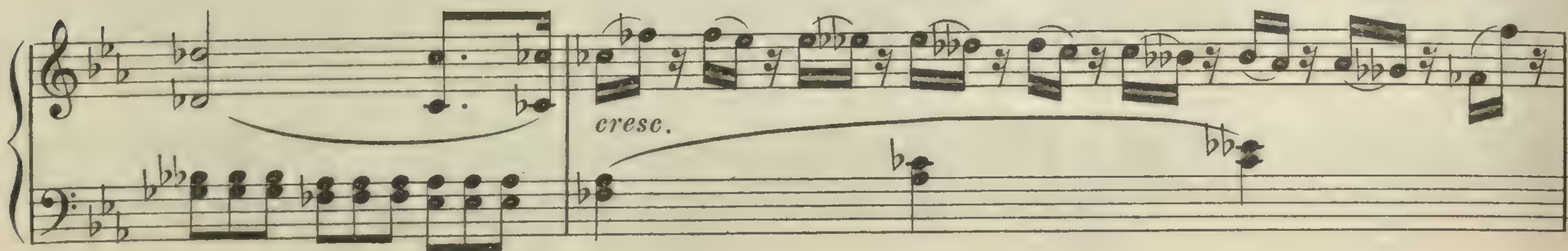
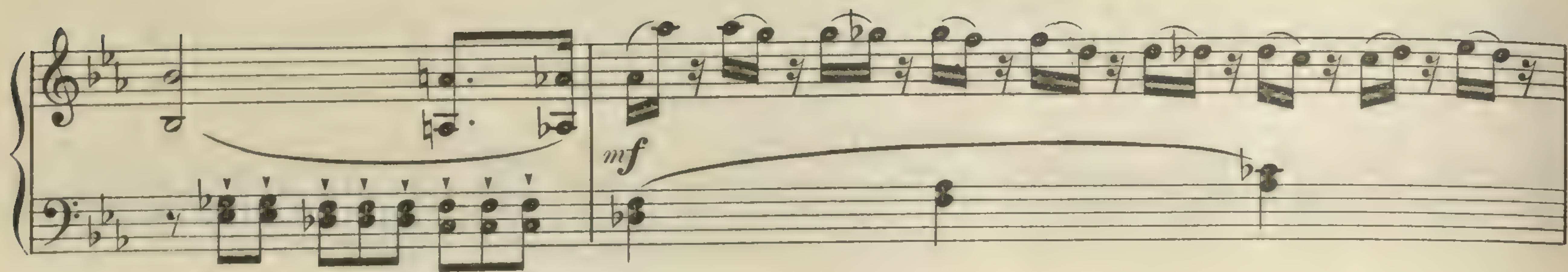


The fifth system maintains the rapid sixteenth-note passages in both staves. The system concludes with a double bar line.



The sixth system shows the final measures of the piece. The treble clef part has a melodic line with a repeat sign. The bass clef part continues with sixteenth-note passages. The system ends with a double bar line and a 'dim.' (diminuendo) marking.







This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a supporting bass line. The second system features a *dim.* (diminuendo) marking. The third system begins with a *pp* (pianissimo) marking and includes a *l.h.* (left hand) instruction. The fourth system contains a *rit.* (ritardando) marking. The fifth system includes a *r.h.* (right hand) instruction. The sixth system also includes a *r.h.* instruction. The notation is dense and includes many slurs, ties, and fingerings.

2283 - 4



# Norwegian Shepherd's Idyl.

ADAM GEIBEL.

**Allegretto scherzando.** *pp*

*p sempre staccato.*

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The right hand part features various melodic lines with slurs, ties, and fingerings (1-4, 2-3, 3-2, 4-3, 5-4). The left hand part provides a steady accompaniment with chords and single notes. Dynamics include piano (p), pianissimo (pp), and accents (^). The tempo is marked 'Allegretto scherzando'.



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, dynamics, and fingerings.

- System 1:** The first system begins with a *mp* (mezzo-piano) dynamic. It features a treble staff with a melodic line and a bass staff with a supporting line. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A *Λ* (accent) is placed over a note in the treble staff.
- System 2:** The second system continues the melodic and harmonic development. It includes a *Λ* (accent) and a *3* (triple) marking in the treble staff.
- System 3:** The third system introduces a *cresc.* (crescendo) marking in the bass staff and a *f* (forte) dynamic in the treble staff.
- System 4:** The fourth system features a *cresc.* (crescendo) marking in the bass staff and a *f* (forte) dynamic in the treble staff.
- System 5:** The fifth system includes a *f* (forte) dynamic in the bass staff and a *Λ* (accent) in the treble staff.
- System 6:** The sixth system concludes the piece with a *ff* (fortissimo) dynamic in the bass staff and a *Fine.* marking. The treble staff has a *p* (piano) dynamic and a *2 5* (fingerings) marking.



First system of musical notation. The treble staff contains a melodic line with slurs and fingerings (5, 2, 1, 3, 5, 3, 3, 4). The bass staff contains a harmonic accompaniment. The instruction *una corda.* is written in the right margin.

Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings (5, 2, 1, 3, 5). The bass staff continues the harmonic accompaniment.

Third system of musical notation. The treble staff features chords with fingerings (5, 3, 5, 2, 5, 3, 5, 2, 4, 2). The bass staff features chords with fingerings (1, 2, 1, 2, 1, 3, 5, 1, 2, 4). The instruction *f Trio corda.* is written in the left margin.

Fourth system of musical notation. The treble staff features chords with accents (^). The bass staff features chords with accents (^).

Fifth system of musical notation. The treble staff features chords with fingerings (5, 2, 5, 3). The bass staff features chords with flats. The instruction *poco rit.* is written in the right margin.

Sixth system of musical notation. The treble staff features chords with slurs and fingerings (3, 5, 2, 1, 3, 5). The bass staff features chords with accents (^) and fingerings (1, 2, 3, 5). The instruction *ffa tempo.* is written in the left margin, and *D.C.* is written in the right margin.



# Halcyon Days.

Albumleaf.

Feuille d'Album.

**Allegretto.**

Rudolf Graf Sporck.

The musical score is written for piano and consists of five systems. The first system is in 2/4 time, key of D major, and is marked 'mf' and 'Allegretto'. It features a bass line with eighth notes and a treble line with chords and eighth notes. The second system continues the 'Allegretto' tempo. The third system is marked 'rall.' and 'a tempo'. The fourth system continues the 'a tempo' section. The fifth system is marked 'poco rit.' and 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.



*cantabile.*

*dim.*

*f marcato.*

*ff*

*ff*

*strigendo.*

*grazioso.*

*Tempo I.*

*f* *ral - len - tan - do.* *mf*



*rall.*

*a tempo.*

*f*

*dim.*

*dim.*

*f*

*cresc.*

*accel.*

1 2

*f*

*stringendo.*

*f marcato.*

*f*



## HAPPY HEART.

WALTZ SONG.

Adolph Kunz.

Paraphrase from the German by

F. L.

R. Förster.

Tempo di Valse.

mf f rit. Fine.

The piano introduction is in 3/4 time, key of D major. It begins with a melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a trill on the final note. The bass line consists of a steady eighth-note pattern. The piece ends with a trill on the final note of the melody.

mf Slow.

1. Heed - ed not, half for-got, sleeps thy heart; — Grief to fear,  
 2. Oh, be - ware, young and fair, when one day — Cu - pid sly,  
 3. Mo - ther-love, giv'n a - bove, lives for aye; — Suf - fer long,  
 4. Yet if Fate, soon or late, to the send — Bliss so rare!

p mf

The piano accompaniment for the first verse is in 3/4 time, key of D major. It begins with a melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a trill on the final note. The bass line consists of a steady eighth-note pattern. The piece ends with a trill on the final note of the melody.

joy a - near, ah! 'twill start. — If it wake for love's sake,  
 bow on high, comes thy way! — If his dart finds thy heart  
 heeds no wrong, can - not die. — Then sad heart, lone a - part,  
 gift so fair! one fond friend; — Hap - py heart! blest thou art!

p mf

The piano accompaniment for the second verse is in 3/4 time, key of D major. It begins with a melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a trill on the final note. The bass line consists of a steady eighth-note pattern. The piece ends with a trill on the final note of the melody.



*cresc.*

hap - py thou! Thine the rich - est treas - sure Life  
 ah! sweet pain! Where is balm to make it whole  
 why re - pine? Child - hood's bless - ed hours are ev -  
 Cher - ish thou This, the rich - est treas - sure Life

*Refrain.*

can be - stow.  
 a - gain.  
 - er thine.  
 can be stow.

*cresc.*

heart with love a - glow! Thine is joy, deep - est

*1. rit.* *2. rit.*

joy mor - - tal can know. mor - - tal can know.

*rit.* *f rit.* *D. C.*



# "He wipes the tear from every eye."

Words by  
MRS. MACKINLAY.

Music by  
GEO. MARKS EVANS.

## Andante Religioso.



1. When sore af - flic - tions crush the soul, And riv'n is  
2. A few short years and all is o'er, Your sor - row

The first system of the hymn includes the vocal melody and piano accompaniment for the first two lines of the lyrics. The piano part continues with a steady accompaniment of chords and moving lines in both hands.

ev - 'ry earth - ly tie, The heart must cling to God a -  
pain will soon pass by Then lean in faith on God's dear

The second system of the hymn includes the vocal melody and piano accompaniment for the last two lines of the lyrics. The piano part concludes with a final chord in the right hand and a sustained note in the left hand.



lone; He wipes the tear from ev - 'ry eye; He wipes the  
 Son, He'll wipe the tear from ev - 'ry eye; He'll wipe the

tear from ev - 'ry eye. Through wake - ful  
 tear from ev - 'ry eye. Oh, nev - er

nights when rack'd with pain, On bed of lan - guish - ing you  
 be your soul cast down, Nor let your heart des - pond - ing



lie, Re-mem-ber still your God is near, To wipe the tear from ev - 'ry  
sigh, As-sur'd that God, whose name is love, Will wipe the tear from ev - 'ry

eye; Re-mem-ber still your God is near, To wipe the tear from ev - 'ry  
eye; As-sur'd that God whose name is love, Will wipe the tear from ev - 'ry

eye; To wipe the tear from ev - 'ry eye.  
eye; Will wipe the tear from ev - 'ry eye.



## READING NEW MUSIC.

It is very difficult for a piano teacher to find time to include everything he would wish in the short lesson hour. There seems to be no help for it but to leave it to the honor of the pupil not to omit from his daily practice some items of study.

It is so important, for instance, that the reading of new music should not be, as it often is, forgotten or left to chance. It is a stumbling-block to so many; its neglect makes the learning of new pieces a needless trial to both master and pupil. Besides, an accomplished reader is so much valued in society, where his services are so often unexpectedly required, perhaps for accompaniments. It is a branch of the art of piano playing that depends very much upon practice. The player has to learn to look in advance of what he is playing; to take in in a moment the phrasing and, needless to say, the spirit of the composition he wishes to interpret. To learn this can only be the work of time and patient practice. There is much to learn, alas, for those pupils whose teachers never mention the importance of this branch of their studies. The days go by; the printed page remains the same puzzle to the pupil's eye—a tangle of bewilderingments, which dismay him every time he wishes to learn a new piece.

A new piece! That is often an exclamation of delight; but when it transpires that the key has five sharps or flats, the pupil looks crestfallen. Here is another stumbling-block. The pieces chosen for the daily reading exercise must be in varied keys; not always selected on account of the delightful scarcity of sharps and flats in the signature. Hence it is important that the teacher should have a say in the matter of the choice of pieces for reading; as it is only the most ambitious pupil who would venture on four or five sharps, when there is the attraction of C or G major on the opposite page.

It is well to read through several times a piece containing such difficulties, for instance, as those just mentioned. Sharps and flats will soon wear a more friendly look; an important consideration, especially to the more timid pupil, as so many pieces are written in keys containing black notes, to facilitate their execution. The question of time and rhythm enters into the list of difficulties that hinder the struggling reader. The knowledge of these things belongs to the domain of musical theory, but their application depends upon practice. If rhythm is a natural difficulty, as it often seems to be,—though many are gifted with an accurate ear for time,—it might be studied as a distinct branch, the pupil learning to play or beat time to measures containing various arrangements of single notes with one signature. Do not let him be frightened by the turns, trills, and other ornaments that may unexpectedly occur; and to this end he must know them; but with beginners, it is better to omit them until other more formidable difficulties are conquered.

If the teacher finds that he can include reading in the regular lessons, the pupil is fortunate, and there is much hope for him. He can then play duets, first taking the primo, and then the secondo part; but it must not be forgotten that what is easy to one is difficult to another, and the tempo must not be too quick. It ought, however, to involve a little struggle on the pupil's part, so that he has to put forth his best endeavors to keep in time. If he makes a mistake, he must not be allowed to stop to correct it; but on any repetition of the piece he will be on the alert to play that passage without a stumble. Or a simpler form of duet may be made by the teacher playing one hand, the pupil the other, of a piece; and this is naturally easier for beginners.

As his fingers grow in strength and facility, he will find his reading improve, as they will more readily respond to the demands made upon them. Still, there is much that the pupil may do, if he will, to do away with the fearsome appearance of a sheet of new music. Let him learn to realize, first, simple melodies away from the piano, advancing to easy pieces; and soon, by slow steps, the page will convey some meaning to him, before he attempts to reproduce that meaning.

Reading music is a complicated and not an easy art, involving, as it does, knowledge in so many forms. Surely, then, it is the teacher's part, by his help and interest, to forward his pupil's progress; to the latter it belongs to work patiently, in the knowledge that practice

and perseverance will bring that success to the pleasure and usefulness of which those who have succeeded will willingly testify.

## GLEANINGS THRESHED OUT.

"MAN, if you are anything, walk alone, and talk to others. Do not hide yourself in the chorus," says Epictetus. Music teachers are especially liable to "trim to the breeze" too much. The number of pupils is in exact ratio to the teacher's popularity; hence there is an ever-present temptation to speak and act with a view to what the public will think and say of them. Expediency, not sound conviction, is his guide. But such a course blights and dwarfs the teacher's soul and powers for influence. Dr. George Matheson says:

"I can reverence any flower of the heart, however lowly. I can reverence the first bud of its spring, for it tells of the 'to be.' I can reverence the last rose of its summer, for it tells of the 'has been,' and therefore is not far away. But I can not reverence the manufactured flower, the paper flower, the waxen flower. I can not reverence the imitation of the structure when the spirit is not there. The time for figs may not be yet, and there is no blame. But do not paint the fruit before the time. Do not deceive the thirsty traveler by a dream. Do not pretend that thou hast to-day what waits till tomorrow. Do not seek to shine with more light than is in thee. Thy light may be only a dawn, but God's dawn is better than man's gilding. Be true to thyself, O my soul."

The course that will develop strength of character, and with it influence, is to speak and act from settled conviction of what is right and true, not thinking too much of what "they will say."

\* \* \* \*

MUSICIANS are sensitive, and too much dread to give an opinion which they consider may not be generally accepted. But they forget that the world loves opposition. If the musician has an opinion which is formed from his own experience as a musician, let him give it as the opinion of an expert; let him speak with authority; speak regardless of the half-formed and erroneous opinions of his public. If he ever becomes a man of influence, he must be true to the best that there is in him. A contemporary says:

"Personal influence is founded upon character and brains. You will surely come to the influence you ought to come to, being the person that you are,—little influence if you are little, large if you are true and worthy. Do you want to wield influence? It is a righteous desire. Only set about it in the right way. This is the right way: First and foremost, give heed to yourself; be you yourself in character, consecration, knowledge of what you ought to be. You shall then necessarily draw influence after yourself, as the moon does the tides. To seek to win influence by chicane is mean and despicable. To determine to be a person worthy to wield influence is noble."

And having determined, do it! For, "Not by levity of floating, but by stubborn force of will, shalt thou make thy way."

\* \* \* \*

CHARACTER is eternal, it is invincible, because it is founded on truth. "The most invincible thing in the world is Moral Genius. The very gates of hell can not prevail against it," says a recent writer. But, says the Moravian:

"Character takes shape by a very slow process. No one becomes at a bound that into which he fully matures. Silently, and in a measure imperceptibly also, we tend in this direction or in that. Then God sends some special contingency or combination of circumstances, and lo, it is disclosed what manner of men we are, upright or false, manly or cringing, true or liable to equivocate, strong or weak."

But to attain the power of influence and leadership, the greatest gifts vouchsafed us, requires self-criticism, a self-searching: for, says Confucius, "A wise man will always consider his own defects." And Montaigne says: "The sick man is not to be pitied who has his cure in his own sleeve."

\* \* \* \*

"We can only be valuable as we make ourselves valuable. Be, and not seem," says Emerson. "From the lowest depth there is a path to the loftiest height."

The highest of all possessions is that of self-help," says Carlyle. And Amiel says "Material results are but the tardy signs of invisible activities. The decisive events of the world take place in the intellect." The great mass of humanity are looking for leaders, men of character and influence. While there may not be a high moral average in the community, yet every man in his secret soul admires and gives homage to a man of character. Character, however, is a plant of slow growth, and "He who waits to do much at once, will never do anything." "God gives all things to industry," says Franklin.

\* \* \*

## EXTRACTS FROM REINECKE'S "HINTS TO MUSIC STUDENTS."

"LET not thy left hand know what thy right hand doeth"; that is, you must make the hands perfectly independent. To play, clearly and well, a two-voiced invention of Johann Sebastian Bach, is harder than to perform many a so called "brilliant" *morceau de salon*.

\* \* \* \*

No composition is to be played through exactly with the stroke of the metronome, although that would be more endurable than the unrelieved *tempo rubato* of many players, at whose hands Chopin especially has to suffer. Long cadenzas, as in the concertos, should not be taken in too strict a *tempo*, for they were originally conceived as improvisations, which were played with much freedom. Yet the time of the measure should be left undisturbed, so that one does not, as some virtuosi (Schumann), stagger like a drunken man. Chopin has said that the left hand should act as *Kapellmeister*, who must not for an instant be uncertain or unsteady.

\* \* \* \*

One must never play a composition as if he were instructing his audience; this leads easily to mannerism and exaggeration. One should play, not for the purpose of teaching, but to afford his listeners enjoyment, as nearly perfect as possible, of a work of art.

\* \* \* \*

It is impossible to make hard and fast rules for the rendering of "ornaments"; a refined taste is, when all is said, the best guide. One should, therefore, listen with attention to the greatest artists, and follow what is best in their playing.

\* \* \* \*

Always practice without the pedals. When you have mastered your task in other respects, then add the pedals in the proper places. In much modern music—Schumann and Chopin, for instance—a constant use of the pedals is required, and must be carefully studied.

\* \* \* \*

Learn as soon as possible to distinguish sharply the different dynamic effects, from *fortissimo* to *pianissimo*; piano must never be *mezzoforte*, neither must it be *pianissimo*. The wider the range from *fortissimo* to *pianissimo*, the more effective the playing will be; but the tone of a *fortissimo* must never be harsh and coarse, nor should the *pianissimo* sound thin and lifeless.

\* \* \*

## MATERIALS AND WORKMANSHIP.

Most players underrate the importance of good tone-quality in finger exercises and scales; and yet these are the stuff of which music is made. When you play, you are going to make a web of tones. The scales and arpeggios are the thread you have spun; the music, the composition which you play, is the artistic whole, the beautiful web. But if the material is poor the thread can not be fine and even; and however good the thread may be otherwise, if it is uneven the web will not be beautiful.

Remember, then, when you sit down to practice, that you are going to spin and weave, and that you will weave either silk or sackcloth, according to the way you practice your exercises.



## EAR TRAINING.

BY J. W. TOPPING.

JUST how far playing by ear is detrimental to a child's training is a matter of conjecture. Time was when it was considered a great drawback for any person to *pick out tunes* on any instrument before a knowledge of the rudiments had been gained; then even the scales were taught by note, and the best instruction books contained more scales and laborious matter to tire out the pupil than they did exercises to help him along.

With our present methods of instruction, which are fast conforming to the underlying principle of the dominance of the human ear, the boundary line between playing by ear and correct musical training is becoming obliterated.

This very trick of the natural musician might be used as a stepping-stone to his instruction.

Take, for instance, an ordinary child, who has learned to play a simple air with his right hand; let him play it over and over, listening carefully, until he finds a tone where the ear is at rest. Explain to him that this is the *resting-tone*, or *one*. Let him play up from this resting-tone until he strikes another of similar sound; this is also *one*. The octave should be explained, also the scale. Now let him play his tune, beginning on some other interval. He must be familiar with the intervals by this time, enough to play off quite readily; but he must soon run against a snag in the shape of the lack of a sharp or flat. Point out to him the proper key, or, better still, let him find it out himself; find the *resting-tone* as before, and explain to him the use of the sharps and flats. Teach him to write the notes of the tones he has played in the two different keys; learning the notes on the staff in this way often makes it easier. A good way for him to learn to read in the bass clef is to have him play his tune below middle C, and write it out. This method will open the way to a leading up to easy exercises and other pieces to read from notes. Time can be explained from the air he has written, too, and is thus sometimes more easily understood than in the ordinary way.

The principal drawback that I have encountered in a pupil who has been in the habit of playing by ear is false fingering; either he plays the whole tune with one finger, or he slides from one finger to another on the same key: either habit must be overcome at once.

Intervals should be taught wholly by ear. To prove the truth of this, tell an ambitious musician to play the scale of A. Easy enough. Play it again, leaving out the sharps. Easy again. Tell him to go through the same process with his voice. How many old-school-trained musicians could do it? A musician of to-day should be able to sound an augmented second or a diminished seventh without hesitation.

Whatever your musical profession, you will find that a familiarity with all sorts of intervals, together with a thorough knowledge of scales,—their construction and relative value,—will well reward you.

## A STUDY ON PHRASING.

BY JAMES M. TRACY.

THE study of phrasing is an interesting, important, vital subject to every musician who wishes to be considered a well-educated person, and yet how few, even among the foremost, best educated in the profession, devote any time to its study, thought or practice? Yes, how few have any correct idea of its great importance in helping us to understand the great musical compositions! How many believe or think that phrasing is the main-spring that moves music to speak? to tell us some story connected with it? to help us understand the difficult classical works of the great masters? What does a page or two of notes amount to without time, accent, or expression? Nothing! What do notes indicate when they are placed on a piece of blank paper? Nothing! If they mean nothing, why are they placed there? They must have a purpose. What is that purpose? Is it not a fact that notes can be made to represent various things, like a beautiful picture, a story, a landscape, a love

scene, a storm? Yes! Every page of good music represents something in words, sentences, and stories, provided it is properly composed and performed. How are we to ascertain the language of music, to discover the little story it contains and wishes to convey intelligently to us? First, by the rhythm, the accents, the marks, and the stress which are placed on the various notes. These phrasing signs and characters answer the same purpose in music that punctuation marks answer to languages. When a piece of music is rightly phrased and played, it furnishes us with a key to a full understanding of the story connected with the "countless numbers of little mysterious notes." What is the meaning of phrasing? The plain English meaning of the word is, the proper punctuating of music—dividing it into phrases and sentences.

Phrasing is the art of expression; it divides the music into words and sentences in a way to make the complete story intelligently understood. Music is acknowledged to be a universal language, because it is spoken and played the same in all countries throughout the civilized world, and because all musical sounds are made in the same manner—by vibrations of air. Why, when music has no substance, can not be seen or taken hold of, is not in a form to handle or manufacture into different articles, like stone, wood, and iron, does it at times so deeply impress us? It is because it has been intelligently composed, phrased, and performed in accordance with the laws of musical punctuation. Permit me to cite an instance where a comma placed after the wrong word in language made a ludicrous sensation in a first-class church. A minister was requested to read the following notice:

"A man having gone to sea his wife, requests the prayers of the congregation." The comma should have been after sea, not after wife. Think what a vast number of such errors and mistakes are made every day in phrasing music? Many more than in language, for the reason there are fewer scholars in music than in language. It is a well-understood fact among educated, intelligent people, that music appeals to our emotions through the various nerve-tissues of the body; that we are capable of feeling through this means what we can not see nor take hold of; that the finer our nervous systems are organized, the higher our attainments by travel, observation, and study, the more quickly and keenly we appreciate the full effects of music. While an uneducated person may admire and love music, such person can not understand nor appreciate it like one who has been educated up to it. Though one may be possessed of fine, sensitive feelings, if not educated he can not fully appreciate the finer qualities possessed by music in its highest forms.

If all people—I mean musicians—were properly instructed in the art of punctuation in music, many more of them would be better prepared to render, understand, and appreciate the beautiful in musical art. Music is not unlike other branches of literature, science, and art; therefore it must be studied from the same intelligent stand-point, and what is a better point to take up than punctuation? It furnishes a means whereby music may be better understood and appreciated by intelligent persons, whether musical or not.

A lawyer may deliver a charge to a jury, a minister may preach a sermon to his congregation, a politician may make a speech to his constituents, and all three may fail to make their points well understood, for the simple reason they have failed to punctuate and to accent their words properly. The same is just as true of music. If players and singers do not conform to the printed phrasings, which are nothing but punctuation, to the rhythm and accents, they can not make music effectual. The player who fails to punctuate and accent his music properly will never succeed in public, nor any place else. If he ignores the phrasing marks he cannot possibly make the music interesting to himself, nor to those who listen to him. A composer who hears his music poorly played and poorly phrased feels like beating the performer's head with a base-ball bat, and I think it would serve him right if he knocked him down.

Doubtless there are many who have heard persons read a poem or a piece of prose in a listless manner, without letting the voice fall or rise, or stop for any

pauses whatever, without giving accent or stress to the important words. Undoubtedly such monotonous reading was enjoyed and well understood by the listeners, as such things always are by the public. Suppose I ask how many such careless readers gain intelligent attention, or make their articles understood or appreciated? None. Why? Because language, like music, requires punctuating, accents, stress, pauses, soft and loud words, in order to make it intelligent and understood, and the one who succeeds best in phrasing his pieces will be most appreciated and applauded by his listeners.

The phrasing of a piece of music has everything to do with its success. It imparts color, gives character, and helps people to understand it better when they listen to it attentively. How many pianists play sonatas because they love them? Few, indeed; a majority do not, nor can they be induced to play them in public for fear of making themselves unpopular! If pianists would more closely observe the phrasing, the time, the accents, and the general coloring of sonatas they play, they would succeed far better in making them more popular, pleasing, and instructive to the people. With the usual phrasing and unmusical rendering most players give to sonatas, the public are left with bad, absolutely bad, impressions of sonatas and classical music in general, and yet, when played by master hands, they are made ravishingly beautiful, even to the uneducated, who may be induced to hear them.

Lastly, we come to some of the most important signs and characters used in making music impressive and which helps the understanding. They are the slurs, short and long lines drawn over and under the notes, to indicate the words, sentences, paragraphs, and the accents which are used in interpreting a musical composition. Other signs are the time, the dots, round and pointed. Emphatic marks, made with many different-shaped lines, are used to help the player understand how to play and interpret the music properly. In addition to these numerous signs, certain Italian, French, and German words are used, indicating how the music shall be played—whether fast, slow, loud, or soft. That a good understanding of these marks may be had, that this article may gain you a practical point in your education, I will place below the signs most frequently in use, and show how they are used. Beethoven's "Sonata Pathétique" is one of the most beautiful and expressive of all his sonatas. I will indicate the phrasing and the interpretation given to it by that celebrated teacher, pianist, and profound scholar, who was the principal of the famous Leipsic Conservatory for fifty years, Herr Ignace Moscheles, whose knowledge and authority of Beethoven's sonatas is acknowledged by all the musicians and critics of the world.

2 2 4 4 — 3 3 3 — 6 6 6 — 9 9 — 12 12.  
2 4 4 8 — 2 4 8 — 2 4 8 — 4 8 — 4 16.

Very loud. *fff* — Loud. *ff* — Quite loud. *f*  
Very soft. *ppp* — Soft. *pp* — Quite soft. *p*

*cres.* *dim.*

and many others.

—Mme. Carreno gives this advice to American students of instrumental music: "Tell them, first of all," she says, "not to go abroad to study until they have learned all that can be learned here; then the musical atmosphere of Germany will be a new and valuable experience to them, for music is the air the Germans breathe."



## Editorial Notes.

A PROMINENT New York paper, not so long ago, published extracts from an article in the *National Review*, an English contemporary, in which the remarkable increase of the musical profession in England was discussed in an interesting manner, and some very startling figures given to the public.

The main facts stated were, that the ranks of the profession in England have become so crowded that it is almost an impossibility for a teacher, singer, or performer to earn more than a bare living, and not even that without the most arduous and persistent labor. Schools and colleges have grown in every direction, the scholars growing with them in numbers, and, to quote from this article, "the only prospect for the greater body of young musicians is to take the bread of poverty out of some one else's mouth."

There is not much doubt but that this same state of affairs is rapidly approaching reality in our own country.

The poor music teacher striving for an existence, teaching from early morning till late at night, and then scarcely making both ends meet, is much in evidence everywhere.

We would not discourage talent, we would not blight aspirations, but it is well that the world should know that the chances of wealth, of even a comfortable living, in the musical profession are very precarious.

Take a city of 75,000 inhabitants, and out of the 100 music teachers laboring there you can not, as a rule, point to more than one or two at the very most who are conducting what may be termed a successful business from a strictly business standpoint.

In this practical age it is the duty of every young man to make money. Not to necessarily amass a fortune, but to earn enough to support comfortably himself and others who may be dependent upon him. It is his duty to do more than this; he should lay away something for emergencies. Such a procedure is wisdom. Unless a man can do this, no matter whether he be a merchant, a manufacturer, or a music teacher, he can not be called a successful business man, and we care not how great his talents may be, from a practical point of view, such a man is a failure.

The world owes every man a living and will give it to him, provided he exercise his peculiar bent in the proper channel. True, misfortunes and "bad luck" cause failures, and lack of character, but let a man meet life with the proper amount of foresight and energy, and that directed in the pathway he was intended to walk, success must come sooner or later.

It has always been the policy of THE ETUDE to encourage the lesser lights in the profession, to be of assistance to that worthy teacher who is endeavoring to clamber up the hill of his art in the teeth of head winds of disadvantages. It still thinks it is living up to that policy, however, when it utters a word of warning to any one about to enter the ranks of teachers, expecting to reap the profits of a good, paying business. From a financial standpoint the profession of a music teacher does not pay. Nor could it pay. Patience, kindness, high aims, noble thoughts, good deeds, love of art—can a money value be placed on these? Hardly. Yet to be possessed of these is to be rich, and it is here you must look for your reward and be satisfied.

Bach, Mozart, Schubert, and a host of those other persons we prize so highly, might have engaged in most any other business and become rich in worldly goods. But no, they preferred to struggle on, to live from hand to mouth, to think and write and teach their noble thoughts and then die, leaving behind them names and works time itself can not destroy. Ah! even though its ranks be crowded, even though its rewards in worldly wealth be small, it is a grand, a noble profession!

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THE trouble is that the artistic temperament lacks common sense. Why not take things as they are, and not hope them to be as they should be? "If the mountain will not come to Mahomet, then go to the mountain." If pupils do not come to the teacher, then let the teacher go to the pupils. In other words, move from the large city, with its large tuition fees and few pupils, to some

town of from 5000 to 25,000 inhabitants, and teach large classes at lower prices, and "live" instead of "stay." In these towns the teacher can be the teacher, the leader in music affairs—a man looked up to and a man of influence, not a cipher among a host of others. For it is well known that a local town celebrity going to a large city becomes a nonentity. He is but a drop in the bucket—he is lost in the multitude. These larger towns are introducing music into their public schools, and this work, with a church salary, makes a good income. If one can, get a good church position; and with it and from it work up a class in piano, voice, violin, and organ. Lower tuition fees, with more of them, making a good living, is better than fancy prices with few pupils and starvation.

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THERE are teachers in large towns and the smaller cities who have more pupils than they know what to do with. There are two courses open to this favored class of teachers: Charge higher prices, and so weed out the less desirable pupils, or organize a Conservatory of Music, Languages, and Elocution, and, perhaps, adding Painting. By such organization the best teachers of a town can work together, and exert the greater strength that there is in numbers, and in this way draw to their music school the great majority of pupils in the fine arts. When languages, elocution, and painting are added to music, each brings the conservatory into the daily life of a greater number of people, and this makes each department help and advertise the other, all classes becoming larger from the fact that "many strings make a strong cord." There is an advantage to higher art in the fact that the popular liking for taking lessons at a conservatory crowds out the incompetent amateur teacher. Larger numbers of pupils create the Musical Atmosphere, and give the management greater resources for frequent and better musicales and concerts.

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THE hard times are past, better times are here. There are scores of large towns in our country where there is not a teacher of music that is of more than common ability. Such towns would support a first-class teacher well, especially if he could teach both piano and vocal music, and also play an organ and lead the choir. These towns send a few pupils to the nearest large city, or send to Boston, New York, Chicago, or Philadelphia. On the other hand, our large cities have scores of really first-class teachers who are not making a living. Prices for lessons in our large cities are so high that the teachers who have made a reputation in their home town flock to the cities, allured to a bitter disappointment by the high prices above noted; and there they stay, scheme, plan, work, and almost fight to get a few pupils. Prices for board and home and studio rents are so high as to about consume their tuition fees; still, they hope against hope that they will eventually get a paying class. But other dupes rush in, and the field is ever worse and worse overcrowded.

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MUSIC teachers are beginning to learn the value of reading; they should also learn the value of writing. Literary work can be of great assistance to a musician. To speak a good thought is to do well; to write it is to do better. A spoken thought is limited in its sphere; but few people hear it. A thought put upon paper, however, may travel around the whole world and thousands be benefited by it.

But aside from this, the actual benefit one derives from writing out his own ideas on paper is great. To speak is easy, and often requires but little thought; but to write requires more or less mental effort. To write out a thought is to impress it indelibly upon the mind. From henceforth it is a part of you, and can never be forgotten. And then to attempt to write out your ideas upon a certain subject is to make that subject plainer to you. Your mind is led into new channels of thought, one thought suggesting another, until the whole grows into a composition of worth and beauty, when properly expressed, and may possibly lead you on to still other and deeper thoughts.

Writing establishes a sense of order and form in one. If one be a composer he must appreciate this. Any man

who can express in beautiful language a helpful thought is in some sense a musician, and any man who can write a fine piece of music is in some sense a poet. Meter, cadence, form,—these are found in both poetry and music, and the study of one must benefit the other.

Every student of music should make a practice of doing some literary work. Let him keep a journal in which to set down the various happenings of his life; in which to write criticisms, and the impressions various pieces of music convey to his mind. Such a book, well kept, will aid him in many ways, and, in later years, may furnish him material which long experience and maturer judgment can fashion into something of practical worth for others.

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## THE REED ORGAN AS AN AID IN PIANO INSTRUCTION.

BY CARL F. SCHMITT.

FEW teachers appreciate the value of a reed organ as a helper in pianoforte instruction. The writer of this article has made considerable use of this usually despised instrument in conjunction with the piano, and ventures to give his experience regarding such practice.

There is no better way to learn polyphonic playing than by practicing such compositions as hymn tunes, slow movements from sonatas and sonatas, Bach fugues and other such compositions, on an organ. As soon as my piano pupils are sufficiently advanced, I make them try on the organ compositions of the class just named. As a result there is much better attention paid to the value of notes where two or more voices are played by one hand than would be otherwise, as the organ shows a lack of attention in this respect much better than a piano.

As an aid to *prima vista* playing, the organ is of great value. When pupils have fair ability in playing piano duets at sight, it is a good idea to drill them in playing, at sight, accompaniments for vocal or instrumental solos. For this purpose I purchased a number of cheap folios of songs, etc., two copies of each. One copy is handed to the pupil, who plays the accompaniment at sight on the piano; the other copy I place upon the organ and play the melody from it. The progress made by pupils in reading by this means is very rapid, and they all enjoy this kind of practice.

I purchased an organ with the usual two sets of reeds found in the cheaper styles. There was one complete eight-foot set at the back, running through the five octaves and divided into treble and bass; a four-foot set in front, from contra F to tenor E, where it was continued by another eight foot set from tenor F to the top. There were the usual couplers, swells, etc.

For the benefit of those who would like to know the names of some arrangements in which a reed organ is used with other instruments, I shall suggest several. I shall omit duets for piano and organ, because nearly all that I have tried seemed to me very unsatisfactory. But when a violin or some other orchestral instrument is added the effect is wonderfully enriched.

A number of trios for reed organ, violin, and piano, are published in the Litolf edition. Some are easy, such as the Andante from the "Surprise" Symphony and the Largo from the Sixteenth Symphony, by Haydn. Then follow the Andante from the First Symphony and the Allegretto from the Seventh, by Beethoven. These are a little more difficult. The overtures in the same arrangement are much more difficult, and need very good players for each part.

A gem in this class of music is a serenade for violin, viola, reed organ, and piano by Saint-Saëns. There is also the "Semiramide" overture, arranged as a trio for piano, organ, and violin by Gaetano Nava.

Before finishing this article, let me state once more that the reed organ should have one eight-foot set of sonorous reeds of a somewhat "brassy" tone to give a good effect in combination with other instruments. Second-hand reed organs can sometimes be bought for a sum ranging from \$20 to \$50, and if thoroughly overhauled, revised, and carefully tuned, are as good as new. My experience has been that it is more useful to have an organ and a piano in the studio than to have two pianos.



## The Musical Listener.

THE Listener would not willingly lay himself open to the accusation of crawl-fishing away from his own expressed opinions, so he finds refuge in the excuse made for Mr. Gladstone—"It takes a great man to change his attitude with the progress of events." This prefatory excuse is necessary, owing to the corroboration The Listener gave Mr. B. J. Lang's belief a few months since when that gentleman, in this column, said that people not possessed of musical talent had best retire to the wash-tub or any other available place away from the piano. Perhaps wash-tub was not the place designated, but it will do from one point of view.

Now, The Listener has, during the summer months, wandered a-field, far away from the musical flesh pots and critical standards of great cities, and has been given an opportunity to watch the effect of music on the commonplace mind. First of all he had a talk with a bright, interesting lady, the wife of an army officer, whose life for twenty years past has been spent at western army posts. She "plays the piano" in the ordinary way, with considerable bang and gusto, her education having been confined to several years of boarding-school life in her youth. Viewed merely as playing, her performance is execrable; but seen in the light of an influence at the various posts where she has lived, it is something admirable. To be sure her principal musical diet consists of Sousa's marches and other vigorous dance tunes; but when she reaches a sentimental mood she performs Mendelssohn's Songs, Handel's Largo, Schumann's little things, etc. At the post she not only gives delight to the many who like bright, catchy music, but she also educates some of them to a knowledge of noble themes, which they recognize and look for all the rest of their lives no matter where they may be. Then, too, though not what would properly be called a musical person, this lady gets more comfort out of her old piano, which she carts all over the country, than out of any one other thing she has, unless it be her books.

She is only one example of the many to be found whose piano lessons, from an artistic standpoint, are "wasted on the desert air," but whose ability to play a little sows a tiny seed of musical thought where otherwise there would be only waste lands. Perhaps our friend, Mr. Lang, and many others would say, "Better no thought than bad or poor thought," but there we can not agree, because—

"Little drops of water,  
Little grains of sand,  
Make the mighty ocean  
And the desert land."

The children at a post having heard a Handelian theme as an every-day affair, no matter how hard and rigid the touch may be which gave it forth, are prepared for a better appreciation of real music when they are sent east to school and college, than if they had heard nothing but the dance music of the garrison band.

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### MUSICAL MISSIONARIES.

Apropos of such pioneering, The Listener has also been impressed this summer with a belief that a national taste, if ever formed in America, will be the result of the undemonstrative, unnotorious work of individual musicians, who, after some years of European schooling, come back to America with great enthusiasm and purpose, feeling certain of success in the large eastern cities until, after a few struggling years, they find that social influence and advertising are paramount factors in cities where competition is rife, and they drift to small western or southern colleges, towns and cities, where they become instrumental in raising the standard, and do better work in the long run than they could have accomplished in musical centers.

If any such may happen to read these words, will they accept the sympathy and encouragement of one who firmly believes his or her sacrifice of life in musical centers, and the association of congenial minds, means more to America educationally than the more celebrated work of high-priced, metropolitan teachers.

The Listener knows of a lady whose ability is uncommon, who, failing in New York as a teacher, owing entirely to lack of "a social pull" and the power to

push herself, in despair accepted the chair of music in a small western college, where she influences not only hundreds of pupils, but the general mind of the college town, too. She realizes how impeding to her own growth is the isolated position on the top rung of the ladder no matter how short the ladder may be, consequently, she goes to Europe every summer for new ideas and musical refreshment. It is as bad for a human being as for a sponge to be wrung absolutely dry. If a teacher wishes to grow, he must cling to his powers of receptivity, and must bestir himself even at great cost to keep abreast with the trend of new thought.

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### YOUNG TEACHERS.

The first year of a teacher's life is the hardest. A scholarly musician said recently to The Listener, "There ought to be a post-graduate course for every young teacher, during which time he should be put to teaching blockheads. On them he could taper down his ideals into working form and expend his enthusiasms preparatory to his first discouraging year of professional teaching." This idea seemed a bit far-fetched to The Listener until a young piano teacher only a year away from student life in Germany came to him very low in mind saying, "I might as well give it all up. There is no use! How can one work with Philistines?"

"What is it now?" I asked.

"This morning," he replied, "I was trying my best to instruct a young lady in tone-color. You know it's my hobby, and I won't have the subject treated lightly. I talked to her earnestly for nearly ten minutes; then told her to show me how much she understood of what I had said. She looked at me and laughed, and said, 'I'll see if I can't make this tone the color of your eyes, Mr. —.'"

The Listener must confess that his risibles were affected by the story coming from that solemn-faced, almost tearful, youth. "My dear boy," I said, "why didn't you tell her that you didn't want brown tones, but red? You take yourself too seriously. Stop riding hobby-horses, and cultivate discretion and common sense in your work or you never will get on with human beings. It is n't a bit of fun to go down to people's levels to carry them up to your own, but it seems to be a necessity. Make fun of silly girls and they'll grow sensible."

But my homily was lost, for the time being at any rate, upon this beginner, who will profit by his own experience more than by any one else's. Some day he will know that the end is the main thing, not a one-ideaed, one-sided means or method so-called; and that the greater ingenuity and versatility he attains by experience, the greater will be his success in imparting his idealized principles, which can be put in different forms according to the understanding of the pupil. In this capacity lay the secret of Liszt's success as a teacher—his freedom and versatile expression, combined with almost a second-sight into the pupil's personality and mental workings.

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### WAGNER WORSHIP.

In a letter to a London journal a correspondent gave, last week, an interesting account of his attendance upon the Bayreuth Festival. The point of his letter which attracted The Listener specially was his utter astonishment, as one outside of musical things, in the marvelous influence of Wagner's mind, as expressed in his operas, upon the miscellaneous mind of the Bayreuth audiences. He seemed to think that no other power on earth could have held Americans and English enchained to one spot for hours in speechless, motionless silence.

A German woman fainted from mere emotion, but that did not surprise him. His awe of a power that could hold the nineteenth century English-speaking races in such thrall was almost superlatively expressed. And it is wonderful, is it not? Hard, uncomfortable seats, an ugly, undecorated theater, exorbitant prices, and a foreign language, can not combine to diminish the worship of an emotional giant by the most mechanical, conventional, unemotional people on the globe—at least, so-called.

Such worship would indicate a flaw somewhere in that accepted description of the Anglo-Saxon. Somewhere

down in the depths of his being he must seclude volcanic conditions that burst into eruption at Wagner's touch; because the German gets at the philosophy of Wagner's thought while the American, *per se*, only feels Wagner; he does not think Wagner.

## HOW LESCHETIZKY TEACHES.

In the *Musical Courier*, Mr. Robert Tolmie makes the following interesting remarks concerning Leschetizky's manner of teaching. He says:

"Leschetizky believes in economy of time and vitality. He does not look with favor upon long and tedious hours of practice. He says, concentrate your mind and thoughts upon the composition which you intend to play, and, if necessary, upon any single phrase in it; and by doing this obstacles which seemed almost insurmountable will eventually become possible to him who has the natural endowments necessary to become a pianist. If pupils do this they develop at once their individuality, and their playing has that spontaneity which comes from an inner perception of the underlying meaning of tonal possibilities of the composition to be played. Thus it is that technic becomes subservient to the overwhelming desire to interpret; and the player, freed from the restraint that comes from the lack of confidence in his executive powers, gives, practically, an individual and original reading each time.

"Leschetizky will not be bound to play any given piece twice alike. He says, given certain broad rules, the artist must, to be successful, play as he feels, and if his instruction is such as to tend toward the nobler ideals, his conception must be unrestrained by tradition, and the effect must be as he feels it at the moment.

"He believes that everything should be natural, and tries to follow out as near as possible the models found in nature. For instance, in the position of the hand on the keyboard, this, he believes, should be arched, and that the knuckles should not be depressed, as we are frequently taught. In the former one gets the full force of the blow; and from observing a child, or any one untaught, we see that would be the natural position of placing the fingers on the keys. He takes the greatest pains in every detail, and finds that the apparently most insignificant points have much to do in influencing the playing of the artist, or at least in that preparation which enables him to become an artist.

"Nothing pleases the master more than to have the pupil question him minutely in regard to any of the questions that arise, and he spares no trouble in explaining fully, in all its bearings, every question that occurs to the mind of the pupil. Nothing annoys him more than for a pupil to play a passage wrong twice in succession. This is caused by the neglect by the pupil of the master's oft-repeated instruction to fully concentrate his mind upon what he is playing before attempting it, and it is a proof that he is not trying as hard to help himself as the master is trying to help him. The acuteness of the master's ear to catch wrong accentuation, false pedaling, and irregular rhythm is remarkable. Rhythm he holds in such reverence that the neglect of it is liable to cause the lesson to come to an end.

"Every pupil is taught by a system of memorizing peculiar to Leschetizky, so that each individual phrase is learned absolutely. The method of study is to lay the music on the top of the instrument or on a table near by. The pupil then reads the phrase, or what he can remember, and goes to the piano and plays it, never using a note at the piano. In this way he grasps every particular phrase of the composition, both technically and musically; the mind is never permitted to be dilatory while playing, as his method requires intense thought behind everything played. Leschetizky, even to this day, attends all the recitals and concerts where pianists play, and acknowledges when they excel and criticizes when they fall short."

—How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only; willing to sacrifice everything to his art, treating the smallest details with the closest industry.—Schumann.



## THE ELEVATION OF MUSICAL TASTE.

BY HENRY HOLLEN.

"A TASTE or judgment does not come ready formed with us into this world. Whatever principles or materials of this kind we may possibly bring with us, a legitimate and good taste can not be begotten, made, conceived, nor produced without the antecedent labor and pains of criticism." Appreciation of the beautiful, whether it be a statue from the chisel of Powers or a tone-picture culled from the many beauties of Grieg, is a thing to be valued. Our taste must be trained and cultivated with as much care as an artistic voice. Development is not attained without labor. All properly constituted persons possess the faculty of enjoying music, and it lies solely with themselves whether this faculty be degraded or whether it be turned to that good account for which it was intended.

The artist gets a glimpse of heaven in a meadow where the farmer sees only so much hay. What a contrast! The one is possessed of that almost divine faculty of perceiving and pervading the mere physical forms about him, and entering that region from which are excluded the coarse and unintelligent. The other utilizes only his sense of sight, for in him there is no sense of beauty, no love of the artistic.

Appreciation itself may be very shallow. Some may prize their ability to appreciate "The Maiden's Prayer," or "The Carnival of Venice"; but let them listen to an interpretation of one of Chopin's impromptus or Mendelssohn's "Songs Without Words," and they would express their opinion of such music as dry and uninteresting. This, however, may not always be the listener's fault, and it is not infrequent that the performer is to blame. "Can we wonder," says a critic, "that people sometimes look with a feeling akin to that of pity on musicians, when they are forced to listen to a sonata by Beethoven or Schumann by a performer who has not developed sufficiently musically to digest with ease a rondo or a Träumerei?" It is, indeed, a pity, and one of the most frequent "musical crimes," that pianists include in their *repertoires* those compositions which they themselves are not capable of understanding. How, then, can it be expected that their long-suffering listeners can understand and enjoy! Surely, there is no enjoyment in listening to a selection by Bach or Liszt, unless one is able to comprehend its inner beauties. Beethoven's "Sonata Pathétique" is very often abused in this way, the second movement of which seems to be rarely understood. Thus it is, in this respect, that musical people are themselves responsible for the low plane of musical taste.

How often do we hear these remarks from music students, "Oh, that dreary old Bach," or "that dry and dreary Chopin!" How often are pianoforte teachers puzzled as to the proper course to pursue in order to develop musical taste in their pupils! The reason why such ill-success is often the result lies in the method. No amount of Mark Twain will educate the taste up to Browning or Wordsworth. Do not expect to progress with such compositions as the "Sunlight Waltz," and such florid trash. Use great care in the selection of pieces. The fact does not necessarily follow that a piece must be difficult to be good. For one struggling at the foot of the ladder of musical taste there are many selections which are to be recommended. Choose, now and then, something from Lichner, or Bohm, or Spindler. Next, try to bring out well pieces in the line of Leybach's "Fifth Nocturne." Then you may relish something from Kullak, especially his pieces, Op. 62 and 81. Finally, dependent on the rate of progress, take Chopin's waltzes, Mendelssohn's easier "Songs Without Words," and when you have reached the top of the ladder you may study Beethoven, Bach, and Schumann, and appreciate their beauties. Your labor of acquiring a musical taste will then be completed, and you will no longer characterize Bach as uninteresting, for you will have learned his value. Chopin will no longer appear dreamy, but as your mind ponders on his nocturne, Op. 9, No. 2, or, it may be, his almost divine creation, Op. 27, No. 2, you will wonder how, at some stage of your musical career,

you could have disregarded such great art. You will then wonder how you could have enjoyed such shallow music as once you did. You will have learned to analyze each phrase, and to pick out from the abundant masses of trashy music that which is good and artistic, for it is true that good music should be appreciated wherever it is found.

One of the most effective ways of cultivating taste is by the hearing of good music. Do not copy the example of your neighbor, who prefers a concert of cheap ballads to a symphony concert. Let not a month pass by without a sign of improvement in this direction. Keep apace with the times by reading music journals and be in touch with the musicians about you.

It is a fact not to be disguised that the hymns in our church hymnals are generally disliked by young people, and the melodies of Mendelssohn and Weber which are occasionally found there are regarded with favor. That they are so disliked is not due so much to the listener's musical taste as to the tastes of the men who compiled those hymns, for it is a known fact that the hymnals found in many of our churches are conglomerations of trash. To the student of esthetics it must be evident that a reform is needful in this direction. Many of the songs most sung by Christian workers are wholly devoid of musical inspiration, and in most cases the music is entirely unsuited to the words. Though they may have been written in a spirit of earnestness, it must be admitted that, considered as examples of good music, they fall short of the mark. Our best composers have written sacred music, vocal and instrumental. What is more inspiring than to listen to the "Ave Maria" or "Calvary" by Rodney. Gounod has given us many beautiful things, among them "The Guardian Angel" and "Nazareth." Parker's "Jerusalem," and Odoardo Barri's "Beauteous Song, Come unto Me," are gems of their kind. Handel, Bach, Abt, and Franz have given us the best of sacred music—prototypes of what sacred music *should* be. A high standard in this regard should be maintained, and as a consequence public taste would rise from its low plane to a realm of higher things. There should be no room for frivolous or florid music, which the masses now enjoy. The best should prevail, whether it be a comic opera, a symphony, or a *salon* composition. The *repertoires* of our orchestras should be characterized by an abundance of Bach, Tchaikowsky, Wagner, Massenet, and Brahms. The future of music itself is dependent on the tastes of the masses, and on their ability to discriminate between the good and the indifferent.

## ABOUT PIANISTS' HANDS.

THE following extract, taken from an exchange, about the size of pianists' hands is very interesting reading matter:

"Liszt could stretch nine and a quarter inches. There is a player who can strike the five notes of the common chord from E<sup>b</sup> up to A<sup>b</sup>. On the subject of large hands, I have read the following anecdote in, I believe, an early number of a musical contemporary, but am not quite certain. Neukomm—whose name will be best remembered in connection with "The Sea, the Sea, the Open Sea"—was rather unpleasantly conceited. At a large musical party in London, after boasting about the size of his hand, he struck the extreme interval as given above, only from C to F. Turle, at that time organist at Westminster Abbey, had a hand which might have graced a son of Anak. Advancing to the piano with a pleasant smile, he remarked, "One more for luck," at the same time striking the interval from C to G, to the great chagrin of Neukomm and the amusement of the bystanders.

"Given two players equal in all other respects,—not a very easy task,—the one with a stretch of a note or two more than the other, it is evident that in certain passages the larger hand must be a decided advantage. Granting this, who can explain the almost incredible difficulties which genius—one may be permitted to use the word in this place—manages to vanquish with apparently most inadequate instruments? Let us take as a most extraordinary instance the playing of Sophie Menter. The exact stretch of her hand is unknown to me; they are

certainly not large for a lady, and would be considered small for a man of ordinary stature. Yet this incomparable pianist not only holds her own in comparison with all the pianists of the day as a *virtuoso*, but her greatest achievements are in the works of Liszt. In fact, the "Tannhäuser" Overture, as arranged for piano solo, is her most favorite 'show' piece, when she wishes especially to astonish her audience. Of course, Sophie Menter can not increase the size of her hand as allotted by nature. I only call attention to the fact that she manages to create effects which hosts of pianists with far larger hands could not for a moment dream of rivaling. The imitation stone (the arpeggio) has to do duty for the real diamond (the firm chord); and in either case the former may be so good as to pass muster even with the expert."

Von Bülow also had a small hand, and yet this was no impediment to him, for he performed the most difficult music with perfect ease.

## New Publications.

THE TONE LINE. BY ALBERT BAKER CHENEY.

"OF making many books there is no end." So says the Prophet, and the proverb gathers force with years. Some books are the outgrowth of culture and experience, some the result of inspiration or soul awakening, others there are, doubtless, the motive for which will not bear inspection, or the perusal be particularly beneficial; but many are teeming with high and noble sentiments, with the endeavor to awaken individual thought, with beneficent liberality for the thought of others, with magnanimity of purpose, with an attempt to uplift the masses and promote the perfection of character. This is acknowledged to be true of all literature, and particularly true of the literature that treats of the arts and sciences. There has always been, and ever will be, an unquenchable search for *truth*, and though this or that one has announced its discovery, still its beautiful light is just as far beyond. Now and then, however, come the spiritual, the divine glimpses which inspire us to renewed effort, which promote the growth of mind and expansion of spirit.

Such a book comes to us under the title of "The Tone Line," dealing with the principles of voice development and the art of singing. It is really a relief, after the much that has been said and written ad libitum, and almost ad nauseum, of the art of song and of singers,—of Professor Thus and So's style, or Madam This or That's method, of the correct use of the larynx, the exact position of the tongue, the use of the diaphragm and the abdominal and intercostal muscles, of the correct placement of tone, of quality, pitch, purity, the different registers, the several chambers of resonance, etc.,—to peruse a volume in which the aforesaid organs are not given an exaggerated prominence.

"The Tone Line" treats of the voice from its mental rather than its physical side. Though singing is a physical act, it must be in obedience to the mental mandate; therefore, the first principle to be established in learning to sing is that the mind controls the body, and the pupil, at the outset, should square himself by the laws of nature in response to the dictate in the central mind.

True song is the revelation of the mind and heart through tone. In breathing and the adjustment of the vocal organs, one is taught to think of the thing sought, rather than the troubles to be overcome. Though destined to arouse much criticism, both favorable and adverse, the little volume is deeply philosophical rather than pedagogical. Even its severest critics concede this. It shows that to become great either in song, stone, or story, one must have the germ of greatness in his character. As the fountain can not rise higher than its source, neither can we sing, write, or chisel beyond what we are. Song should be the spirit of the singer floating in vocalized air. The singer best expresses himself when tones proceed from a healthy body, which, to secure ideal art effects, should be the dwelling-place of a great heart and a broad, high-thinking mind. These and kindred thoughts invaluable to the student are to be found in this book. Teachers and students of singing will receive inspiration from its pages.



## Publisher's Notes.

THE book by Gottschalk, "Notes of a Pianist," which we offered to send last month for \$1.00, postpaid, has given satisfaction to every one who has taken advantage of the offer. Through the courtesy of the heirs of Gottschalk we can extend the same offer for this month. The book is full of interest to any one musical. Gottschalk kept a diary in which he noted the events of his concert tours. The thoughts are those of an artist who is a keen observer with a ready pen. The book has sold all along for \$3.50. This has been a bar to its popularity. Our offer positively closes this month.

\* \* \* \* \*

THE time is at hand for the activity of another season. The outlook has never been brighter. From all over the country come reports of reviving business. The dull times are at an end at last. The musical profession has suffered to the verge of desperation, and now it will come in for a full share of prosperity. During the depression many persons taught who were not regular teachers, but were obliged to do something to help make a living. This acted disastrously on the real music teacher. With the advance of good times the non-professionals will drop the rôle of the teacher and leave the field clear for the regular teacher. It is well for the profession to recognize this fact, and prepare for increased work. The popular and educational interest in music has never been greater than now. Music is permeating every household; society and civilization demand a knowledge of it; everywhere we see signs of increased growth; and now, since the veil of business depression is lifted, every one who can will be anxious to gratify the desire to know something of music. Now is the time to show enterprise; throw off antiquated methods; strike out boldly in new paths. The average pupil has a horizon above the tinkling waltz or march. Harmony can be enjoyed where formerly only melody was understood. Above all, have a high ideal in your work; you can not expect to lift your pupil to a plane you yourself do not occupy. While the good times are here, there is part for the teachers that are not governed by temporal things. Let all cast off the gloom that has hung over the professional world and hail the coming era of prosperity.

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WE have, during the summer months, been busy increasing our facilities; our stock is enlarged and new shelving has been constructed. The force is increased, so that we are now well equipped to transact a large volume of business with care and dispatch. Our terms are even more liberal than ever; our discount to the profession is more favorable to the teacher. Send for our new terms. Our new catalogue will be ready in September. It will contain all our own publications up to date. We should be pleased to send any teacher of music a full line of our catalogues. Now is the time to make the investigation.

\* \* \* \* \*

WE have just published a new edition of a set of studies by Burgmüller that ought to be better known. They are (Opus 109) 18 characteristic études, in two books. Each retails for \$1.00. They have been revised by M. Leefson, who has added valuable notes and suggestions, and in several places written the same exercise in a new form, whereby increased benefit can be derived from it. We will, for this month only, send one of the books for 20 cents, postpaid; the two for 35 cents. They are not mechanical exercises and come a grade before Czerny's velocity studies. They are similar to Heller's exercises. If you have not used them we feel warranted in saying you will be charmed with them.

\* \* \* \* \*

WE publish in this number the first instalment of a story by the entertaining and instructive writer, Alexander McArthur. We are sure all our readers will like this story. It is written in a good style, and, for that person who can read between the lines, contains many a valuable lesson. What, for example, is more pointed than the lesson conveyed where the critic turns

away from the "would-be Paderewski" in disgust, and refuses to hear him play because he has not practiced for several weeks, from the fact that he was not in the "mood." That person who only does things when he is in the "mood" will never amount to much. To work in the face of obstacles, when you "feel out of sorts," is creditable, and it is here a man often makes his greatest strides to success.

If the readers of THE ETUDE will but glean the lessons thus conveyed in this story, we are sure they will be greatly benefited as well as entertained by it. It will run through several numbers.

\* \* \* \* \*

IN making out your orders for Music on Sale, be sure to give us the number of your pupils, the style of music you want, and between what grades. We employ thoroughly competent clerks to make these selections; men who have had experience in teaching, and are familiar with musical literature from A to Z—in fact, musicians. They know just what you want, and if you will be careful to specify your special needs in this direction it will greatly aid them to select for you an order that will prove entirely satisfactory to you in every respect.

Another point: keep your order together. So many write to us, beginning their letter with an order; then they wander off on some other subject; near the middle of their letter, order something else, wander off again, ask a question or two, and end up with another order. This may seem an exaggeration, but it is not, for we receive many orders of this nature, and they are extremely difficult to fill. Put your entire order together, and your questions and comments on another sheet of paper, if possible. You will thus greatly aid us.

\* \* \* \* \*

"MUSIC: Its Ideals and Methods," is on the market. This is one of the most important musical books of the year. It is deep, philosophical, pedagogical, entertaining; a book to read and ponder over for many an hour. The chapters on the composers are especially interesting and instructive, notably the ones on Schumann and Brahms. A teacher desiring to become acquainted with the piano literature of these two composers, whose music is so deep and so difficult at times to understand, can prepare himself for that study in no better way than by reading the two chapters on these men in this book. It is of the same size and in the same style of binding as Mr. Mathews' other book, "How to Understand Music," and will be a fitting companion for that volume on any teacher's book shelf.

\* \* \* \* \*

THE work, "Pianoforte Study," by Alex. McArthur, which was promised in August, has been delayed, owing to the valuable addition of several chapters. It will, without doubt, be sent to advance subscribers this month. We will receive special offer orders for the book at 50 cents, postpaid, until the work is on the market.

\* \* \* \* \*

"STANDARD English Songs" is not yet ready, owing to title-page, which will bear the portrait of eight celebrated English song writers. Some of these were difficult to procure, even in England. The book is all ready except outside cover. We hope to have it out by the middle of the month. Until then we will receive orders for it at special rates of 35 cents, postpaid.

\* \* \* \* \*

THE new edition of "Touch and Technic" will be ready during this month. The reading matter has been entirely rewritten, but the exercises remain the same. Every teacher who has been using the Mason system will do well to study this new edition. There has been an immense amount of labor spent on it. The author has been actively engaged on it for over a year, and it represents the latest developments in modern pianoforte technics.

\* \* \* \* \*

THE opening of the season is a good time to introduce THE ETUDE among pupils. If you truly desire the advancement of your pupils, have them read THE ETUDE.

Form classes for its study. It will always afford material for discussion at musicales and weekly gatherings; besides this there will be a great saving of sheet music. Each number contains something for any grade of scholar. Give the plan a trial this season.

\* \* \* \* \*

WE have in stock a large number of copies of a pamphlet called "Trajetta's Primer of Music" which we desire to dispose of. This little work is designed for teachers and pupils, and sets forth the rudiments of music in a clear and forcible manner. It is just the kind of work every teacher of music needs for his own reference and to put into the hands of all his pupils. It will also make a good text-book for class work. The little whys and wherefores of music are too often neglected. In music every character, every mark, every little dot, means something, and it is in the explanation of these little points that this book excels. The copies are in paper binding and in good condition, and while they last will be disposed of for ten cents apiece, or 75 cents per dozen, postage paid. Send in your orders early if you would avail yourself of this opportunity. It will take the place of any primer of music.

\* \* \* \* \*

WHAT is more natural for the musician, in the desire to make his surroundings appropriate and inspiring, than to have works on musical subjects in his library and pictures of the composers on the walls of his studio? THE ETUDE, recognizing this desire, which must be uppermost in the minds of all its readers, intends to aid them in this direction, and to that end we will issue with our October number a fine portrait of Richard Wagner. The face of this great composer is a striking one, and one that commends itself to the highest skill an artist can exercise. The portrait we offer our readers is an excellent work of art, and when framed will be worthy of a place among any other works of art that may adorn the walls of your studio or home. Watch for it; we are sure you will be more than delighted with it.

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WE have ready for the fall trade, Landon's "Wrist Studies." The book is in sheet form and contains 25 melodious pieces. These present all of the essential difficulties found in wrist playing except octaves. The book is made upon the idea that the stretch of an octave unavoidably stiffens the wrists of a player with small hands, and that if the true wrist movement or motion is firmly fixed on pieces which are easily played, when actual octave work is attempted the pupil will, through the force of habit, be able to do octaves easily with the correct touch. The annotations give concise and clear directions how to play for the development of this indispensable touch, and the introduction is especially valuable to young teachers and to pupils for its full and clear presentation of how to make the correct wrist movement correctly. Send for a copy. Price, 75 cents.

\* \* \* \* \*

VOLUME IV of Landon's "School of Reed Organ Playing," is now on the market. This book is for advanced pupils, covering bravura and concert playing on the reed organ. The pieces used as studies are among the best in the whole field of reed organ music, and contain special points for the fuller development of a fine and facile technic. Special attention is given to the development of a high grade of velocity playing, and to make long skips with freedom and precision. The book will be found valuable as a supplement to any reed organ school or method. Volumes I, II, and III of this series have had a very large sale, because they give the most complete system of reed organ instruction yet published. These famous works treat the reed organ as a reed organ, not as a pipe organ, nor as a piano. The resources of the instrument are fully developed, and beautiful effects quite unknown to the average player are shown. Teachers of the piano who have reed organ pupils will find in these books exactly the suggestions and helps that they need to teach the reed organ successfully. Price, one dollar each.



## Testimonials.

"Music Talks with Children," by Tapper, just received, and I am delighted with it. I will gladly recommend this work, for I foresee much profit to my school children through its means.

N. GILLISON LADD.

I have just received my copy of "Music Talks with Children," by Thomas Tapper, and I have read it nearly through. It is a beautiful book—beautiful for the pure and elevating thoughts that it contains for the reader; it is a sweet and beautiful message, filled with noble thoughts that will surely make every one who reads it purer and better.

J. W. FORQUER.

"Music Talks with Children," by Thomas Tapper, is received. To say that I am greatly pleased with it but mildly expresses my satisfaction with the work. It is as full of good things as an egg is full of meat. The language is simple but beautiful, and the thoughts are expressed so plainly that a child can understand them and be interested. It will also prove to be interesting and profitable reading for grown people.

A. G. REICHERT.

Your special offer—"Foundation Materials"—has been received, for which accept thanks. The only objection I have to make is that it should have been written long ago. It is delightful, and my idea is that "Landon's Piano Method" can, in the case of young children especially, be used to succeed "Foundation Materials."

JESSIE C. WHITLOCK.

I have received the copy of "Landon's Foundation Materials," and am much pleased with it; so much so that I wish another copy right away.

MRS. BELLE C. WALDO.

"Landon's Foundation Materials" is just what I have been needing and seeking, and supplying the lack of by material drawn from various sources.

MISS FANNIE B. SALE.

I am especially pleased with "Landon's Foundation Materials." It meets my requirements a little closer than anything I have yet found, and is very pleasing to pupils.

M. E. H. GARDNER.

I have just received "Landon's Foundation Materials," and like them very much indeed. I have been looking for something like that and think I now have the thing I want.

BERTIE VAN ARSDEL.

I have examined the "Student's Harmony," by Mansfield, and am delighted with it.

MRS. M. M. PERRY.

I have received the "Student's Harmony" for which I subscribed. I have looked at it carefully and compared it with others; I find it much better, especially the index. On the whole, it is more comprehensive and therefore interesting.

G. S. BOHANAN.

All students owe you a vote of thanks for bringing to their notice so valuable a work as Mansfield's "Harmony." I have examined it, and pronounce it to be the best work of the kind I have ever seen; it makes no intricacies, but unfolds mysteries, so that the intelligent student can comprehend the deep study of harmony without the aid of a teacher. Thanking you for your promptness in forwarding my volume, I am,

M. F. LAHOTE.

I have received the delightful little volume, "Music Talks with Children," by Tapper. Every music teacher should possess a copy.

F. B. CARY.

I received studies you sent, on approval, last week; they give perfect satisfaction, and I will keep them all. I want to thank you for your promptness in filling orders, and also tell you how much I enjoy THE ETUDE, a paper I have taken for a number of years. It is a great help to me in my work.

MATIL P. WHITE.

I find THE ETUDE full of excellent help for use in class recitals, and I consider the magazine of inestimable value to both teacher and pupils.

HATTIE M. WARNER.

I received both editions of Clarke's "Dictionary," and I prize them very highly. I would not do without them as I find use for them daily. The student's edition ought to be in the hands of every pupil.

BERTHA SIMSON.

I consider "Clarke's Pronouncing Dictionary" one of my most precious possessions necessary to me in my work, and so neat and handsomely bound.

MINNIE A. WESTFALL.

"Music: Its Ideals and Methods," by Mathews, I have received and perused. I find it a very interesting and instructive work. It is also a valuable addition to musical literature, and should be read by every student of music.

ROBERT A. CONE.

Mathews' "Music: Its Ideals and Methods" has just been received, and I am delighted with its appearance and expect to find it very profitable.

MRS. HERBERT HAYNES.

Am more than delighted with "Music: Its Ideals and Methods." Anything from the pen of W. S. B. Mathews is always complete.

FRANCES MATTHEWS WHITMYER.

Received "Music: Its Ideals and Methods," and find it very profitable and most interesting. Every one should secure a copy.

A. M. SUTHERLAND.

I wish to take this opportunity to thank you for the accommodation and promptness with which you fill small orders, as well as large ones, and the perfect squareness of your dealings in every way. I heard a teacher with whom you have supplied music for some time express herself in the same way, which pleased me very much. Everything which has come to me has been in every way satisfactory.

ANNA Q. TOPLIFF.

Another genuine success. Your latest publication of W. S. B. Mathews, "Music: Its Ideals and Methods," is a valuable addition to the many excellent works you have brought out these last few years. I have read many of the chapters as they have appeared in the magazines, but certainly welcome them in their new form. It is beautifully printed and bound and of a most convenient size. I hope it will have the success it deserves.

F. ROYLE.

If those teachers who do not feel equal to teaching "Mason's Two-Finger Exercises," etc., would take up Shimer's arrangement, how could they hesitate? "Landon's Foundation Materials" supplies a long-felt want. My little folks are delighted with it.

EMILY T. MAYO.

Package received safely and many thanks for your prompt attention. I am delighted with the premium; it is all that could be desired for teaching purposes. I could not do without your valuable paper, and shall continue to work for it.

K. B. CRESSWELL.

You have ever been prompt and accurate in filling orders and this has been maintained, much to my pleasure, for many years. I have been a subscriber to THE ETUDE from the first number issued. I am grateful for your uniform courtesy and promptness.

LOUISE M. LOVE.

I do not think I could teach music without THE ETUDE. I recommend it to every musician.

MRS. JOHN MCINROY.

The "On Sale" music reached me safely. Your selections are just what I want, and I will dispose of as many as seems advisable.

ALICE C. WILCOX.

I have introduced "Studies in Musical Rhythm," by Justis, into my class work, and now, at the end of over two months' trial, I am astonished at the results gained. It has given to the pupils a clearer conception of rhythm, and it makes them more certain in their playing. You deserve great credit for publishing it.

AUGUST GEIGER.

Your June number of THE ETUDE is before me, and after reading several back numbers I am convinced that all my pupils ought to take the journal. I have eight at present, old enough to read your valuable paper to advantage, and shall insist upon their taking it.

A. H. LEYLAND.

I have taken THE ETUDE since January 1st. It is simply invaluable to me, and I do not see how I ever did without it, and I have been teaching constantly for twenty years. I am trying to get up a club for it.

MRS. LOUISE SIMPSON.

I have just commenced to take THE ETUDE and find it a very valuable publication. I enjoy every word of it—advertisements and all. It is worth its weight in gold to us teachers. I have three quite young pupils, and found new ideas in THE ETUDE to help me in their instruction.

MRS. M. E. JENNINGS.

I have received and read the book entitled "European Reminiscences," by L. C. Elson, with much pleasure and profit and found it to be of such a highly interesting nature that I felt reluctant to leave it until finished.

E. L. SANFORD.

"European Reminiscences," by L. C. Elson, received, and I am delighted with it; not only is it handsomely bound, but it is very interesting. I value it very much indeed. And THE ETUDE—it is fine!

MYRLE K. TYLER.

I received with great pleasure your late publication "Preparatory Touch and Technique," by C. E. Shimer. It is excellent for its thoroughness in particular and for its cleanliness and simplicity. I can cheerfully recommend this work to teachers.

M. WOLFF.

I am so much pleased with my dealings with you that I have given your name and address to several teachers who think of changing to you.

MOLLIE E. C. KAVANAUGH.

After looking over the "Pronouncing Dictionary of Musical Terms," by Dr. Clarke, it gives me great pleasure to say that I think it will be a valuable help to me in my work, and a book that every musician should prize. I am very much pleased with it.

MISS LOUIE M. STRONG.

It gives me pleasure to express my appreciation of your unfailing courtesy in all of our business dealings, as well as your accuracy and promptness.

MISS MADELINE LEC. MAPP.

I think "Music Talks with Children," by Tapper, will bear reading many times.

ELLIS W. LITTLEFIELD.

## Special Notices.

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

MR. A. J. GOODRICH, WHOSE PROFESSIONAL card appears in another column, has made a specialty of correspondence lessons in theory during the past twenty years, and his system has been very successful. He also gives personal lessons in his specialties at his studio in Steinway Hall, Chicago.

WANTED—SECOND-HAND VIRGIL PRACTICE Clavier. Address CHAS. W. LANDON, Woman's College, Lynchburg, Virginia. State condition of instrument, with lowest cash price.

THIS IS TO GIVE DUE NOTICE THAT I HAVE severed my connection with the Metropolitan College of Music, as Professor of Singing and Director of the Vocal Department; also, that I may be seen or addressed at my Studio, 487 Fifth Avenue, Rooms 605, 606, 607 from 10 A. M., to 4 P. M. Voice tests made by appointment. Terms \$60 per quarter of Twenty Lessons, payable in advance.

HERBERT WILBER GREENE.

New York City, September 1, 1897.

MADAME A. PUPIN, TEACHER OF ARTISTIC Piano Playing; also Principal of the Piano Department of the Musical Guild Academy, No. 13 East Fourteenth Street, New York City.

DR. HENRY G. HANCHETT announces that he will enter the concert field during the coming season as a distinctively educational pianist. His "Beethoven Readings," which have been a feature of the Brooklyn Institute and Chickering Hall courses for the past season, and will be repeated this year, have attracted considerable attention and awakened a great deal of interest. They are recitals of a number of the sonatas,—one at each reading,—after the sonata has been exhaustively searched for illustrations of a particular subject, like counterpoint, development, unity, or form. Sixteen such readings, half of them devoted to Beethoven and half to other great composers, will be given before the Brooklyn Institute this coming winter, the class bringing the notes and making a close study of the works presented. Dr. Hanchett also gives "Analytical Recitals," in which he presents programmes containing examples of all schools of composition, preparing his audience in advance to listen intelligently to the performance by showing the composer's aim and method of work in constructing the piece. Dr. Hanchett has a way of getting at the true value and musicianship of a composition that is all his own, and that, added to his brilliant and expressive playing of the works he selects, makes his recitals remarkably attractive and instructive. He has booked engagements at a number of prominent schools already, and has reason to anticipate a very busy season.

THE ADDRESS OF MR. T. CARL WHITMER IS changed from 2126 Arch Street, Philadelphia, Pa., to 418 Garfield Square, Pottsville, Pa. Mr. Whitmer is organist and master of the choir in Trinity Episcopal Church, Pottsville, Pa. Harmony, etc., by correspondence.



## Vocal Department.

CONDUCTED BY H. W. GREENE.

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

## THE ROCKS UPON WHICH WE SPLIT.

It is surprising when we consider the wide differences in opinion entertained by representative vocal professors. It is not less remarkable that an acute and discerning public places the stamp of their approval upon the results of each. While to those technically inclined it may not, perhaps, be helpful to locate too definitely the rocks upon which we split, at the same time there are many who are not so inclined who would, if a fair summary of the differences could be made, be broadened in their attitude as to the obstacles to success. That is the exact purpose of this article.

A student halts at the threshold of the studio of Prof. A. because a friend told her that she must not risk her voice with Prof. A., but go to Prof. B., whose pupils sing a better quality; and another friend has cautioned her against both Professors A. and B., and insists that Prof. C. teaches the Australian method, which gives the only artistic tone. No wonder the student pauses, and, considering the depth of the ocean in which she is striking out, and the immense variety of rocks, submerged and otherwise, which she must avoid, it is not surprising that she pauses at the threshold of Prof. A. Again, if she enters, the chances are that a friend of the friend that advised her to go with Prof. B. will have taken the advice and gone to Prof. B., and they will compare notes. The characteristic thing about it will be that there will be many unhappy hours spent by both of them because each are not with the other one's professor; never failing, however, to champion their own professor when in the presence of the other,—such are among the unhappy effects of disinterested advice. In the proportion with which the thoughtful student grasps the idea that not only Professors A., B., and C., but the whole alphabet of professors, can be only incidental to his success, will the gravity of his own responsibilities become apparent. In vocal art the student does much more for the reputation of the teacher than the teacher can possibly do for the student. Vocal teachers rarely have more than one or two pupils who are endowed with conspicuous talent. In fact, while the list of excellent teachers of singing is none too long, it is not a hazardous assertion that there is at present a greater number of fine teachers than of successful pupils. If each capable teacher had one capable student, the conditions of both being in every way perfect, so far as capability to impart and capacity to receive is concerned, the market would be so flooded with artists that doubtless Jean de Reszke and Melba would be glad to sing for \$100 a night.

Singing can be acquired with the full measure of success without demanding any exalted gift or aptitude on the part of the teacher. Why should one seek a special groove or group of exceptional qualities, or feel that unless he chances to find them he is doomed to disappointment? It is all determined by the intelligence and aptitude of the pupil himself. Take, for example, the much-discussed question of registers. It matters little whether his teacher favors or opposes such a classification. The pupil must discern for himself the most reasonable and natural mode of acquiring the even scale, which is the conceded necessity by all teachers. It is not of paramount importance whether the pupil breathes through the nose or from the diaphragm, or with the chest active or passive; before he has proceeded far in this study, if his mental sails are properly trimmed, he will steer to the breeze which gives him the greatest progress. If the student narrows himself down to the petty bickerings of specialists, his doom is sealed. Show me a great singer and I will show you a person possessed of a broad mind, great receptivity, and usually with an amused disregard of fads. This is not to engender in the minds of pupils any lack of respect for their teacher,

but in varying terms to emphasize the one conspicuous requirement of success, which is independence of thought. Most teachers narrow, unknowingly, their own horizon, and, in their efforts to coerce success, instill their views into the minds of their pupils. In just the measure they succeed in accomplishing this, they limit the pupil's scope. Vocal art is skeptical of theories, ignores platitudes, and, in every successful case, cuts its own road through the rocks. In fact, every example of artistic success, in its broadest and highest sense, is so idiosyncratic, that comparison with any other is ridiculous. In short, if it were not for the fact that there are strict and invaluable traditions upon which the aspiring vocal student must depend for and in the way of discipline, the brightest minds and most talented students would do better without teachers than with them. That statement can easily be misunderstood: it is very sweeping, to be sure; but the saving clause went with it, which is, the tradition of discipline. Experience alone can be depended upon when the best means for developing, maturing, and hardening the vocal and the assisting muscles is under consideration. The teacher is, or should be, the correct exponent of these traditions; the best of excellent teachers are that; that constitutes their title to supremacy. The most searching men and women in the profession disregard names and study phases. They disregard principles and study conditions. Instead of preparing the voice by a pedagogical routine for certain technical demands, it assumes vocal consistency and plunges into technic as the only means of testing the possibilities of the instrument.

The boldest teachers are the most successful, after all. The combination is a dangerous one where the teacher, qualified by experience, surcharged with artistic instinct, revels in the consciousness of a great future for the student, and the responsive student quivers with an excitement inspired by the enthusiasm of the teacher; but that combination more frequently results in giving to the world an artist than fifty painstaking pedagogues, with their aping satellites, confined to the five lines and four spaces and the machinery of singing. Nowhere more than in vocal art does the law of the survival of the fittest find exemplification.

I know of teachers who openly avow their purpose of submitting all voices to a distinct and active régime, conscious that the weak ones will fall by the wayside, and that the elect will sing. They, of course, however, entertain no goal but an operative career. The question is not, Do I approve? This article is only intended to be suggestive. It is a survey of the field. We are dealing in generalities, based upon fact. Far be it from our purpose to place a premium upon recklessness, or discourage the honest teacher who rides hobbies, or the happy pupils who ride behind. It is fortunate, indeed, that there are so many avenues for the vocal student, and that teachers of all grades, sorts, and conditions, with their pupils of still wider diversity of classification, can find some excuse for their calling, and find some opportunities for their pupils to advertise them. We have grand opera, grand concert, light opera, local concert, comic opera, the local opera, the quartet choir, the oratorio, the chorus choir, the lodge, the guild, the illustrated lecture platform, the high school, the grammar school, the convention, the recital, the summer hotel, the variety show, the continuous performance, and the parlor,—all of which present a bewildering variety of opportunities for singers, from the least to the greatest, many or most of which hold out as inducements emoluments more or less enticing.

The vocal teacher of America has business here,—has come to stay; will follow his pursuit, each after his own fashion, giving to the world good, bad, and indifferent singers, who will appear, in different stages of their development, to good, bad, and indifferent hearers; and thus will it ever be.

In music as in art, as in education, as in every profession, the cream will rise to the top. Inheritance will have its say. The financial, the moral, the mental, even the religious influence, will share in shaping the destiny of the individual, and fashioning the trend of the average result. Vocal art is to fulfil its highest destiny in America. It is here, in spite of rather than because of the multitude of vocal teachers, that the greatest number of the greatest artists ever given to the world will be

found or developed. It is here that, in spite of the rocks upon which we split, of the vigorous opposition which one group of teachers feels for another, the required combinations in the single individual for artistic prominence will be found in greatest abundance.

Therefore, I say, let the student's platform be broad; don't despise suggestions, but weigh them. Avoid ruts; you may fall into one. Study models rather than theories. Balance your entire physique by judicious exercise, and the vocal physique (which, by the way, is misnomer) will take care of itself. Live a noble, hearty natural life, and pursue your art with buoyant enthusiasm, and just in proportion as your mind is receptive and responds to the fascinations of the true art quality in singing, will you become an artist, and finally avoid the "rocks upon which we split."

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## CONTROL OF THE VOCAL INSTRUMENT.

How often has the vocal student given serious thought to the control of the vocal instrument taken as a unit. By that I refer to the sound-producing instrument, and in relation to its natural and exclusive function as a vehicle for the production of sound; not on the score of its mechanism, but of its control. There are numberless teachers and students who are yielding to the fascinations of technical study, with certain conditions physiological as a cause, and certain results vocal as the desired effect. But I refer to that evanescent quality of mental unconscious or subconscious activity or control which responds to the thought, supplements the thought, or is synchronous with the thought and still independent of it.

A simple illustration is better than a page of explanation. For example, we sound a tone on the piano, and imitate it with the voice. The process mental is or must be this: The superior brain has conveyed to it by the oral nerves a definite sound, which, at the same time, it desires in duplicate by the voice. This superior mind does not act upon the vocal instrument directly, but sends its telegram down to this subconscious center, which takes the entire responsibility of the finer, more delicate work and adjustments necessary to bring about the desired effect. Certain muscles must be tensed to a degree quite impossible for the superior mind to conceive; the nerves and muscles must control the thickness, or the length of the opening, of the vocal lips, the amount of air to be utilized, and its projection, or point of delivery in the head. This phenomenon is by some called instinct; it is more popularly alluded to, perhaps, as psychic.

The student of the brain and nerve functions will tell you that all nerve and mental action related to tone taking may be generally classified as subconscious. The student of the voice should be brought to realize that there are some things he is not expected to do in singing. There are conditions which, if left to themselves, and no effort made to modify them, will afford much better results than would be possible were they interfered with. It should relieve the pupil to know that when his teacher tells him to relax, his demand is qualified by a mental reservation. He knows that relaxation never produced a tone. He intends to convey to the student the idea that the muscles which he, with his superior mind, controls carry no weight, or have no part in the true vocal function, but they must be relaxed so that the subconscious control, brain, or nerve centers, as one may be pleased to frame it, may be left free to act, to answer, without interference to the demands made upon them by the superior mind. This subconscious control, it must be remembered, however, never rises higher than its source; never gives better results than it is asked for. It is, nevertheless, capable of great development. An almost unlimited increase of responsiveness, as well as of strength and definiteness. An understanding of this explains, in a measure, the wide range of results among teachers. This constant striving after physical phenomena, while unquestionably fascinating, and from some standpoints or in some obstinate cases productive of a certain grade of good results, by no means exemplifies the highest type of artistic, pedagogical work. It frequently retards rather than accelerates the progress of the pupil, dulling rather than quickening the artistic instinct.



While much more could be said upon this subject, it seems to me the lesson to be learned is that the wise teacher devotes his best efforts to training the mind, arousing in the superior mind ideals, pointing out the physical obstacles to the free realization of these ideals, leaving to the subconscious control much of the work of adjustment and refinement.

For a number of years I have had in my studio, convenient of access, the two following clippings, which bear directly upon this idea; and when pupils become too technical for their best interests, and too inquisitive as to how little or much they shall relax, contract, reinforce, or in various ways attempt to perform gymnastic feats by mathematical formulæ, it has been my custom to give them to the pupils to read. They immediately see that the Lord has done some of the work, has relieved them of some of the responsibilities incident upon tone production. They will be entirely safe if correct ideals are formulated in their minds, and the best traditions are followed in the way of strengthening and developing the vocal instrument.

While technical study wisely pursued is invaluable, is, in fact, the only possible means by which great heights may be reached, it is safe to say that the tendency to err is greater in the direction of too close attention to vocal physiology than through too great a disregard of it.

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#### "THINKING WITH THE THROAT."

A LITTLE BRAIN THAT HAS THOUGHTS OF ITS OWN.

"Did you ever know," said a well-known specialist, "that the throat has a brain of its own? No? I suppose few of the laity do know it, but it's a fact. There is a small ganglia which exercises direct control over the muscles of the throat and acts as its brain. Of course, it is subservient to the genuine brain, but at the same time does a good deal of independent thinking for itself. It is very timid and suspicious of any strange objects that come near the throat. For this reason it is very difficult for a physician to operate upon the throat. Before anything can be done in this direction it is necessary for the operator to gain the confidence of the little brain that dominates it. It frequently takes weeks before this confidence can be secured, and until it is secured it is impossible to operate. When the little brain is finally made to understand that no harm is intended it, but that the physician is actuated by friendly motives, it will submit to almost any treatment, however painful."

"But woe to the man that attempts rough treatment to the throat before gaining the little brain's confidence and in spite of its protests. His operations will be resented with violent paroxysms, first of the throat, then of the diaphragm, and if the operator still persists, the patient will be thrown into convulsions. Still more curious is the fact that this little brain has a memory, and if once frightened in this way it is almost impossible to ever regain its confidence, no matter how gentle the operator may be."—From the Philadelphia Press.

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#### "DR. O. W. HOLMES ON MUSIC."

"Let me remind you of a curious fact with reference to the seat of musical sense. Far down below the great masses of thinking marrow and its secondary agents, just as the brain is about to merge into the spinal cord, the roots of the nerve of hearing spread their white filaments out into the sentient matter, where they report what the external organs of hearing tell them."

"This sentient matter is in remote connection only with the mental organs, far more remote than the centers of the sense of vision and that of smell. In a word, the musical faculty might be said to have a *little brain of its own*. It has a special world and a private language all to itself. How can one explain its significance to those whose musical faculties are in a rudimentary state of development, or who have never had them trained? Can you describe in intelligible language the smell of a rose compared with that of a violet? No; music can be translated only by music. Just so far as it suggests worded thought, it falls short of its highest office. Pure emotional movements of the spiritual nature,—that is what I ask of music. Music will be the universal language—the Volapük of spiritual being."

\* \* \* \*

F. X. Arens, of Indianapolis, in a paper read before the State Convention, presented the contrasting ideas quite clearly in the following excerpt:

As the vocalists in this audience may know, a very bitter war is just now being waged between what may be called the physiologists and psychologists in voice culture. To put the matter tersely: The former claim that in so far as the human voice is primarily a physical instrument, subject to the laws of acoustics to the same extent as an organ, a violin, or a piano, the singer must

first have a comprehensive knowledge of the anatomy of the vocal apparatus, and then gain the fullest mechanical control of said apparatus, of each and every muscle of abdomen, diaphragm, pharynx, soft palate, tongue, cheeks, lips, etc. With this end in view, they prescribe minute mechanical exercise *ad infinitum* for all these muscles, singly and collectively, which, together, are supposed to bring about that rare phenomenon, a good, healthy, resonant voice, full of modulation and expression, equally rich in piano and forte passages; in fine, a voice at once flexible and resonant, at once brilliant and sympathetic.

The psychologists, on the other hand, decry this method as being dry, crude, violent, unmusical, and inartistic. They claim that, in so far as singing (if it is to approach, even approximately, the quintessence of musical art) is and ever must be a matter of psychic emotion, vocal art must be taught by influencing the emotions and musical imagination of the pupil; that the voice, as far as it is a physical instrument, and subject to physical laws, will and must yield to the auto-suggestions of the psychic idea as to quality of tone and technic, as well as to expression and modulation. In support of this position they offer very elaborate and recondite metaphysical proofs, covering the entire ground of molecular and nerve vibration, will-power, mind reading, Christian science, faith cure, second sight, and I know not what. It is quite obvious that here, as elsewhere, the truth lies in the golden mean. The human voice is a most complex arrangement which, in its final results, baffles the researches of the dissecting knife altogether.

We know that Garcia, the inventor of the laryngoscope, that Helmholtz, who first established the theory of tone-color on a scientific basis, that Merkel, Dupres, Sir Mackenzie, and a host of others, have done much to enlighten us on the subject of the physical process during the act of singing; and valuable additions to our knowledge of the human voice they have furnished, well worthy the careful consideration of the progressive voice teacher, but this knowledge, taken alone, has never yet made a voice teacher, nor has this knowledge, put into practice by means of the aforementioned physical gymnastics, taken alone, ever made a singer of a pupil. Has it ever occurred to you what a marvelous process the singer undergoes when sounding any given note suggested by a piano or other instrument? How do you account for this accuracy of musical ear (as this faculty is commonly called)? Certainly no physical gymnastics, no matter how ingeniously devised, will assist you one whit in this matter of accurate ear. Of course, the healthy larynx must be presupposed to give audible utterance to this musical suggestion; but by what process is the vocal apparatus enabled to prepare itself for the sounding of the exact pitch of the tone suggested? We know that the violin string sounds higher the shorter and tighter it is stretched. Just so with the vocal cords; but by what secret process are they stretched just enough to bring about the desired pitch? Surely this is perhaps the most marvelous manifestation of nerve vibration we know of.

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#### ELECTRIC AID FOR SINGERS.

We are reading much in the press, and even in music journals, of the use of electricity for singers; and while I feel hardly justified in using the columns of this department to present theories, or the names of men attached to them, yet electricity has become so generally recognized as a factor in art, science, and social economy that one can not ignore it, or even pass it by with a casual glance. He must treat it seriously, and, in justice to himself, with discrimination. The following clipping can relate only to examples which belong to the clinic or hospital, but as the inevitable proportion of voices are ill from one cause or another, it may not come amiss to know that while electricity is bestowing its benedictions with lavish hand the singer may enjoy a share in them.

Electricity is now being used in Paris for the purpose of strengthening the human voice. Dr. Montier was the first to use it in this way, and his experiments in this line are exceptionally interesting. He discovered by mere chance that the vocal organs could be benefited by the use of electricity, and now he says, unhesitatingly, that there is no greater boon for singers, and all others whose voices need to be strengthened, than franklinization, by which he simply means the application of electricity. For tired or weak voices it is especially the ideal tonic—the "dynamogene" par excellence.

M. Granier, a member of the Paris Conservatory of Music, collaborated with Dr. Montier in making his experiments, and the result of their investigations was the positive discovery that, while electricity can benefit the human voice greatly, there are certain limits beyond which it can not go. For example, in case of a lesion it can do no good. It can not give speech to the dumb, neither can it give new life to vocal cords which are either broken or utterly exhausted. It can do much, but it can not resuscitate the dead. The physical integrity of the organ is by no means all that is required in the

case of the human voice, and especially of the singing voice, which is a singularly delicate instrument, and which, if imperfect, is of little use. The slightest disturbance of the nervous system, even though there be no apparent lesion, is sufficient to spoil it, since in this way are produced ailments which may be called dynamic, and in some cases immaterial.

Such troubles are usually the result either of overwork or of violent emotions, or of excesses of all kinds, or of that depression which is produced by certain diseases, such as chlorosis and neurasthenia. In all such cases the singer, though he may not have actually lost his voice, seems to have forgotten how to use it. The fact is, he is unable to govern his breathing, and no one who lacks power in this direction can hope to sing properly. The singer who is unable to control either the muscles of the chest and throat, or the sonorous vibrations of the vocal cords, or the respiratory rhythm, feels the same difficulty in singing that a person suffering from locomotor ataxia feels when he attempts to walk.

At this point electricity comes to the rescue, and in the simplest manner possible. The patient seats himself on a stool with glass feet, which is connected with the negative pole of an electrical machine, and while he is in that position the electricity is administered in such a manner that his throat feels the immediate effects of it. This treatment lasts from ten to twenty five minutes, according to the impressionability of the patient. After twelve or fifteen sittings of this treatment,—which is said to be delightful,—sometimes even after two or three sittings, the voice is said to recover all its scope and original power. Almost always, too, it is said to receive a new freshness and purity as a result of this treatment. At the same time the sense of weariness vanishes, the breathing becomes more easy, more tractable and more ample, and the passage from one register to the other is made with more facility.

In a word, what Dr. Montier describes is so thorough a transformation that persons are now asking whether it will not soon be possible to fashion entirely new voices, and even to give serviceable voices to the deaf. Emile Gautier, too, asks in all seriousness whether the hour may not be close at hand when every lyric theater will have its electro-therapeutist, just as it has its orchestra leader, who will be always on duty, and who will on demand be able to furnish a new tenor or a new soprano.

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#### ANSWERS TO VOICE QUESTIONS.

C.—Authorities differ in this matter. An eminent German teacher insists that the higher one proceeds in the scale, the wider the mouth should be opened; an equally eminent Italian authority believes as firmly that the under jaw should be fully relaxed, and dropped to the width required for the proper presentation of the vowel immediately it is begun, whether in the higher or lower part of the scale. I maintain that in this, as in many another vocal effort, every singer should be a law unto himself.

J. N. W.—History and experience both teach us that the only method yet discovered by which children in public schools or singing schools can be taught right-singing in class is by use of the syllables, and, while the time divisions are not so universally marked by the use of the hand, it can be safely said that it is the most popular method of securing rhythmic accuracy in the young.

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#### HOW TO KEEP THE PIANO BRIGHT.

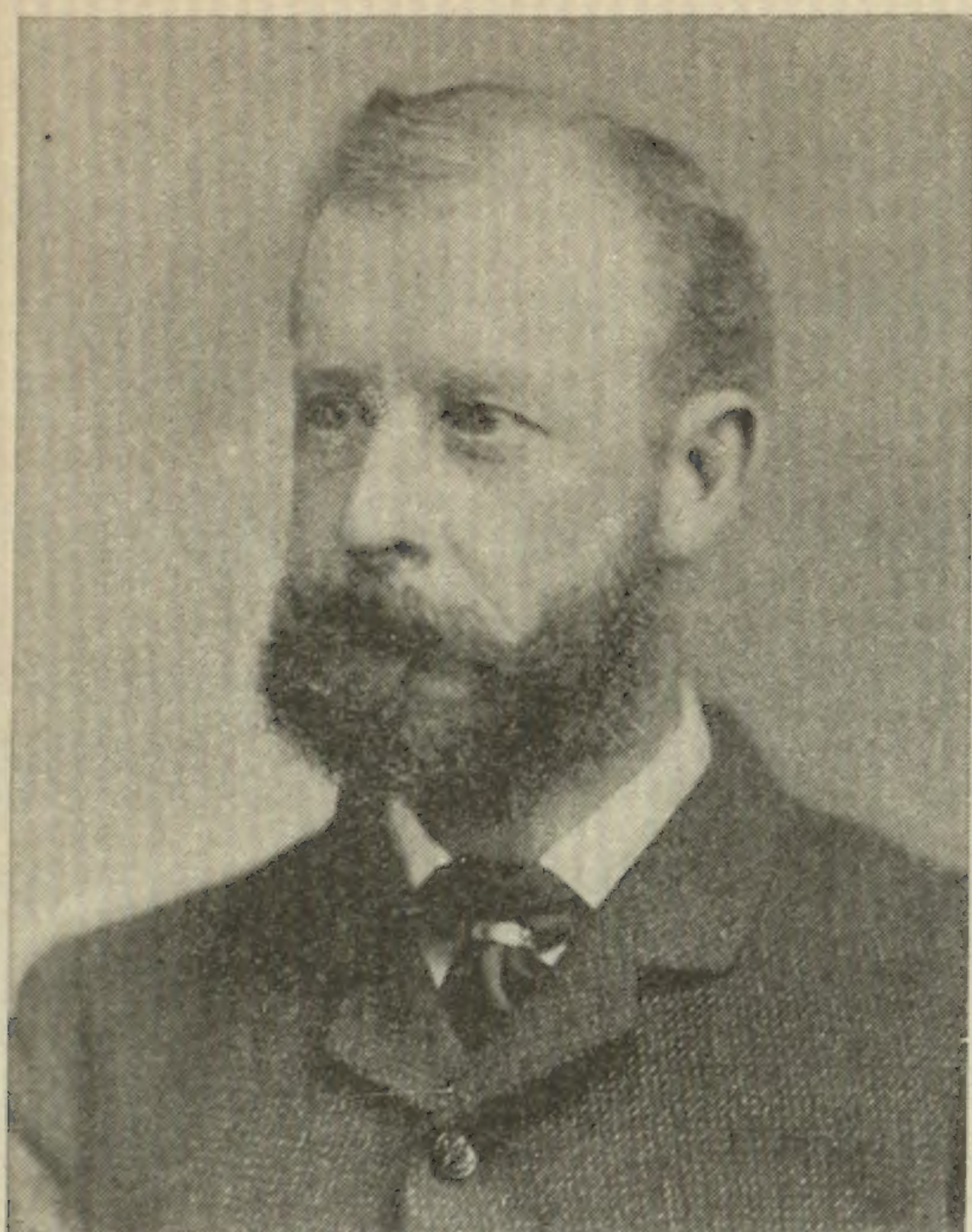
It is not to such drudgery as the words imply to "polish, polish, polish," like Turveydrop of old, if the ever-famous elbow-grease be supplemented by efficient help, says a writer in a contemporary.

We all know that the wood of a piano case always seems to have a brighter polish than the other furniture, and with this fact in mind, a famous housekeeper, possessed with Turveydrop's mania, made bold to ask a dealer in musical instruments the secret of the mirror-like glossiness of his wares. His reply was too practical and too useful to be kept for the use of one household, and is given for the benefit of many with the assurance that it may be used on the most rare and costly wood, not only without fear of injury, but as a preservative. It is made as follows: To four tablespoonfuls of sweet oil add four of turpentine, a teaspoonful of lemon juice, and ten drops of household ammonia. Shake well and it is ready. Care must be taken also to shake each time before using.

The proper application of this polish is important to insure magical results, and two or three cloths are absolutely necessary. Butter cloth is excellent, and also old soft silk and linen handkerchiefs, or bits of fine and soft flannel. Apply with No. 1 until the wood seems to have absorbed some of the mixture, then rub briskly with No. 2, and finish off with No. 3.

A few drops of violet scent added to the polish will do away with the odor of turpentine, which is disliked by some people.—Music.





CHARLES S. BRAINARD.

WE regret to announce the death of Mr. Charles S. Brainard, which occurred at his summer home at St. Johns, N. B. Mr. Brainard was President of the S. Brainard's Sons Company, of Cleveland, O., and was for many years associated with the late Karl Merz in conducting *Brainard's Musical World*, which enjoyed a large circulation, and which is now consolidated with *THE ETUDE*.

This paper was a veritable hobby with Mr. Brainard. It was started at his suggestion when he was a very young man, and indeed it may be said to have ceased to exist when he found himself physically unequal to the task of conducting it.

Until some ten years ago, when Mr. Brainard began to fail in health, there was no more enthusiastic member of the American musical trade. In fact, it was overwork that brought upon him the decline, and culminated in a paralytic stroke, which hastened his end.

Mr. Brainard was one of the most lovable of men. He had that rare faculty of being able to combine the art

and the business of music, and could compose a piece as well as he could place it upon the market.

While his death has been expected for some time, it will, nevertheless, shock all of his friends to learn of it.

### HOW TO CULTIVATE THE EAR.

BY S. W. STRAUB.

How shall we cultivate the sense of hearing so that music may do its perfect work, that the soul may be touched, and the intellect comprehend the wonderful phenomena of tone-power. The teacher that recognizes the importance of ear-training will find some way to do it. However, a few suggestions in this line may not be amiss.

Singing-class teachers will find it intensely interesting to commence the work by the request to listen and the interrogation, "What do you hear?" In reference to pitches the answer may be the relative pitch names, as one, three, five, or the permanent pitch names, as C, E, G, or syllables, *do, mi, sol*, etc. In rhythmic it will be quarter-note, half-note, eighth-note, etc.; or one beat, two beats, half beat, etc. In this way pupils can soon tell what they hear in melodies and rhythmic. This being done, or any part of it, the necessary notation will be almost instantly understood, and with sufficient practice the pupil becomes a good, intelligent sight-reader. Many begin by teaching first the signs of the things that the pupils do not know. The staff represents pitches, but pitches are not known; notes represent relative tone-lengths, but rhythmic effects are not known. So the cart is trying to push the horse all the way along. This absurd method should be supplanted by something better.

The teacher of harmony, if he will, can make this usually dry study full of interest, by training the ear to recognize the peculiar mental effects of chord-formations, part-placing, voice-leading, modulations, etc. In this way the foundations are laid for good organists, good choral directors, good composers; whereas, with a lack of such training, the pupil never passes beyond the point of an intellectual expert in sounds.

The average piano teacher is the most culpable of all offenders. He is quite well satisfied if his pupils can count and thump. Of his pupils it may be said "ears have they but they hear not!" Yet how interesting

the lesson can be made if the teacher will say "Listen, and tell me what you hear." Then play various key-tones in scales and skips; and, later, play two tones at once, then three tones. Let the pupil, by listening, say what must be sharpened or flatted to form the various keys. All this is a mere hint at what will come to the mind of a conscientious teacher who will teach by ear; that is, teach through the ear and thereby make musicians instead of machines.

Music is an imitative art, and, say what we will, the teacher who can furnish good examples—all other things being equal—succeeds the best. The voice-teacher succeeds who says "Listen and sing it so"; the pianist who can say "Listen and play it this way." "Do you notice how different this sounds," is a favorite saying of all good teachers.

This subject has engrossed my attention with increasing interest for many years. I have tested it recently in fourteen large convention choruses and fifty private pupils. I find that, invariably, pupils are glad to study with their eyes closed and their ears open. The quality of the tone in private lessons always improves at the request to listen carefully. The choral effect takes on new beauty, harshness disappears, and voices blend at the command—"Listen." We hope more teachers will give this important subject special attention and note the gratifying results that are sure to follow.

—Every virtuoso must strive to hear himself. This advice was given to a young colleague by Nicolas Rubinstein, director of the Moscow Conservatory, who was a much greater piano virtuoso than is generally known. It would seem self-evident that one should hear himself; so many a one would think; but, did the above words not possess a deeper import, ink and paper might have been spared. If a pianist, for example, make such excessive use of the loud pedal as to confuse his runs and harmonies until they can scarcely be deciphered, can it be said of him that he hears himself play? Or, if he does hear himself, is he not then responsible for disfiguring his selection until it can no longer be recognized?

Every executive musician hears what he performs twice; first, in his own imagination, and then, when it has resounded, with his ears. The actual sound, constituting the listener's first idea of the work, is for the virtuoso but the end or result of the preceding mental effort—like our speech, in which thought is the first element and the spoken word but the secondary effect.

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