


THE Etude

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THE MUSICAL WORLD

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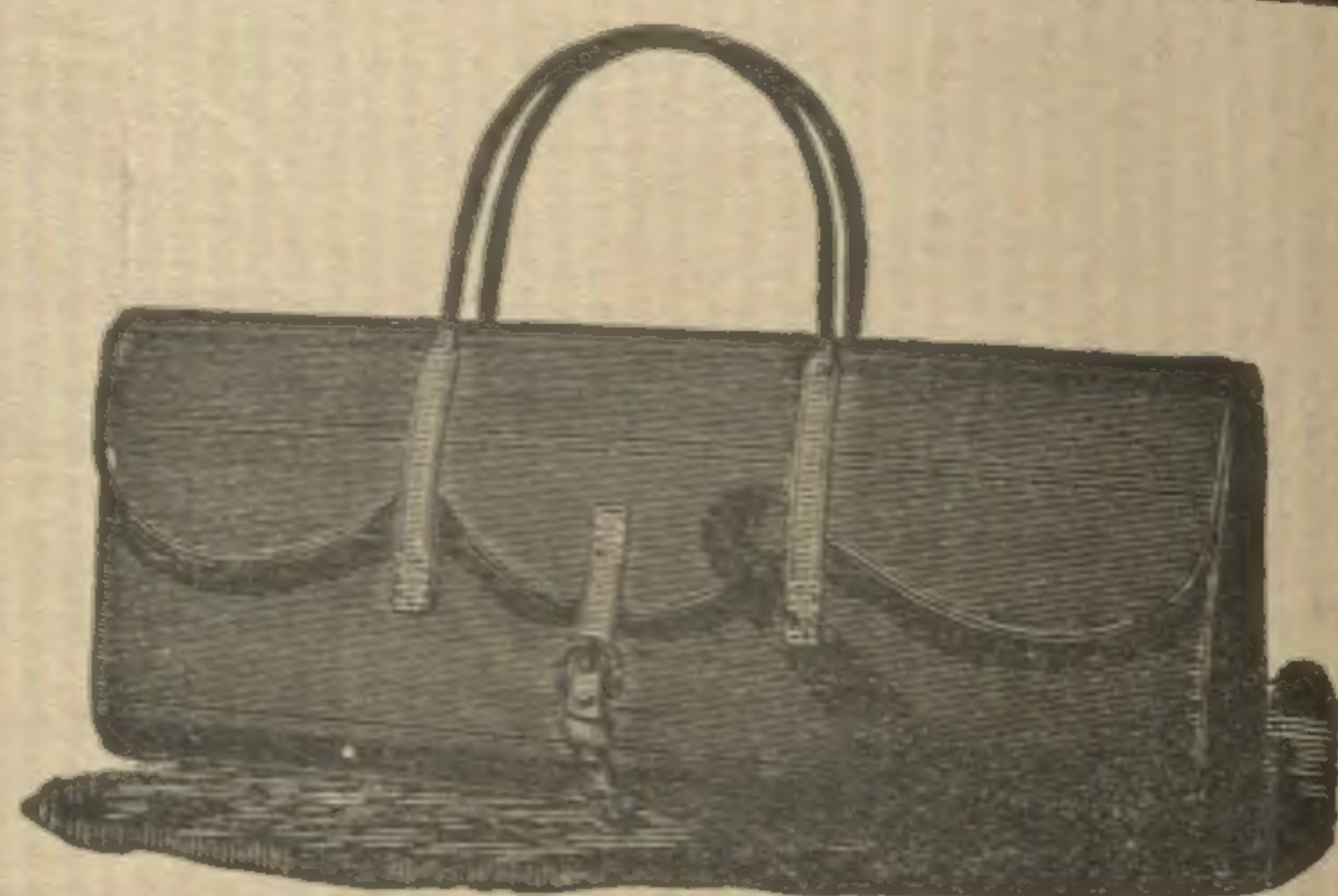
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THE ETUDE AND MUSICAL WORLD

VOL. XV.

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THE ETUDE.

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Musical Items.

HOME.

MR. PLUNKETT GREENE has, it is said, relinquished his American tour.

WALTER DAMROSCH opens his opera season in Philadelphia on November 29th.

E. M. RUGBY has been appointed musical director of the Presbyterian Church of Portsmouth, Virginia.

MAX LIEBLING, the senior of the pianistic Liebling family, has returned from his vacation in Europe.

MR. ETHELBERG NEVIN, who has been in Europe for the past three years, has returned to this country.

MICHAEL H. CROSS, an organist prominent in Philadelphia music circles for the past thirty years, is dead.

MME. DORY BURMEISTER-PETERSON has been appointed piano virtuoso to His Majesty the King of Saxony.

EMMA FAMES STORY has been invited by Frau Wagner to sing "Sieglinde and Eva" at the Bayreuth Festival of 1899.

The Guthrie Conservatory of Music in Oklahoma is rehearsing "Belshazzar" for performance on November 23d and 24th.

LOUIS C. ELSON intends to make an extensive lecturing tour in the large cities of the South during the month of December.

MR. H. E. KREHBIEL is delivering a course of lectures in Wooster, Cincinnati, Indianapolis, Chicago, St. Paul, and other cities.

G. D. WILSON, the composer of the well-known composition, "The Shepherd Boy," died at his home in South Nyack recently.

THE Maine Music Festival, which was held in the cities of Bangor and Portland, was a pronounced success, and is the forerunner of a musical revival in that section of the country.

ORGANISTS hail with delight the announced visit of Guilman to this country. "The genial little gentleman in the tall hat," as he is described, made many friends when he was here in 1893.

PROFESSOR MACDOWELL is one of those who claim that, with the exception of the violin and organ, the study of any musical instrument can be carried to an exalted degree of proficiency in this country.

THE vested choirs of Baltimore contemplate giving a musical festival sometime this coming winter. The movement originated with the choir of Mt. Calvary Church, of which Mr. Horace Hills, Jr., is in charge.

MR. WM. H. SHERWOOD has many concert engagements for this season. The most prominent are Washington, Chicago, Battle Creek, Detroit, Toronto, Pittsburgh, Buffalo, Knoxville, Kansas City, and Des Moines.

THE programme for the annual meeting of the Ohio Music Teachers' Association, which will occur in Delaware, O., in December, is completed. The Cincinnati Symphony Orchestra has agreed to take part in the programme.

THE "Banda Rossa" began their American tour October 15th. There are 60 men in the band, and they are accompanied by Fräulein Margaret von Vahsel, soprano, and Clara Stubenrauch, a thirteen year-old violin virtuoso.

ANTON SEIDL will give six orchestral concerts at Chickering Hall in New York on the first Tuesday of each month, beginning November 9th. Richard Hoffman, Franz Rummel, and Xavier Scharwenka will appear as soloists at different times.

MORITZ ROSENTHAL writes to his managers that his physicians have advised him not to give any concerts in the United States this year, and that he has decided so to do in spite of his contracts. This announcement will be generally regretted by the musical public.

AT the Annual Festival of Mountain and Plain recently held in Denver, one of the striking features was a parade of all the bands present, twenty in number, united into one. The effect of 635 musicians thus playing military music is said to have been stirring.

THE Seidl concerts to be given at the Astoria Hotel in New York will be a most expensive luxury. There will be twelve of them, each to cost, it is said, \$3000. No single tickets can be procured. Any person desiring to attend must pay for the entire series, the cost of which is \$60.

THE Oratorio Society of New York announce a festival to be given in commemoration of the twenty-fifth anniversary of the founding of the society in 1873 by Dr. Leopold Damrosch. This will be in addition to the society's regular concerts, the first of which will occur December 3d.

It is expected that Henri Marteau will not return to Europe until the beginning of June. He has already booked 30 concerts, and his manager is daily receiving further applications for dates. He will play during January and February in the East, and during March on the Pacific Coast.

RUDOLPH ZWINTSCHER made his debut at the New York College of Music recently. He is said to be one of the most promising pianists New York has heard for many a day, and it is hoped that he will not spend so much time in teaching as to injure his splendid possibilities as a performer.

JOSEF HOFFMAN, the once famous boy pianist, now a young man, has been engaged by Theodore Thomas to give 30 concerts in this country this season, with the privilege of extending them 20 more. Continental critics say Hoffman has matured wonderfully, both as a virtuoso and composer.

ONE of the permanent results of the Music Teachers' National Association Meeting of last June is the National Federation of Women's Musical Clubs. Since the convention, two meetings of club-women were called and representatives from forty-two clubs from various cities responded. The outlook for the success of the Federation is very promising and should be encouraged by musicians everywhere.

LEOPOLD GODOWSKY, recently returned from Europe, says that the influence of advanced methods is making itself widely felt abroad, and while old methods still prevail to some extent, a new era is dawning. He considers the orchestral parts of foreign operas abroad much finer than the vocal features, and says that European audiences are less severe in their criticisms than those of America, and are much more demonstrative, thus making artistic success much easier than in this country.

A VIGOROUS and far-reaching move is being inaugurated in the interest of American musical composition and native resident artists by an organization recently incorporated as "The American Patriotic Musical League." The object of the organization is a nationalization of music in its various forms of activity. Mr. Frederick Grant Gleason is president and Mr. Winfield Blake secretary. Many of the most prominent musicians in the country are among the indorsers of the movement. The headquarters of the League are at Carnegie Hall, New York City.

It may not be generally known that in the building at 153 Tremont Street, Boston, is a room where any two or four persons able to play at sight can go and enjoy the use of a library of music for two pianos and the privilege of playing on the two instruments kept there for that purpose, without paying a cent of money. Some twenty-five years ago Miss Ruth Burrage died and left a sum of money to constitute a fund the income of which was to be devoted to a musical purpose. Mr. B. J. Lang, who had charge of the affair, hit upon this happy method of using the money and the success of the room

for the past quarter of a century shows the wisdom of the plan—a plan which other cities in the Union besides Boston might enjoy.

THIS nation's immense musical collection is soon to become accessible to the people for the first time in its history. Within the past few weeks the whole collection, which has been steadily growing for the past half century, has been removed to the new library of Congress, where a special department will be given up to it, and where it will, before long, be made available to the public. Its burial in the Capitol has been so complete that there was no possibility of getting at any of its contents. The collection comprises 166,000 separate compositions, without counting bound volumes of music. Among the latter are English madrigals, Scotch, Irish, and Welsh ballads, folk-songs of Scandinavia, Chinese and Hindoo music. The opening of this vast collection of music to the public will afford musicians opportunities hitherto unknown.

FOREIGN.

KARL BENDEL, composer, died last month in Prague.

DVORAK is working upon an opera of which the subject is "Uncle Tom's Cabin."

A MONUMENT to the memory of Niels Gade has been erected in St. Anne's Place, Copenhagen.

CARL GOLDMARK has completed a new opera the subject of which is taken from Greek mythology.

THE artist of the Worcester Festival whose success overshadowed that of all others was Mme. Gadski.

ORIDE MUSIN, after having literally toured the globe, has at last arrived in his home in Liege, Belgium.

ADELINA PATTI has been seriously ill in Paris. She was threatened with pneumonia, but is now better.

THE Berlin Philharmonic Orchestra under Nikisch will make a tour through Italy in the spring of 1898.

RICHARD STRAUSS has denied the report that he is going to Hamburg. He intends to remain in Munich.

THE house in which Orlando di Lasso lived in Munich has been pulled down to make room for a new building.

MORITZ MOSZKOWSKI has left Berlin to settle in Paris, where he will continue his teaching and other musical labors.

TOSTI, the writer of so many popular songs, has been visiting in Milan, where he was well received in musical circles.

THE late Franz von Suppé was one of the most productive composers of the day. His compositions number over 2000.

VERDI has handed over to his friend Boito a box, containing a complete score of an opera, which is not to be opened till he is dead.

A NUMBER of Hamburg artists purpose erecting a monument to Brahms in that city, which is the birthplace of the composer.

IN one city in the world there is a lack of piano teachers. In Shanghai, China, there are only two, and both are reported to be growing rich.

ALEXANDER SILOTI, who will play in this country this season, has moved his residence from Antwerp to Leipzig, where he intends to give instructions to advanced pupils.

ANTWERP is said to be rejoicing over the success of Peter Benoit, the renowned Flemish maestro, in transforming the Antwerp School of Music into a Royal Conservatory with himself as director.

THE much-coveted Berlin music prize, known as the Mendelssohn stipendium, has been won by Miss Leonora Jackson, an American competitor. This is the first occasion when a stipendium has been won by an American.

RUSSIA is making great strides in music. The St. Petersburg Conservatory provided instruction last year for 647 students, 383 of whom were women. Of this number, 306 devoted themselves to the study of the piano.

THE salaries paid at German opera houses are amazingly low. The first soprano, the prima donna, seldom gets over \$6000 a year, the first tenor a little less, and so

on down to the chorus and orchestra, who are paid \$200, \$300, or \$500 a year.

M. LAMOUREUX, the famous French conductor, is said to have abandoned the direction of his orchestra in Paris and is contemplating the foundation of an opera house there, where, during the exhibition in 1900, representations of opera will be given on an extended scale.

THE London papers say the English do not care for English music, that Rubinstein and Tchaikowsky had to go outside of Russia to find appreciation for their music, and that Saint-Saens and Massenet are honored more in Germany than in France. Italy and Germany seem to be the only nations who like their own music.

A THOROUGH renovation of the organ in St. Paul's Cathedral in London is in progress with a view to making the action as perfect as the most modern methods will allow. Among certain additions to be made is a "celestial organ" which will be placed in one of the alcoves of the dome and will be connected to the keyboards by electricity.

THE society which purchased the Beethoven house in Bonn has offered a prize of \$500 for the best piece of chamber music composed by musicians born before 1876. One composition must be for strings alone, one for piano and strings, and one for wind instruments alone or in combination with piano or strings. Scores are to be sent to Dr. Joachim, Berlin, before December 17th.

Questions and Answers.

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

B. M.—When a dotted quarter-note is set to a metronome value in $\frac{3}{4}$ time it will naturally only give two ticks to the measure; in $\frac{3}{4}$, three ticks; $\frac{4}{4}$ four ticks. In a rapid tempo one should count in the same manner, but if you must put in all the counts in order to play the piece correctly, the only way to do is to think or speak aloud the count on which the tick of the metronome falls with a strong emphasis. This will be easy to do, as the tick always falls on the accented beat. For example: In $\frac{3}{4}$ time.

Metronome, { tick tick tick
Counting, { ONE, two, three, FOUR, five, six.

H. C.—Intervals may be altered by changing either one or both the sounds. Thus: C to E is a major third; C to E-flat a minor third; C to E double-flat, a diminished third. Or, C-sharp to E is a minor third; C double-sharp to E, a diminished third, or C-sharp to E-flat, a diminished third.

H. S. S.—1. The remarks of this correspondent are, in the main, perfectly just. It is an absurdity to call the unison an interval, or to say that unity may be either augmented or diminished.

2. Intervals are not necessarily parts of harmonic combinations, as it is quite possible to make many on paper which never enter into any combination.

3. It is convenient to say that the inversion of an octave produces a unison and the reverse; but, logically speaking, unity can not be inverted or changed in any way.

4. There is good reason for the distinction between perfect and imperfect consonances. A perfect consonance is one any alteration of which produces a dissonant, whereas an imperfect consonance may be either major or minor, and is equally consonant (in the modern system) either way. On the other hand, all dissonances are equally dissonant, in the sense that they all require resolution.

5. It is absolutely necessary to know what every interval produces when inverted. The writer has made a mistake in the example given, viz.: in c. e. g., the major triad, the inversion produces a minor sixth, viz.: e. g. c. Inversion does not change the character of an interval, but produces a new interval always of the opposite character. Without a knowledge of inversion one would find himself sadly at a loss in attempting to study counterpoint.

SE. M. A.—As near as it can be given in phonetic spelling, Kuywik is pronounced thus: Koo-yah-ve-yak. The accents come on the second and last syllables.

D. T.—After a pupil has studied Czerny, Op. 299, he is ready to take up Cramer's studies, or Czerny, Op. 740. This is the old stand-by course. If you desire a change from this, use Mathews' "Standard Graded Course," grade 6. Or, you could use Kühner's "School of Etudes," book 5. These are a collection of études from different composers. A number of Cramer's studies are among them. If your pupil has finished book 1 of Loeschhorn's studies, Op. 67, give him book 2, or, if you prefer something else, use Heller, Op. 16.

R. M. K.—Mathews' "Standard Grades" form a complete course in piano playing of themselves, and are intended to be used with Mason's "Touch and Technique." If you choose to combine other technical studies with them, you can do so, but it will hardly be necessary unless you have a very exceptional case, for the "Standard

Grades" cover nearly every phase of technic there is in pianoforte playing. If you are using these works, you are leading your pupils over a very systematic and safely graded route to successful results.

E. J.—By all means use the foreign fingering. The so-called American fingering has long since gone out of date in the United States. Only inferior editions of music published nowadays are fingered after this system. The foreign fingering is in general use all over the world, except in England.

In this country or in England, $\frac{3}{4}$ time is not considered compound. In compound time each beat must be divisible by three. Thus, $\frac{3}{4}$, $\frac{6}{8}$, or $\frac{9}{8}$ are examples of compound time. Or, to make it still plainer, $\frac{3}{4}$ time has two beats in the measure, the value of a dotted quarter-note each, and this dotted quarter can be divided into three eighth notes, hence we say $\frac{3}{4}$ is compound time. In Germany they also include in compound time any measure which can be divided by two. According to this system, $\frac{3}{4}$ time in that country would be compound.

M. J.—Edward Alexander MacDowell was born December 18, 1861, in New York City. Began the study of the piano early, being at one time a pupil of Teresa Carreño. Studied subsequently in Paris, Wiesbaden, and Frankfurt-on-the-Main. In 1882 he accepted a position as teacher at the Darmstadt Conservatory. Later resided in Wiesbaden, and in 1888 returned to this country, locating in Boston. At present Mr. MacDowell occupies a chair of music at the Columbia University, besides teaching privately.

He has written much for orchestra. His two piano concertos, opus 15 and 23, Sonata Tragica, opus 45 for piano, and two modern suites, opus 10 and 14, for the same instrument, are much admired.

H. L. G.—The name "*Wohlttemperirte Clavier*" arises from the new system of tuning introduced by Sebastian Bach. Prior to that time certain keys were favored, in the tuning of keyed instruments, at the expense of others. The pieces in the collection mentioned could be played on an instrument tuned according to Bach's system, and one sound as pure in intonation as any other, something impossible according to the old. The 48 preludes and fugues represent all the keys, major and minor. Ask a tuner to explain temperament to you.

L. P. E.—A "sentence" is somewhat vague, musically speaking. It is a term used by some writers on form and analysis, and is, of course, simply a means of drawing an analogy to the esthetic effect of a phrase, or it may be a theme, as a complete thought; it may even be applied to a section. Episode is used to distinguish those portions of a composition not directly based on the principal themes. In fugues it may be found usually after the exposition and before the modulation begins. It is sometimes derived, more or less remotely, from some portion of the melodic or rhythmic material of the subject, and often is in virtual contrast to it. In sonatas it may be found as a transition between the two themes; in the development portion it may appear at any place. The "*Eroica*" symphony by Beethoven has several lengthy episodes, and his sonatas also contain them; sonata in F-minor, Op. 2, No. 1, last movement, portion beginning in A-flat major, is an episode, sonata C-minor, Op. 10, No. 1, first movement, thirteenth measure after the double bar, an episode begins.

J. E. W.—Children of seven are not too young to learn the "tonic sol fa" system of sight-singing. The method is avowedly designed to simplify the process. Note-reading requires certain factors that are obviated in the system you mention. It is not necessary here to enter the discussion of various systems, but it occurs to us that since your piano pupils are acquainted with our system of notes and the significance attached to them you are giving them something new in the "tonic sol fa." It is not essential that piano pupils be able to sing from note, although it is a valuable additional accomplishment and aid to ear-training. If you adhere to the "movable do" system, the "tonic sol fa" makes a good introduction to reading from note; but do not let your pupils go without applying their knowledge to the recognized, accepted system of notation; otherwise they will be cut off from music which is not printed in "tonic sol fa" characters. Although you do not attempt any voice-training, you can not be too careful with the children's voices. Do not let them strain, and try to learn the principles and application of breathing to singing. It is easy to spoil the freshness of a child's voice; it is so delicate an organ. The work in Landon's "Foundation Materials" comes in well with young pupils. Could you not use it at the beginning?

F. D.—The following compositions are suitable for performance at graduating exercises. They are about eighth grade pieces: "Danse Rustic," Mason; "Waltz in A-flat," Moszkowski; "March," Op. 39, Holländer; "The Two Larks," Leschetizky; "Rigaudon," Raff; "Valse Caprice," Rubinstein; "Soirees de Vienne," and "Rossignol," Liszt; "Salut a Pesth," Kowalski; "Waltz in A-flat," Chopin.

Good marches for four hands for a similar occasion are: "Soldier's March," Koelling, Op. 332, No. 1; "Majestic March," Goerdeler; "King Hussars March," Leonard; "March Fantastique," Raff; March from "Tannhäuser," Wagner; "March Celebré," Lachner; "War March of Priests," from "Athalia," Mendelssohn.

—No teacher, however large and good in other respects his musical knowledge and skill may be, but who has only one style and manner, who teaches not all kinds of piano playing, but only his peculiar kind, who treats with undue preference a few composers, neglecting or omitting all others, in short, whose instruction is one-sided and limited, instead of versatile and all-comprising, who, moreover, is narrow and pedantic instead of broad and liberal—no such teacher can be called competent or efficient, or even conscientious. We do not require, in music teaching, specialists, as in medicine, nor sectarists, as in the Church, nor Bachs, nor Beethovens, nor Chopins, nor Liszts, nor Schumannists, but "universalists!"

ABOUT EDITIONS.

BY ROBERT BRAINE.

Few things have done more harm to the cause of good music and good musical instruction in this country during the past few years than the wave of cheap music which has deluged the land both in sheet form and in the form of books. Thousands of editions of popular and classic works have been rushed through the press to sell at three or four cents per copy, without the slightest reference to the quality of the work or the correctness of the music.

The paper used in these editions is miserable, the ink blurred, the proofreading so bad that there are dozens of false notes in every page, the phrase marks ridiculous, the expression marks in many cases left out altogether or put in the wrong places, and the general appearance of the whole piece such that it disgusts a pupil, just as a cheap penny edition of David Copperfield, with its bad paper, printing, and typographic errors, disgusts an admirer of Dickens.

This wave of cheap music seemed at one time to have inundated the whole country (although, fortunately, it is on the decline now), and we ran on heaps of these cheap pieces in dry goods and book stores, stacks of them in department stores, and piles of them in stores of every description. One Broadway jobbing house in New York advertised "bales" of assorted piano pieces, each containing 100 pieces, at \$1.00 per "bale." In many retail stores copies of this cheap sheet music were given away with every purchase, and more than one enterprising patent medicine man got out a large number of songs and instrumental pieces with each page bordered with injunctions to "Stop that pain with anti-pain" and "Take Grabem's Pills and be happy." These were to be found in heaps on the counter of every drug store, with the injunction to "take one."

The newspapers have been filled with the lists of choice (?) popular classic selections, which would be sent post-paid for three or four cents per copy, or 35 copies for a dollar. So enterprising have the publishers of this cheap music been, that it is doubtful if there is a single teacher in the country but who receives catalogues at frequent intervals giving a list of thousands of pieces listed at a few cents a copy.

It must be put down to the credit of the leading music stores and houses of this country that they have refused to bow to this reign of the "cheap and nasty," as Thomas Carlyle would have called it. Teachers of the better class have always frowned on cheap, worthless editions also. It is a lamentable fact, however, that a large number of pupils and musical amateurs, and—more's the pity—a considerable number of teachers, especially in the smaller cities, have been caught by the supposed cheapness of music of this class.

The fact is, however, that teachers and pupils should avoid this music as they would a pestilence. It is difficult to say whether this music is worse from the standpoint of the teacher or that of the pupil.

Take the disadvantages of these editions from the standpoint of the pupil; in the first place, the paper on which this music is printed is of flimsy, poor quality, so that the music becomes torn and dog-eared much sooner than that which is printed on good paper. In the second place, these cheap editions are rarely fingered in a proper manner, and many of them are not fingered at all. Good editions are always edited by first-rate musicians and experienced teachers, who know exactly where the doubtful points are, where the pupil will need the guidance of finger-marks for a proper rendition of a passage. A pupil should sturdily refuse to accept a piece of music from his teacher unless it is so fingered that he can not use a single finger in the wrong place in the whole composition if he pay due regard to the fingering of the piece. This will be found to be uniformly the case in really good editions of piano music.

Poor editions, as a rule, are edited by hack musicians, who have had neither the experience nor the education to know where to indicate the fingering, where it is necessary for the guidance of the pupil. Many of them do not know enough of the technic of the piano to know

what fingering should be employed in difficult passages. It is really lamentable to see pupils buy quantities of this cheap music, much of it without a single finger mark in it from beginning to end. If the pupil take such a piece to his teacher, most likely the latter, in order to avoid the very considerable labor of marking the fingering through the entire copy, will let the pupil finger it "any old way," to his lasting injury.

If the choice of good editions or bad lay in this one question of fingering, the good edition would win every time. There is probably no one mistake more prevalent among young pianists than faulty fingering. Bad fingering, based on incorrect pianistic principles, is the cause of nine-tenths of the stumbling in the piano playing of today. Properly fingered, many a difficult passage which looks impossible to a pupil at first blush, almost seems to "play itself." By all means, let the pupil insist on having his music properly fingered.

In the third place, in cheap, faulty editions the pedal marks are invariably either wrong or else not indicated at all. It requires great musical ability and a profound knowledge of piano technic to mark the pedal effects correctly in a piece of music, even though of but average difficulty. The average piano teacher can not take the time, even if he have the ability, to mark the music of his pupils. Even if he does try to do it, it will not be as well done as if done by a first-rate editor of piano music who is a specialist in his work.

Again, in the indication of light and shade, and of expression, we find these cheap editions weighed in the balance and found wanting. There will be a few expression marks scattered through the composition, but they will rarely be found in the right place; many of them will be omitted altogether; the swells will be too long or too short; and the whole conception of the expression will be so clumsily indicated that a pupil can not do anything with the music unless his teacher is at his side to correct the mistakes in the copy.

The phrasing is as bad as the indications of nuances in these cheap editions. Instead of the music forming a clean-cut tone-picture of the way the phrasing should be executed, it will be so faulty that the pupil will get an entirely wrong idea of how the music should be phrased. Many of these cheap editors mark music in such a faulty way that the player gets the idea that he has taken a lot of slurs, ties, staccato marks, marcato signs, accents, etc., and slung them at the printed page, letting them stick where they will.

The enormous importance of having perfect editions, in which there is not a misplaced note, improper phrase, lack of finger marks where required, or want of expression marks may be appreciated, if we reflect that while the teacher, as a general rule, is with the pupil only an hour or so a week, the printed pages which he is studying are with him during all the hours of his practice. If the fingering is properly marked, he will not have to stumble through his lesson all week and stumble again when he plays it for his teacher at his next lesson, giving as an excuse that no fingering was marked, and he did not know how to finger the passage.

The most eminent teachers will always be found to be the most particular about the editions they use, and where there are several editions they always choose the one in which all the points specified above are the most clearly indicated.

I shall never forget taking a very poor edition of one of Chopin's waltzes to my teacher one day during my student days. I had picked it up for a few cents at a second-hand store, and thought that I had gotten a decided bargain. My teacher was a very irascible Bohemian, and the look of disgust which overspread his face when he saw the music would have done credit to a six-year-old boy on the occasion of his first smoke. As an excuse, I told him that I had bought the music "cheap." He thereupon asked me why I did not buy "a vooden razeer instead of steel one, because dat was sheep."

However, he sharpened his pencil, and tried to overcome the shortcomings of the music. He scribbled finger marks, swells, pedal marks, staccato dots, phrase indications, etc., over the music until it looked for all the world like an etching of a load of hay. All the time he kept muttering under his breath: "Vy for dey

get a shoemaker to mark dat waltz? Vy dey not get a musician?" "Vat you buy such a ting for?" "Off my five-year-old papy not mark de moosic better dan dat, I slap him totd."

It took the whole lesson hour to get the music in shape, and my teacher dismissed me with the assurance that "Ve blay him next time." It was a lesson I never forgot. I had saved 30 cents in the price of the waltz, but I had lost a \$2 lesson. I never repeated the experiment. I soon began to study editions and compare them. From that time to this I have always been extremely careful in choosing music revised or edited by really good musicians, no matter what the cost. I have found it to be the best policy in the end.

From the standpoint of the teacher, good editions are equally important. I have known teachers who bought five cent music and sold it to their pupils at the price of good editions. This always proves a short-sighted policy, however, for even putting aside the fact that pupils never thrive on incorrectly marked music, the pupils soon find out that their teacher is cheating them, and is selling them cheap, worthless music while they are paying for good.

A teacher's surest way of working up in the profession is by turning out good pupils. Therefore a teacher should give his pupils the best editions in music, just as a physician should be careful to see that all his medicines are pure, and of the proper strength and quality.

No teacher can afford to bother with poor editions, for if he contemplates doing really good work he will be obliged to correct all the mistakes in poor copies. If he does this during the lesson hour the pupil will get only half a lesson, and consequently not advance. If he prepare the music outside the lesson hour, it will take all his leisure. Few teachers have the time to edit the music for all their pupils. If the teacher does not insist on his pupils using first-class editions he is losing one of the most powerful elements of success in his profession.

This is an age of cheapness, and the hard times of the past few years have aggravated the craze for the reign of the "cheap," but it is well to remember that there are things which are not cheap at any price, and that music is one of them.

HOW TO SUCCEED.

"How did you ever achieve all this?" asked a listener of Mendelssohn, on hearing him play several of his compositions. "I lived like a hermit and worked like a horse," was the answer of this great musician, too honest to affect an excellence as costing him nothing.

"Some time ago I heard a man say to a successful musician, 'You are a lucky chap.' The musician replied, 'Nothing of the kind. Years ago, when we were young together, I was employed in the same business you were. Every evening you spent on the corner of the street with the boys, and thought you had worked enough through the day. I had no liking for that, and went home, shut myself up in a room, and studied hard; but there is a difference in our surroundings now. You are in the same old rut, and think it is luck with me because I got out of it. It was nothing but hard work. You had your good time then; I can afford to have mine now. I am sorry for you; but it would be impossible now for you to rectify your mistake.'"

The man who has nothing but talent looks upon his work with a self-satisfaction, but a man of genius is never satisfied. Discontent is both the burden and the stimulant of genius. For often the less one knows about a subject the more he talks about it. There is an excellent couplet that comprises a great deal of truth, which reads:

"He that studies and digests things most
Is more apt to despair than boast."

—The Leader.

—On the day preceding your lesson, do extra work on the harder parts; and as soon as you can after taking your lesson, practice it over carefully, calling to mind your teacher's instructions, and try to find the difficult places for passage work.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

PROFESSIONAL TACT.

CARL W. GRIMM.

ALWAYS speak respectfully of your professional brethren; remember they are your kin in spirit, and adore the same art and commune with the same master-minds. If the name of a musician is mentioned to you, do not speak lightly of him because you never heard of him before. For all you know he may be your superior in ability and experience. There are many excellent professional men and women unknown to you, and perhaps even more that never heard of you! When you hear another teacher's pupil, do not make it a point to show your wisdom by picking out all short-comings, and blame the absent teacher for everything. He undoubtedly knows it all, and had a trying task to bring the pupil as far as he is and make him do as well as he does. Pupils are not alike in quality—and you can not make gold out of brass nor a diamond out of glass. Do not oppose another teacher because he pursued a different plan than you would have followed. His may be the admirable result of adjusting himself to numerous considerations, and also his great knowledge of musical literature, while your invariable sameness may display merely a narrow-minded hobby. Praise every one for the good work he does; it will be more becoming to you, and make you more agreeable to all. If your work is superior to others, let your work, and not your denunciation of others, speak for itself.

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CONDITION, POSITION, ACTION.

MARIE MERRICK.

OF the numerous systems extant of technical study for the piano, all contain some good, and none are perfect. So many are really excellent, however, that just now it is not new systems that are needed so much as better ways of teaching those we have.

In all technical training, condition, position, and action are the prime essentials. They are to be considered separately and in their relation to one another. Unless these three essentials are properly considered, the best system can not be employed to advantage. If the condition, the position, and the action are what they should be, excellent results can be attained with any system.

Undue attention to any one of these defrauds the other, prevents harmonious co-ordination and co-operation, and precludes satisfying results. Condition has been too largely ignored in the past, the attention of both teacher and pupil having been almost wholly centered upon position and action. Nor is condition to be treated as belonging merely to the physical side of technical training. In fact, the condition, position and action of the body must reflect mind and spirit, or they will be aimless, mechanical, futile. Even the five-finger exercise must be distinctly under mental control. The simplest melody should be colored with emotion or spirit.

Musical study with the teacher, or alone, can not be productive of satisfactory results unless the mental, emotional and physical natures are in condition, position (or attitude) and action, in perfect correspondence. Thus the mental condition must be receptive, the emotional sympathetic, or responsive, the physical relaxed. The mental position should be attentive, the emotional sympathetic or responsive, the physical whatever the work in hand requires. Mental action consists of conceiving ideals, establishing standards. Emotional action is that which will be incited by the music under study, if we are in the calm, self-emptying, negative condition requisite to the absorption of musical impressions.

Physical action is free, unrestricted motion and movement of the parts involved, forceful in proportion to the volume of tone desired, or as the adequate expression of the musical thought to be expressed demands; slow or rapid as strength or flexibility are sought, or the mood of the composition requires.

USE OF ITALIAN TERMS IN MUSIC.

LOUIS C. ELSON.

THERE are several reasons why we should encourage the use of Italian terms of expression and tempo in music. All the terms of expression used to-day have come into music since A. D. 1600. For two centuries Italian opera ruled most of the civilized world, and the Italian words took root along with the great musical form. Therefore the Italian language has the claim of priority.

If we allowed every composer to use his own language we would speedily be out of the frying-pan into the fire, for under such a rule Liszt's compositions would be marked in Hungarian, Rubinstein's in Russian, Dvorak's in Bohemian, Grieg's in Norwegian, etc., etc. It would be absurd to say that the English and Americans only might use their mother-tongue in musical terms.

It must be remembered that the written language of music (notation) has become more universal in the civilized world than any other set of written signs except numbers. A melody written in Philadelphia could be read and understood by all cultured people in Chile, Peru, Brazil, Norway, Roumania, Spain, Greece, Italy, France, and dozens of other lands. Now if on such a melody were printed the word "Rapidly" not one of these countries would understand its meaning, while if the word "Allegro" were used the meaning would be as readily grasped abroad as the signification of the notation itself. A language that is almost universal demands a universal language of signs and tempo marks, and, as Italian has the advantage of centuries of usage in this matter, it seems advisable that it should be continued in the post of honor.

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THE MUSICAL HANDICAP.

SMITH N. PENFIELD.

ONE of the chief discouragements, perhaps the greatest, of the music teacher is the practical competition of the day school, public or private. This keeps the children in actual session usually six hours, sometimes a little less. If this were all, or nearly all, no one could grumble, but usually about all the lessons must be learned at home, thus requiring from two to six hours of additional time and hard brain work. The overtaxed children can scarcely find half an hour for a romp, so requisite for health. After all this takes the precedence, the music teacher may have what is left—the nearly worthless remainder of the day.

Were this necessary, were the study of music of no importance as compared with, for instance, history, algebra, Latin, or botany, it would behoove us of the musical profession to keep our mouths shut and accept the situation. But we know better, and are convinced that the present order of things is an imposition. The writer must not be understood as decrying the usefulness and importance of the above and a hundred other branches of the higher education, but when the teachers of the same insist on cramming with them, in the early years, the minds of the boys and girls, to the exclusion of music, we must protest.

One little argument will, or should, upset the whole present status of things. All of the above-mentioned studies are dropped, and usually out of sight or remembrance, at the close of school-days, the exceptions being where certain branches are pushed further for special work, and commonly where one is fitting for teaching the same. With the exceptions we have nothing to do. But if all studies beyond the common branches are hardly heard of when we got out into society, what shall we say of music?

This is the one branch of education that is ever with us. Piano music and songs are always and everywhere in demand. The music of church and concert-room is ever in evidence, and even those who are unable to contribute to the enjoyment of others must be posted on musical matters, must know at least the chief styles and characteristics of the leading composers, and must distinguish the good from the bad. This is expected in all polite society. Now, take for the entire school curriculum one more year, and all studies are better learned, the

child has a better chance in life, and music has a fighting chance—which it has not now. Savetime for recreation, time for music, drawing, and painting, and do not jam the entire education into the limited period now occupied, and children will not take such a violent dislike to the whole process called "education." It is our place, as members of the musical profession, to effect a change in public sentiment in this regard and secure for music a fair chance in the struggle for knowledge.

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SOLFEGGIO.

THOMAS TAPPER.

No teacher can do better missionary work than to bring her pupils together regularly—it matters less at what interval, but it must be regularly—and give them instruction in (voice) sight-reading. Several important gains result:

I. There becomes established in the pupil's mind a strong and accurate perception of the scale. A lack of this leads to more music interpretations than are due to any other cause.

II. One begins to notice and appreciate the song quality in music writing; that is, one learns to recognize the vocal quality of good writing.

III. The music page begins to appeal to the thinking principle within one, and not exclusively to the fingers and to the keyboard.

IV. Through practice in part-singing one gains an independence in music thought that is always valuable.

V. The conviction gradually comes to one that the piano is not a thing to pound, but it is a singer whose heart can be appealed to, if one appeals from the heart. The voice is near the heart.

To add these qualities to one's pupils is worth one's time now and again.

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HARD, SEVERE, SUSTAINED LABOR ALWAYS NECESSARY.

W. J. BALTZELL.

IT is worth while, occasionally, to think what is involved in the giving of a music lesson. A friend who chanced to be present at the lesson period on a certain occasion, once said: "That money was quickly earned. You had very little trouble with that pupil." But was it? The pupil did excellent work at that time because previously the teacher had worked hard. Nothing that is worth gaining comes easily, save, perhaps, to genius. At some period in the work, hard, severe, sustained labor is necessary on the part of pupil and teacher. The attitude of a teacher toward a pupil's work is one of responsibility. His duty is to decide on the value of the pupil's rendering. But what is the fixing of value but the expression of judgment? and how is judgment formed but by a careful weighing of the factors present in the work? This intellectual process, comparison, demands two things—a knowledge of the true standard of excellence and a correct apprehension of the work done by the pupil. With the sincere, faithful pupil this process is in operation from the beginning to the end of the lesson, and constitutes no slight mental strain. An English composer once asked Mendelssohn if he would look at an original symphony by the questioner. Mendelssohn asked, "How many have you written?" "One," was the reply. "Then I would rather see the eleventh."

This suggests that the young, aspiring composer must not be too admiring in regard to his early works. It requires experience to do good work in musical composition as in other things. There is a "technic" in this kind of work that must be learned, just as in electing instrumental study. If you have an ambition to compose, try your hand, seek authoritative criticism, and once you have written very much, perhaps a little may be really worth something. One learns grammar at an early age nowadays in our public schools; but how immature are the first essays of the school-child! Is thought in music to be put in cold prosaic print with any greater ease than thought in words?

ATTENTION TO DETAILS.

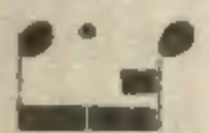
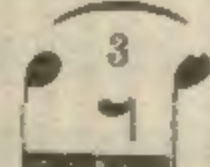
PERLEE V. JERVIS.

CAREFUL attention to the minutest detail distinguishes the artist, lack of that attention is the besetting sin of many an amateur. Some time since I had occasion to give Heller's "L'Avalanche" to a young pupil. After explaining the playing movements involved in the piece, I instructed her, after she had memorized it, to work it up to the metronomed tempo $\text{♩} = 208$, for her next lesson. When she came again she played it all easily enough till she came to the 41st measure. The passage beginning with this measure is a descending scale divided between the hands, the right hand playing the first three notes, the left the next three, and so on alternately. At this point she could not play faster than $\text{♩} = 160$, and I found that the difficulty was caused by neglect of what seemed to her an unimportant playing movement. In practicing the passage she had made her arm movements too late, so I made her practice it a great many times very slowly, carrying the right hand over to its next position the instant the left commenced to play, instead of after the latter had played its three notes, as she had been doing. When she came for her next lesson, this passage and similar ones following it were played as easily and rapidly as the rest of the piece, and she had learned how important it was to perfect the smallest detail.

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THE EXACT TIME OF DOTTED NOTES.

MADAME A. PUPIN.

A CORRECT ear will observe how defectively such notes as these  are often played. The exact time is rarely given to them. If the time allotted to a quarter note be divided into four equal parts, the dotted eighth will be entitled to three and the sixteenth to one; that is, the sixteenth will take but a quarter of the time. How often do we, however, hear it given one-third of the time, like this,  one-third of a triplet.

Many persons who consider themselves good timists would be surprised to be told that they had this fault. Teachers are not exact enough in teaching beginners to recognize the difference between one-fourth and one-third of the time, but allow them to guess at it or get it by ear. The time should be mathematically correct, and it is not difficult to get it so.

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INFINITE POSSIBILITIES OF INTERPRETATION.

DR. ROBERT GOLDBECK.

ANYTHING that man produces and fashions, be it material or mental, we may justly call subcreation, secondary to the creations and works of God, but when we speak of the re-fashioning and improving of some man's creations by another we may call this, in some cases, where the work and the purpose is lofty enough, "sur-creation." A Paderewski, for instance, who reveals to us an interpretation of some master composition, that breaks with all tradition, but is by common consent more beautiful than the one commonly accepted and heard, presents to us an actual creation, or, rather, sur-creation, of artistic value and importance. Such an interpretation might be, in fact would have to be, manifestly one that had not occurred to the author himself. My object in submitting this idea is to suggest to artists and advanced students that the possibilities of music interpretation are infinite, and that, to be a really great and successful performer, the style, which I have called "sur-creative," should be fearlessly developed, its only condition always being that it should be perfectly beautiful, not merely extravagant or distorted.

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WORDS INADEQUATE.

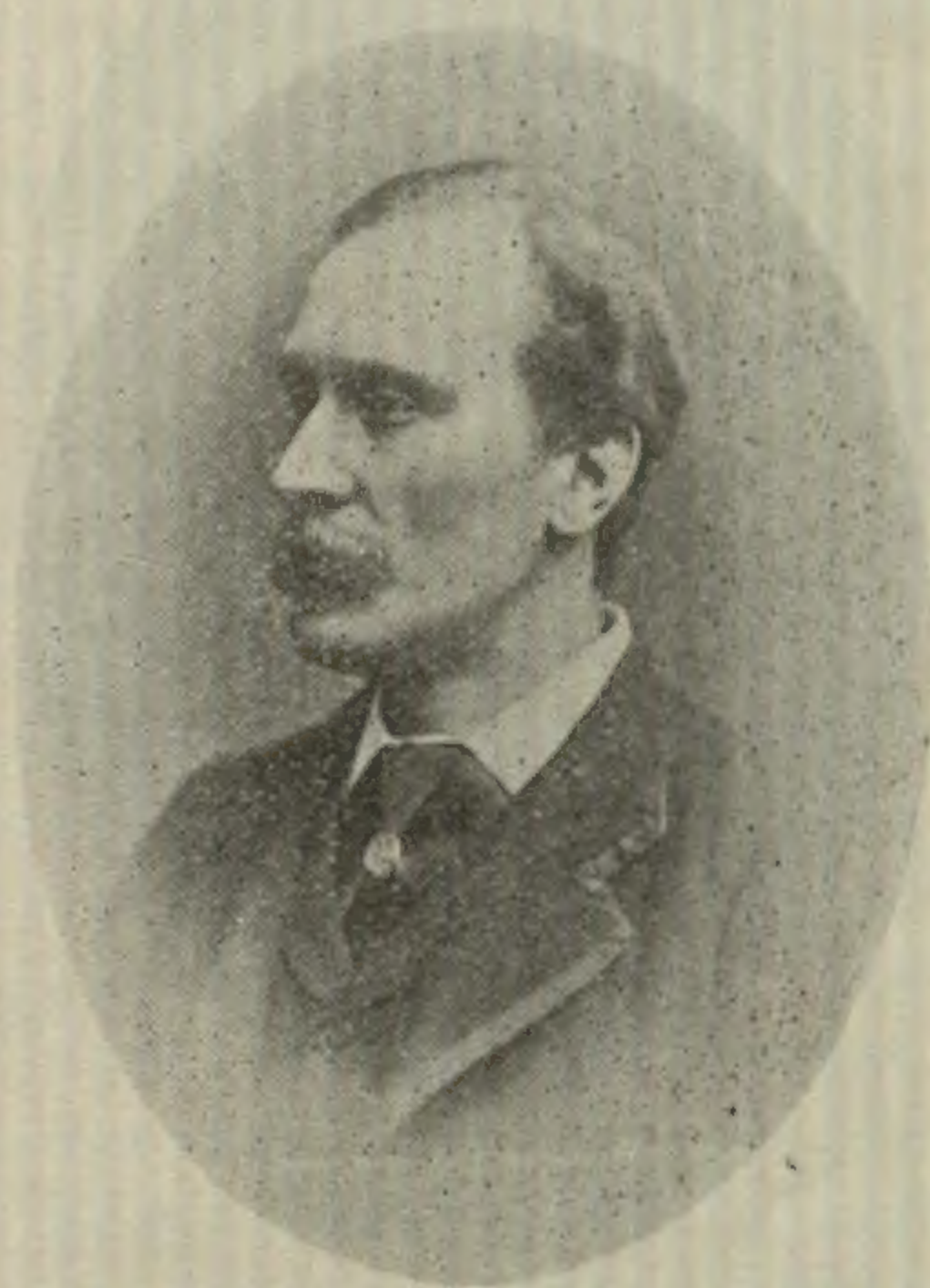
J. C. FILLMORE.

I AM not infrequently asked, "What does this piece of music mean?" It may be a sonata of Beethoven, a prelude or fugue of Bach, a ballade or scherzo of Chopin—or what not? But certain people seem to feel that,

until they have corrected ideas and images with a piece of music they have not penetrated its real meaning. I even know musicians who have this feeling very strong in them and are constantly trying to associate some story or other with every piece of music they like. This tendency is fostered by lecturers, who seek to "interpret" music to their auditors by making a story run parallel with the music.

Of course it is not to be denied that composers do frequently seek to illustrate a story and intensify the effect of it by means of music; nor that certain music makes an impression on the mind analogous to that made by certain real or imaginary events. But I think it is safe to say that music which depends for its effect on its supposed connection with a story is very apt to be poor and ineffective music, and that people who get nothing out of music unconnected with imagery are very apt to be unmusical, or, at least, musically undeveloped people. "The meaning of song goes deep," says Carlyle. So it does, and so does the meaning of great instrumental music—much deeper than words or imagery. It is a mistake to attempt to explain or "interpret" music by means of words. The thing can not be done; if words were adequate, or even approximately adequate, the music would not be necessary. The very existence of the art of music is due to the fact that it speaks *directly* from the heart to the heart in a way of which no other one of the fine arts is capable.

SONG WRITERS OF THE DAY.



"STEPHEN ADAMS."

"STEPHEN ADAMS."

Under this familiar *nom de plume*, Mr. Michael Maybrick, a baritone highly esteemed in England, has published some of the most popular songs of the past two decades. Mr. Maybrick was born at Liverpool in 1848, his father being an excellent musician, who encouraged the young Michael in his musical studies with such success that, at the tender age of eight, the lad was a capable pianist. His predilections were, however, so strongly in favor of the "King of Instruments" that his father placed him under the tutelage of the celebrated Mr. W. T. Best, and so apt a pupil did the lad prove to be that, when but fifteen years of age, he was appointed organist of St. Peter's Parish Church, Liverpool—a position he held for eight years, composing during this period a number of anthems, hymn tunes, etc. Not satisfied with his technical knowledge, however, he entered the Leipsic Conservatorium, studying under Moscheles, Plaidy, and Richter. It was during Mr. Maybrick's studentship at Leipsic that the discovery was *accidentally* made that he was the fortunate possessor of a beautiful voice, and, acting on the advice of his masters, he left the Conservatorium and placed himself under Nava at Milan for two years' study, at the end of which period he made his debut as a vocalist at one of the theaters of the famous Italian city. Returning to his native land in 1869, he was engaged to sing in the farewell tour of Mme. Sainton-Dolby, but his first London appearance was at one of the Philharmonic concerts, when he sang the music of Telramund, in "Lohengrin," for the first time in England. Relinquishing the operatic stage for

the concert-room, Mr. Maybrick achieved distinguished success, his oratorio singing at the cathedral festivals being especially admired. It was during a provincial concert tour that he surprised his fellow-artists by singing in private his first popular song, "The Warrior Bold," which appeared on his return to London under his since world-famous *nom de plume*, "Stephen Adams." It seems almost as paradoxical that Mr. Maybrick's vocal abilities were discovered while he was studying technics and theory at Leipsic, as that his abilities as a composer should first become apparent while he was enjoying marked success as a vocalist.

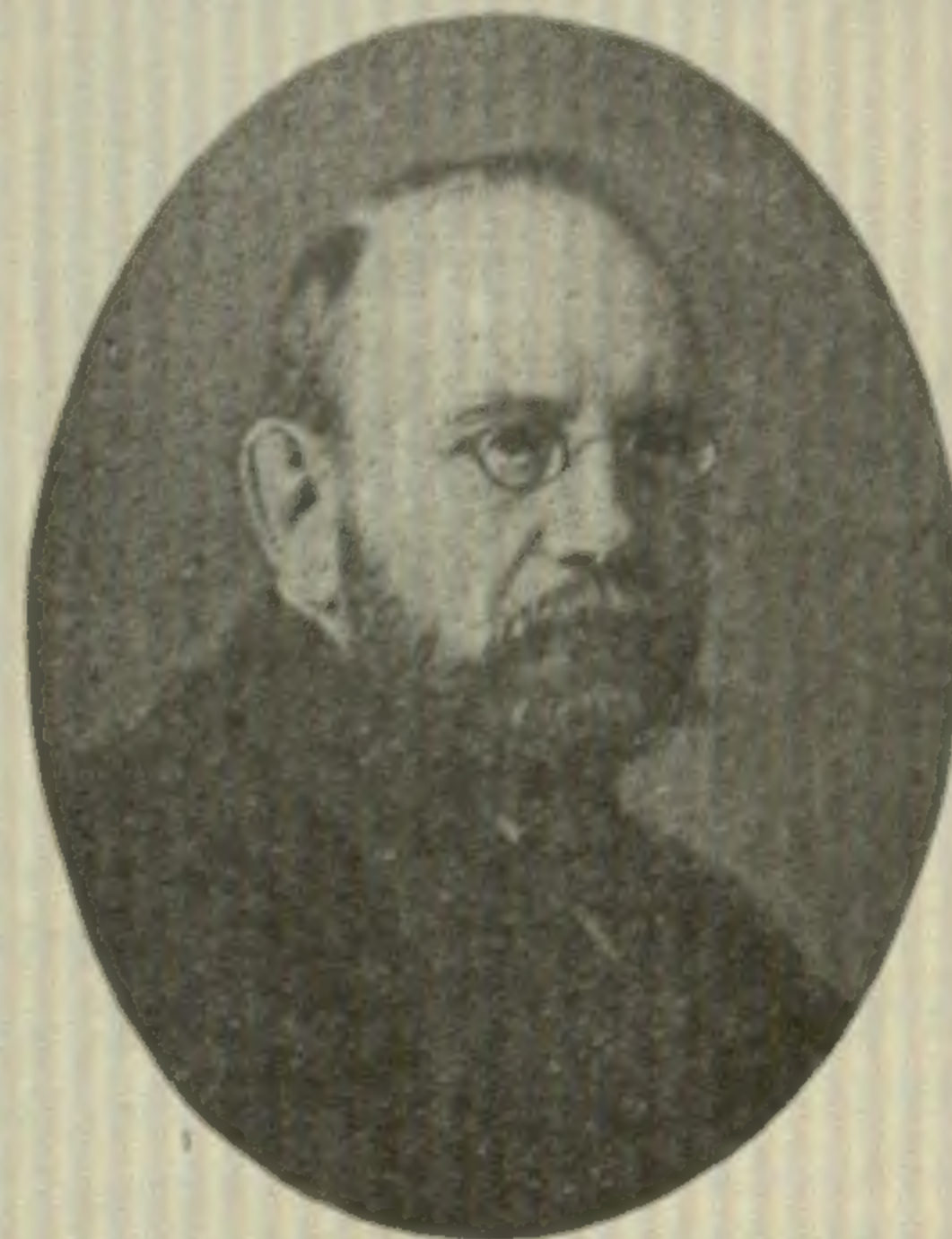
It was in 1876 that Mr. Maybrick's enormously successful song, "Nancy Lee," was published, no fewer than 100,000 copies being sold in less than two years! Among his many other remarkably successful publications may be mentioned, "The Tar's Farewell," "The Little Hero," "The Midshipmite," "True Blue," "The Blue Alsatian Mountains," "The Star of Bethlehem," "The Maid of the Mill," "They All Love Jack," "The Heart of a Sailor," "The Holy City," etc. Mr. Maybrick is blessed with a rich vein of broad and captivating melody, while the well-directed theoretic studies of his youth enable him to display excellent musicianship in his accompaniments and symphonies—which, by the way, is more than can be said of every popular song composer.

JOSEPH BARNBY

was a clever Yorkshire musician whose career demonstrated incontestably that a man may, without any very distinguished genius, rise to the highest position in his profession if conscientious, diligent, and favored by fortuitous circumstances.

Joseph Barnby was born at the venerable city of York on the 12th of August, 1838, and in early boyhood became a chorister of the grand old minster under the shadow of which he first saw the light. These surroundings of his early years had, no doubt, a potent influence in moulding his musical character and guiding his artistic predilection toward the music of the sanctuary.

Barnby, after his chorister days came to an end (as they invariably do, all too soon), entered the Royal Academy of Music, where his application and exceptional gifts soon brought him into notice. Another distinguished student of the Academy at this time was Arthur Sullivan, and excitement ran high in the institution when the competition for the celebrated Mendelssohn Scholarship (which has been the foster-mother of so many eminent English musicians, including John Francis Barnett) rested, ultimately, between Barnby and Sullivan. The genial genius of the "Pinafore" and "Iolanthe" was, however, in the end the fortunate winner of the coveted distinction, and we next hear of Barnby, having left his student days behind him, acting



JOSEPH BARNBY.

as organist and choir-master of St. James the Less, Westminster, a post which he relinquished in 1863 for a similar but more important and lucrative one at St. Andrew's, Wells Street, London, where he remained until 1871, in which year he transferred his services to St. Anne's, Soho, which ugly, uninviting-looking edifice soon became as the apple of their eye to metropolitan lovers of sacred music, as much on account of the high

excellence of the musical portion of the services as for the (then) comparatively unknown masterpieces of church music that were so efficiently rendered there. Here it was, under Mr. Barnby's direction, that those well-nigh divine outpourings of devotional feeling, Bach's "Passion" (according to both St. Matthew and St. John), were first given in a London church. Apart from the musician's satisfaction that Barnby must have felt at having "cast bread upon the waters" by giving these wonderful inspirations an opportunity of preaching their potent sermons to the great multitude, personal reward was not long in forthcoming, the attention and admiration attracted to the earnest and enterprising musician resulting in his being offered, in 1875, the important and lucrative position of Precentor and Director of Musical Instruction at Eton College, which he resigned shortly before election to a still more onerous and responsible post as Principal of the Guildhall School of Music.

In his voluminous and admirable choral compositions it is not difficult to trace his intimate knowledge of the constitution of choirs and the idiosyncracies of choral requirements. As a matter of fact, Mr. Barnby had, well nigh always, some large and important choir under his bâton, beginning, in 1867, with "Barnby's Choir," after which followed Novello's Oratorio Concerts Choir, and, still later, the Royal Albert Hall Choral Society, in the conductorship of which he followed Gounod, and continued the position until the "Reaper, whose name is Death," laid him relentlessly low in little beyond the prime of life and activity.

Mr. Barnby, who was "musical adviser" to the celebrated publishing house of Novello, Ewer & Co., left two important sacred works, "Rebekah," and a setting of the psalm, "The Lord is King,"—written for the Leeds Festival of 1883,—as well as a large number of services, anthems, hymn tunes, chants, etc., and some delightful songs. His choral music is distinguished by much dignity and purity of style, and remarkable freedom and beauty of harmonization in the modern manner. He was knighted in 1892,—a well-merited honor,—and died suddenly, just before leaving his residence for his duties at the Guildhall School of Music, on the morning of the twenty-eighth of January, 1896.

JOSEPH L. ROECKEL.

Mr. Roeckel can claim distinguished musical ancestry, being a nephew of the celebrated composer Hummel, and son of Joseph Roeckel, a close friend of Beethoven (he was the original *Florestan* in "Fidelio"), professor



JOSEPH L. ROECKEL.

of singing at the Imperial Opera of Vienna, and one of the most successful and influential workers in the little coterie who labored so untiringly and successfully against a multitude of difficulties in familiarizing the English public with the masterpieces of German operatic art.

Mr. Joseph L. Roeckel is one of three brothers who have all done honor to the musical traditions of their family. Augustus, the eldest, was joint kapellmeister with Richard Wagner at the Royal Opera, Dresden, until 1848, when, like the latter, he became implicated in the revolutionary movement which at that time distracted the European continent, and, subsequently, substituting the pen for the baton, his political writings lent powerful aid to the popular cause, of which he was regarded

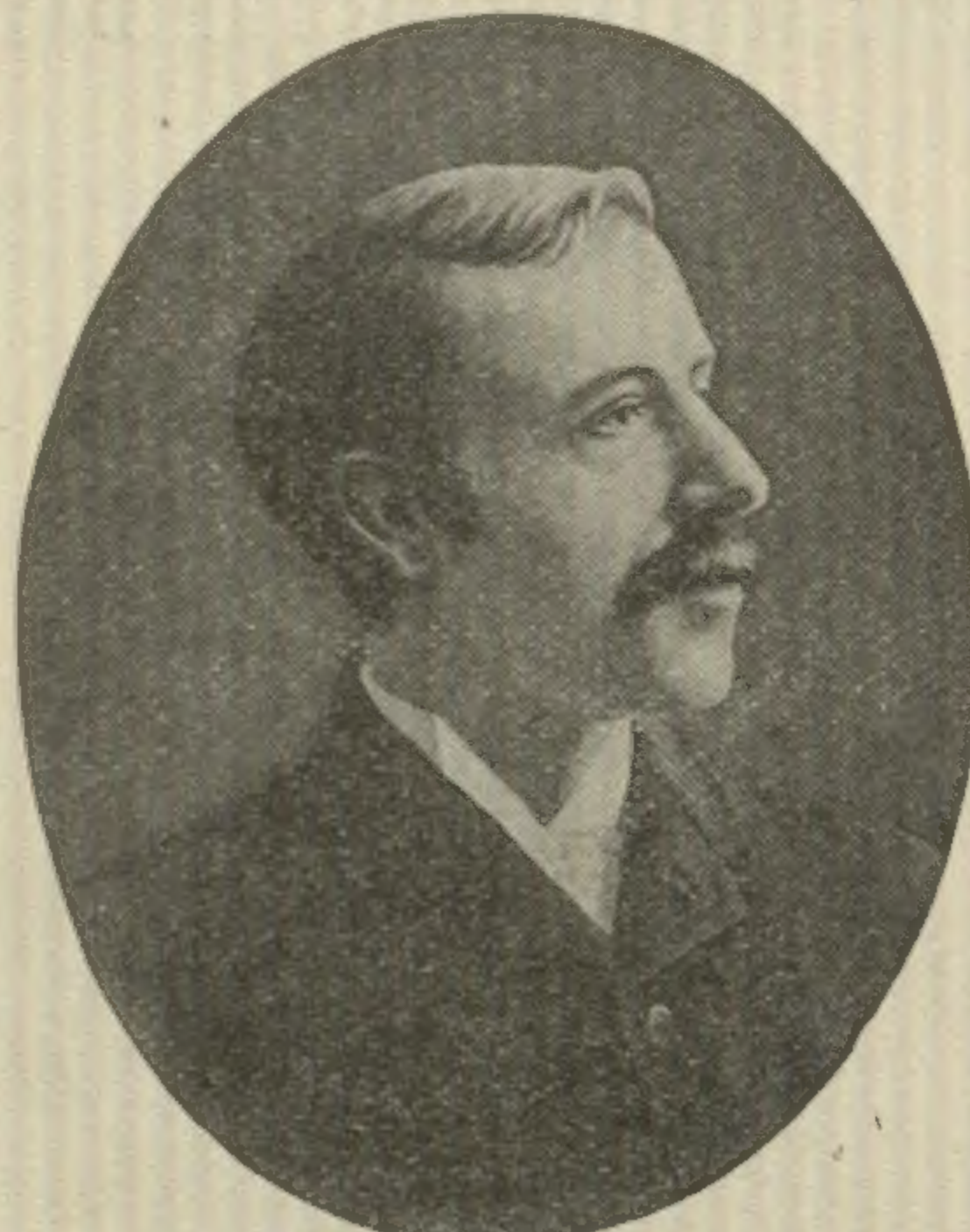
an able and powerful advocate. The second brother, Edouard, attained a high reputation as a pianist and composer for the piano, and has, for some years, taken up his residence at Bath.

The subject of this sketch, the youngest of the three brothers, was born in London in 1838. After some early musical training from his father he was placed under Eisenhofer, at Wurtzburg, for the study of composition. This severe theorist, who is best known in England by his vocal quartets and trios, influenced his pupil to the particular development of his talent for vocal composition, and with such effect that, although Mr. Roeckel subsequently studied orchestral writing under Götze at Weimar, and has composed much for orchestra, piano, and other instruments, his predilection for vocal writing has always asserted itself, and it is upon this branch of composition that his reputation chiefly rests.

Mr. Roeckel's numerous compositions are conspicuous for brightness and piquancy of melody and an admirable command of harmonic resources. In songs of an arch and playful character especially, he has scored some remarkable successes, and it is indeed difficult to recognize in these light and graceful effusions the clever young pupil of that ponderous and pedantic musical pedagogue, Dr. Franz Xaver Eisenhofer.

MILTON WELLINGS

is one of the few composers who has had the good fortune to hit the bull's-eye of success at almost the first shot.



MILTON WELLINGS.

His maiden effort, "In the Twilight," went encouragingly well, his second song, "At the Ferry," proved a pronounced success, and not long afterward his "Some Day" fairly took the song-lovers of Great Britain by storm. We all know, alas! that merit and success are not *always* in the order of cause and effect, but the ear-haunting melody and absolute *singableness* of Mr. Wellings' songs certainly render their phenomenal sale and strong hold on the affections of singers, among both the masses and the classes, the less remarkable. Another reason, probably, is that Mr. Wellings writes *only* when the impulse—or perhaps it would be fairer to say the inspiration—is upon him. "Some Day," for instance, was the outcome of stirred impulses and strong emotion. While pacing his room, racked with anxiety concerning the fate of his wife, who had shortly before joined some friends in a yachting excursion which was known to have terminated disastrously, the composer's eyes accidentally lighted upon some lines just sent him for setting by Hugh Conway, which lay half open on the table. Picking up the manuscript abstractedly, the first line suddenly riveted his attention by its perfect accord with his feelings at the moment, and, reading the poem through with agonized fascination, the melody we are all so familiar with rapidly assumed form and shape in his mind. (It is satisfactory to know that Mrs. Wellings had a remarkable escape on the occasion referred to, and subsequently returned to her home uninjured.) Apropos of this, Mr. Wellings once remarked to the writer that he finds it useless to attempt composition unless he *feels* his subject. "Sometimes," said he, "I can write a song in a day; the music seems just to run from my brain easily and delightfully; at other times I can not set a poem in three months." Spontaneity

and absence of effort have, unquestionably, much to do with the charm of this composer's music.

Milton Wellings was born at Handsworth, Staffordshire, in 1851, and enjoyed the advantage of having a clever amateur musician for his father, and the latter, perceiving his son's bent and undoubted talents, personally superintended his musical studies, and in every way fostered and encouraged the juvenile musician's efforts and aspirations.

Mr. Wellings has composed, in addition to a large number of songs, a few operettas (in which he has had the literary collaboration, respectively, of Mr. Fred. Weatherly and Mr. Max Pemberton), as well as orchestral works of pretension, including suites, symphonies, etc. Mr. Wellings thinks it hard that after a man has produced some successful songs, the public—the British portion of it, at any rate—cares to listen to *songs*, and *songs only*, from his pen, quite ignoring any possible ability on his part to do higher and more ambitious musical work. But we fear that poor Mr. Wellings, like many another clever composer, will have to put up with the oddities and inconsistencies of the said pachydermatous public, seeing that there is no court of appeal from *its* decisions, and no amount of lecturing it upon its delinquencies and shortcomings ever yet caused it to alter its ways one jot or tittle!

ALFRED SCOTT GATTY.

Some of the songs of Mr. Scott Gatty have attained a wide and enduring popularity, and although they may, possibly, lack some of the spontaneity of Wellings, the breadth of Henry Parker, or the languorous charm of Tosti, they are withal so straightforward and unaffected in style and so neatly put together as to afford delight to a large section of the music-loving public.

It is more than possible that Mr. Scott Gatty acquired his unusual knowledge of the tastes and requirements of the ordinary singer and the ordinary audience through his exceptional experience in catering for the musical wants of the little ones; for his mother, Mrs. Alfred Gatty, being the founder and editor of that well-known representative organ of the interests and likings of the "bairnies," *Aunt Judy's Magazine*, he contributed a considerable number of specially written songs to its pages, these being subsequently republished in book form, constituting three large volumes, under the title of "Little Songs for Little Voices."

Noteworthy among Mr. Scott Gatty's numerous successful vocal publications is the manly song, "True till Death," copies of which sold as briskly as hot buns are



ALFRED SCOTT GATTY.

proverbially asserted to do, while it is still a good stock line on the music-seller's order list.

Mr. Scott Gatty comes of clerical lineage on the paternal side, his father, the Rev. Alfred Gatty, D.D., being vicar of Ecclesfield, Yorkshire, and Sub-dean of York Cathedral, and it was at Ecclesfield vicarage that the gifted song composer opened his infantile optics upon a troublous world, on the twenty-sixth of April, 1847. Mr. Gatty was educated at Cambridge University, where he devoted all his energies and interests to music, conducting and writing for an amateur orchestral society composed exclusively of "undergrads." As he is still within the boundaries of the "barbarous middle ages," as Byron misanthropically described the meridian of life, a tune-loving public may still hope for many more melodious outpourings of the facile muse that produced "True till Death."

Letters to Teachers.

BY W. S. B. MATHEWS.

"Which of the nations of antiquity left most to be used in the development of modern music? What were these ideas? Which European country first produced a music school?" I. S."

The subject you open here is really a very large one, and I am not at all sure whether I can give it a satisfactory answer. Upon the technical side,—that is, with reference to the tones employed in the scale and the relations of them,—our present system is the result of a vast succession of experiments in which nearly all nations that have come to any advance in civilization have taken part. The elementary relations of the octaves—fourth, fifth—were discovered by the ancient Egyptians, and the celebrated Greek philosopher, Pythagoras, derived his knowledge from them. Further experiments in the relations of simultaneous sounds went on with varying success, until finally our modern system of harmony had been evolved; but in our harmony as we now have it there is perhaps nothing which we owe definitely to the ancient Egyptians, or even to the Greeks. The most important indebtedness of musical art to antiquity is in the sentiment regarding music, which we find in such remarkable warmth among the ancient writers of Israel and the Greeks. It is altogether likely that we owe something of this also to the ancient Egyptians, for, while we have no writings of theirs, it is probable that Pythagoras derived from the Egyptians his idea that music had power to influence the spirit. The ancients also had the rudiments of some of our musical instruments. They had some kind of a harp, the tambourine, and the flute; also a reed instrument of the oboe kind, and the drums. This substantially covers the whole case.

With reference to your second question, as to which European country first produced a music school, there have always been music schools where there has been music, and the troubadors and minnesingers of the Middle Ages had their schools. Music was taught in the University of Paris in the time of Abelard and Eloise, which, I think, was somewhere about 1200 A. D., and there must have been a great deal of music teaching in the Netherlands through 1400, 1500, and 1600. Moreover, the ancient Britons had their music teaching and their music concerts as far back as the time of Julius Caesar. The most ancient conservatories known were Neapolitan ones,—one, The Santa Maria di Loreto, was founded in 1537.

"Should the little finger be curved under as much as the others in playing?" B. McN."

There is a tendency to carry the little finger straight, or to cramp it in so that it is very much more curved than the others. Both are faults and should be avoided, but if the Mason two-finger exercises are thoroughly practiced in the different forms, and a little attention is paid to giving each finger the same curve, these faults are easily corrected. The cramped position of the little finger is due to nervous contraction.

"I am very ambitious to become a piano player, but more especially a piano teacher, but have hands so firmly strung and so small that I can not play octaves, and there are certain technical difficulties that I can overcome by no amount of hard practice. What would you advise me to do?" M. W. F."

Nobody seems to have the whole thing. One has a long hand with fingers very independent of each other, and these have difficulty in getting good chords, owing to the lack of firmness in the hand. Another set of people, like yourself, have very closely knit hands, and these easily get a very nice musical tone and a very satisfactory chord effect, and very elegant running effect. Their playing is limited by the want of stretch in the hand, and the only means of remedying it effectively would have been to take it when you were very young and cultivate stretching and separating the fingers. If this was persevered in, you would eventually have had a flexible and satisfactory hand, but if you only begin to do this at the age of sixteen or eighteen, the process

of loosening will be more difficult. I should recommend plenty of practice in double sixths, taking care to play them legato. Also all the exercises for separating the fingers that you can find in the technics of Bach and Tausig and Phillip (\$4.00 net) and Rosenthal and Schytte's "School of Modern Virtuosity." If you carry these out for a series of months or years, and practice a sufficient amount a day in music requiring extensions, you will gradually overcome the most of your trouble. Octaves you can easily stretch your hand for by devoting some attention to it every day and holding one note with your thumb and playing the seventh, eighth, and ninth with the third, fourth and fifth fingers up and back. You will find that by pressing your hand against the end of the keys but very few hands are so small that they can not be made to reach nine notes. If you are not able to do this at first, you will presently become able. There is an art of making a reach, and when you have continued this for a while octaves will cease to become difficult. In spite of the limited compass of your hand, almost the whole of Bach, Beethoven, and much of Schumann and Chopin, all of Mendelssohn, nearly, lies open, since these works contain little or no octave playing.

"With mere beginners shall I attempt to use Mason's forms in wrist development; and if not, what shall be used?" L. L."

I answer your question with a certain reserve, and ask pardon of Dr. Mason, since in the revised edition of "Touch and Technic" he has placed the arm touches among the advanced elements of touch. I believe this exercise to be one of the most valuable at the very start. I think the loosening of the arm and the ability to deliver this triceps touch and the touch made by the fall of the arm, and especially the wide oscillation of wrist, illustrated in the diagrams, makes these exercises extremely valuable for very young beginners; since it has a tendency to free the wrist entirely from the bad habit of bearing down on the keys and holding the arm still. I should employ all the forms of the two finger exercises with beginners, and if you do this, and especially if you give the hand, in the hand touches, a little more motion than is shown in the diagram in the books, you will have a very important wrist training which will answer all the purposes you need for some time. You can easily enough give small hands the wrist exercises in sixths such as are given in the beginning of the octave school, leaving the octaves themselves until the hand is a little larger.

Personally, I doubt whether it is necessary to introduce octave playing—I mean octave exercises—to children properly taught in the two-finger exercises, earlier than the fourth grade; but at this point I think they should have a very thorough attention. The attention, however, will not be directed to the condition of the wrist, because that will already have been secured by the treatment of the two-finger exercise, but solely to the clamp-like grasp of the octave by the thumb and little finger.

There is another caution I would give you with regard to applying the Mason technics to beginners. While Dr. Mason is entirely right in desiring that every pupil should practice something every day of all four of the elements in the "Touch and Technic," this is practically impossible in the case of children who have no more than an hour a day to practice, since only a small part of the time can be devoted to exercise, and moreover, it takes a considerable time to establish forms in the child's mind so that he comprehends them distinctly. Therefore, I would say that a beginner should have the different forms of the two-finger exercises, first one and then another, and so on until they have the four typical varieties, and these should be continued in every day's practice, the whole four, and should be applied, in my opinion, to at least three different melodic basses. That is, I would play them in the diatonic scale, the chromatic scale, and the diminished chord.

The other exercise which I would give beginners from Mason's technics is the arpeggio on the diminished chord. This is a thing which is so easy to begin, requires so little time to give a new lesson upon, is so interesting to the pupil, and forms the hand and the eye so well to the keyboard, that I consider it one of the

most productive exercises ever invented; and so I would start a beginner in the diminished-chord arpeggio probably at the very first lesson, and would continue it without change until I had transferred the accent as directed by Dr. Mason, and had counted six and nine, one note to each count. I would then give the first derivative, and then the second, and so, perhaps one derivative at each lesson, and whatever change in the rhythmic treatment the pupil seemed able to take.

The rhythmic tables I should not introduce so soon. Those present more difficult problems, and only come in later. You can have two grades of rhythms—quarters and eighths—very soon,—that is to say, after six or eight lessons, may be,—and after one or two terms you may be able to add a third grade, adding quarters, eighths, and sixteenths; but the thirty-seconds you can only have by taking the quarters very slow. This also would be a very useful exercise in the second grade.

In fact, I might write an entire volume on the different things that could be done with the arpeggio, because there is absolutely no kind of technic anywhere which is so productive for young players as this diminished chord arpeggio of Mason's with the derivative and the application of rhythm. All you have to do is to take a new wrinkle just as often as the pupil masters the old one, and as the supply of wrinkles in practically unlimited you need not be afraid of exhausting the resource.

Scale practice at first I should do very little with. Scales in the octave, counted in fours, sixths, or ninths, and played with each hand alone, is, in my opinion, all that you can profitably do in the first grade and in the first half of the second. Toward the end of this course, however, you can use the two hands together, perhaps; but the first design of the scale practice is to familiarize the hand with the selection of the white and black keys belonging to the signature, and to finger in the proper way. These matters I have gone over many times before, so I will dismiss them at this time.

You will understand, of course, that Mason's technics can not be taught without a certain amount of study on the part of the teacher—until you have mastered the system. But it would be impossible to insist too strongly upon two facts: First, that the Mason exercises have their greatest value in the early stage of the practice and study, and, as I have said before, I think a properly taught pupil would practically exhaust the value of most of these forms by the end of the fifth grade, after which, aside from the two-finger exercise and the octave practice, the technical development would be obtained by the use of other material, viz., Bach and Chopin; and, second, that of all technical exercises known, the Mason exercises have two merits peculiarly and pre-eminently their own,—they form a musical touch, and they afford the pupil a mental development of a musical kind which no other technical exercises approach in any way, except in those places where they have imitated Mason's devices. You have only to use these exercises in teaching a few years to have all this demonstrated to your complete satisfaction.

READING AND WRITING.—To read music fluently from an early stage of study is of vast advantage to the student, whether young or grown up; and accuracy in reading should be cultivated early and late until proficiency has been reached. Nevertheless, to be able to play by memory is of even greater importance to the awakening and development of the musical consciousness at the pianoforte than is the reading of the conventional notation as a system of signs for the real things of music and of pianoforte playing. Reading and writing music should be practiced assiduously from the beginning; but the pupil's powers of memory, which fairly fling themselves at the teacher in their craving for recognition and use, ought never, in the theory or the practice of teaching, to be subordinated to the needs of notation. To place the fingers of a beginner over the proper digitals (keys) for playing a simple measure of music, and then to have that measure repeated 100 times before studying the notation of said measure, will in the course of a few measures result in worlds of delight and wonders of interpretative taste, style, and individuality, even in the case of very young students.—A. R. Parsons.

AMERICAN CONSERVATORIES.

BY HENRY HOLLEN.

It often happens in the career of a musical aspirant, that he is called upon to decide as to his education, whether he shall enter a conservatory or whether he shall cast his lot with a private teacher. He must decide between private and class instruction. The excellencies and defects of each are accordingly weighed in his mind, and he finds himself, in spite of long hours of consideration, in an exceedingly perplexing situation. The decision is not as easily made as he supposed. To use the well-worn figure, he finds himself between Scylla and Charybdis. He must land somewhere. Both have dangerous and hidden rocks, upon which his professional bark might be wrecked and splintered. He does not fail to see that the advantages of the conservatory are many, and he must be aware of the fact that even the best piano teacher is unable to take the place of a conservatory faculty. It is impossible for a single teacher to supply him with that which would ultimately make him a thorough musician. It is absurd to think that a private teacher can give competent training in composition, harmony, solfeggio, history, counterpoint, instrumentation, acoustics, and ensemble. In addition to piano or voice instruction, conservatory training is far-reaching, and one who has received such training is rarely narrow-minded or one-sided; on the contrary, he is versatile, and besides a well-trained voice, or, it may be, a fine technic, is acquainted with the other branches of his calling. His theoretical knowledge is apparent. The musicianship of such a person does not lie solely in his vocal organs or his finger tips. *En passant* let me say that, in all of our conservatories, the theoretical branches are open to every student and are taught gratis.

One advantage of conservatory study which should not be undervalued is the musical atmosphere. The student is an inhabitant of a musical sphere where nothing foreign may enter in and hinder. Lectures, recitals, and art exhibitions are open to him. He is admitted to the concerts without charge, and his required attendance tends to enliven his musical taste, and, furthermore, inculcates in him an attentive spirit which ultimately sharpens his critical faculties. Here the student may hear theory expounded in many guises. Composition is taught to him by the best of teachers. He may listen to the interpretation of the great masters by celebrated artists, and by these kaleidoscopic opportunities he seizes upon and retains in the labyrinths of his mind those things which will help in after life. His associates are musical, drawn here for the same purpose as he was. Each pupil aids the other, very often in an unconscious manner, it is true, but telling nevertheless.

Listening to a classmate perform is most beneficial. His own faults will very often be mirrored in the playing of his companion. An able critic, speaking of this, says: "They (conservatory students) are able to discern mistakes made by others which, if made by themselves, they might not see. The ambition to equal or excel others spurs him on to greater effort. In the privacy of the teacher's studio the pupil often displays apathy and slovenness, before hypercritical classmates, rarely. In the class the student hears, feels, sees, understands, and memorizes much that the teacher approves in others." Advice given to others he can appropriate for himself, and, by observing mistakes in his neighbor, he is capable of avoiding and correcting his own shortcomings.

Of course conservatory study has its defects. A private teacher is able to devote more time to a particular pupil, and takes special interest in his welfare. Individual faults can be discerned and remedied. With a private teacher the pupil may not run astray to such an extent as when he is a member of a busy conservatory. Less responsibility rests on his own shoulders and more on those of his teacher. Allowance is made for lack of natural ability, and the rate of progress depends more entirely on the pupil's aptitude. He is not compelled to go just so far in a given space of time.

Taking for granted that the prospective student has decided upon the conservatory, the next question that

arises in his mind is, whether he shall choose one of our own schools, or whether he shall join that great musical throng which repairs to Europe. Shall it be one of our own institutions, or shall it be the conservatory of Paris, of Vienna, or of Brussels. Mr. Rafael Joseffy expresses himself on this subject as follows: "It is extraordinary," says Mr. Joseffy. "I can not understand it. We have a remarkable staff of teachers in the conservatory, and yet hundreds of Americans go abroad to study. Many of them come back to us quite spoiled, and have to begin all over again. Indeed, we have pedagogic talent enough to furnish a dozen conservatories." The idea that a good musical education can only be gotten in Europe is most misleading. We have institutions in New York, Cincinnati, Philadelphia, and Boston which are perfect models of those in Leipsic and Vienna. In their faculties are included notable European personages who are imported into this country at high salaries. Louis C. Elson, in his delightful book, "Reminiscences of a Musician's Vacation Abroad," says: "America at present offers as thorough a curriculum to a student as Europe. There are in the conservatories of our own land, at present, many musicians who have been members of the faculties of foreign conservatories, and it is not to be imagined that their teaching is inferior in America to what it was in trans-atlantic countries."

There is an idea, fast-rooted in the public mind, that Europe affords better opportunities for hearing good music than America. Those who are going to Milan, to Berlin, or to Paris, give as an excuse for leaving their own country the reason that there is not a musical atmosphere here, that art and music are neglected for business and the almighty dollar. While this is true to some extent, they forget that our large cities afford those advantages which we find in the musical centers of Europe. This country does afford opportunities for hearing good music. We possess orchestras,—the Boston Symphony orchestra, and that fine organization in Chicago under the able hand of Theodore Thomas, for example,—that rival those of the conservatories of Paris or Vienna. We must remember that music is making rapid progress in our country. It is not stereotyped. We need not go east for evidences of our musical development,—our western cities, Chicago, Cincinnati, and St. Louis, show this. How ridiculous is the idea that one has no opportunity for hearing good music in America, when every season there is a perfect whirl of symphony and grand opera from the Atlantic to the Pacific.

As for opera, it goes without saying that our grand opera performances as given in New York, Boston, and Chicago, are seldom excelled, even in Europe. The list of singers engaged for the presentation of German, French, and Italian opera comprises some of the greatest operatic artists of the present time, and includes, every year, representatives of Italy, Sweden, Germany, France, Poland, and Spain. Such artists as Mme. Emma Eames, Mme. Calve, Mme. Nordica, M. Planco, and the de Reszkes are examples of the talent which may be heard here under the management of such men as Damrosch and Grau.

After studying carefully the question of music study in Europe, let us console ourselves with the belief that music students go abroad because it is popular, and that these migrating shoals do not furnish proof of the inferiority of American musical institutions.

—Music would have no justification for its existence if what it expresses one could translate into words or paint in oils.—*Von Hiller*.

—The three leading musical nations have shared in the three primary elements of music. The French have the sharpest sense for rhythm; this fits to their spirit, constraining all things into a precise accentuation. The Italians are the richest in melody, a born people of song. The Germans, federalists even in music, grant to the parts in harmony equal right, and build the collective effect upon a free movement of the single members. Mozart was the most universal tone-poet, since he knew how to bind together all three national peculiarities.—*Eckardt*.

LEGATO PLAYING.

BY FRANKLIN TAYLOR.

It is one of the chief weaknesses of the pianoforte as a musical instrument that owing to its mechanical construction a perfect *legato* is an impossibility. The singer can vocalize a succession of sounds on one vowel without the slightest break in the continuity of sound, but the pianist has to deal with separate strings and separate hammers, and therefore each sound sings, as it were, a separate syllable, with a more or less hard consonant at the beginning of it. To minimize the evil, and so to approach as closely as possible to a perfect *legato*, it is important to observe that a succession of notes of equal strength, however perfect the mechanical connection may be, will never sound smooth. The recurring percussion, particularly if the notes are of equal length, seems to attract the ear, and to destroy all sense of continuity. But if the same notes are played with gradation of strength, either *crescendo* or *diminuendo*, the effect of *legato* is at once felt, and the disturbing percussion is unnoticed. Everything then depends on variety and gradation of tone, and it is an excellent plan, in studying an ordinary *legato* melody, to determine that no two consecutive notes shall be of precisely the same strength. The amount of variety must, of course, depend on the character of the phrase, but very slight differences are sufficient for the purpose, and if an actual *crescendo* or *diminuendo* should appear unsuitable, it is always possible to increase toward the middle and diminish toward the end of the phrase, or *vice versa*, according to circumstances. Perfect control over such delicate nuances implies perfect control over the fingers—in other words, perfect technic—and can only be acquired by those who possess a sufficiently sensitive ear, together with the necessary perseverance in study. Attentive listeners will agree that command over all gradations of tone between *pianissimo* and *fortissimo*, and perhaps especially between *pianissimo* and *piano*, is a chief characteristic of all great players. It is, indeed, far more than velocity or force, the sign and token of pianoforte technic of the highest class.

GENIUS.

THERE is no special thing that we can call genius; it is simply that a man is endowed with a quicker and heavier brain than the common; that his nervous system is quick to feel. It is generally supposed that a scientific man is the antithesis of an artist or musician, but there is no real reason for thinking so. The scientist feels the same glow in hunting down a shadowy fact as the musician feels in creating music. There is the same abnormal quickness of brain, and the same emotion. Only the aptitudes of the musician and scientists are different, and so their mental energy works in different fields. The quickness and powerful concentration of thought of a Napoleon would have made a musical genius of him if he had only possessed the requisite sensitiveness of brain to sound, the capability of mentally grasping sound (which is what we call an ear for music). The fact that the older musicians such as Beethoven and Mozart seemed to have been wrapped up entirely in their music is no proof that musical genius is a special gift; because in those days a musician had not the modern advantages of education, and genius without education is nearly helpless. The history of music shows, on the contrary, that a musical genius is a genius in other directions. Berlioz had great literary gifts, so had Schumann, so had Wagner, so, too, had Mendelssohn, judging by his letters.—*E. Peggio in Musical Standard*.

WHAT IS ORIGINALITY?—Is it not a gift of the senses, such as a keen eye for color and a brain sensitive to musical sound? It is no aptitude that can be cultivated. I take it that originality is just being yourself, having an individuality of your own. Of course, early in life you are naturally influenced by other people, but as you grow stronger you become more yourself, and you certainly do this before you are thirty, or else you will drift on to middle age and follow the world's opinions in all things.

A SUGGESTION.

BY CARL G. SCHMIDT.

Is it not time that we call a halt on the amount of self-advertising which seems to take so much time and space, not only in some of our magazines, but of our musical life?

Is not our art being constantly ridiculed, and hence distrusted and disgraced, by this longing for notoriety and self-adulation?

Each season we receive a large number of pamphlets, the title-page covered with a photograph of some one—the Lord only knows who—who claims for himself to be an unusual pianist, or one of the first of lady violinists, pupil of Joachim, etc., or lecturer on Beethoven, Schumann, or Chopin; or the greatest tenor, living or dead, or choral director and organizer, or world-renowned organist, etc.,

The only trouble with these people is, that the public has not sufficiently recognized them, they having no especial physical peculiarity, as long hair, or six fingers on one hand, or a hereditary taint of insanity or divorce case; so, according to the American idea, they must speak for themselves, since no one else will!

We admire business ability in an artist; it is necessary, and among musicians too little in evidence; but, conceited and deceitful advertising is not good business. It does infinitely more harm than good, and eventually, if not at once, kills all hope of success.

There is no objection to a card announcing one's professional address and business. This "suggestion" refers exclusively to pamphlets and photograph advertising; everyone knows *just* how much they cost.

It is simply ridiculous to see the number of photographs of tenors, basses, sopranos, violinists, pianists, mandolinists, tambourinists, jewsharpists, etc., in some of our musical papers.

Would it not be a good plan to get out a circular something like the following, the blank spaces to be filled in as occasion might require:

Mr. —, graduate of the Conservatories of Leipzig, Berlin, Munich, and Paris, begs to announce that he will give concerts in any city in the United States, from New York to San Francisco—Alaska and the Klondike regions excepted, unless a sufficient quantity of gold dust be sent to him in advance, by express.

Mr. — was a famous musical prodigy, playing the "Shepherd Boy" (any other composition might do) in public at the age of fourteen.

Mr. — is a great admirer of Paderewski, having attended no less than 15 of his concerts.

Mr. — has been seated in the greatest concert halls in the world, and listened to the world's most famous musicians.

Mr. — has three children to whom he is devoted, but they never at any time interfere with his teaching or concertizing.

Mr. — has all the teaching he can possibly attend to, but would take a few more pupils if they apply at once.

Mr. — has played in public to some immense gatherings, notably the Horse Show at the Madison Square Garden.

Mr. — plays equally well at a Sunday-school festival or in the greatest music hall.

Photographs and extra pamphlets of this wonderful artist may be had free on application.

Then might follow a couple of pages of press notices, to be paid for according to the reputation of the paper.

The above "suggestion" is offered in the hope that some may see and heed the lesson it tries to teach.

PLAYING BY EAR.

THERE was never anything in the world more irrational and absurd than the horror with which some teachers regard a pupil's ability to "play by ear." It only shows how much there is in a name; for these same horror-stricken teachers would consider "playing from memory" a very excellent thing. It is not surprising that there should hover a little superstition around the expression "playing by ear," as the very idea suggested by the expression is so quaint, and strange, and mysterious. We say, how is it possible for one actually to

"play by ear"; and the answer comes back, "Yes; it is incomprehensible, but nevertheless true." And therein consists the danger—in the name we give to the performance. But let us be more accurate and say "playing from memory," and the diabolical character of the act at once disappears. In these days of memory culture it is not a sin to cherish this faculty of the mind.

If you have decided talent for music, there is no more unmistakable indication of it than your ability to reproduce the melodies and harmonies which you hear. It does not make it unnecessary for you to devote your time just as patiently, as do others, to the elementary branches of study. Your gift of musical perception is exceedingly valuable, but it can not serve as a substitute for culture. You must do an infinite amount of plodding; with all your talent, your work will be endless. But talent only makes work easier. If you imagine toil unnecessary because you have unusual talent, you may question the genuineness of your talent. Toil is sweet when genius prompts it. It is the genius who is most likely to work himself to death. Mozart was poisoned; but the poison was that genius which goaded the poor body until no more work was possible. However, it is equally as foolish to throw away your talent and hope to build up something great by working on other foundations. There is a story of a little girl whose musical perception was so acute, and whose memory so retentive, that she found no difficulty in reproducing a large number of the best harmonies and melodies which she had heard. She was so fond of music, and so proficient in piano playing, that her friends decided to give her the advantages of a musical education. She was sent to a city and placed in charge of a prominent teacher. But what was her disappointment to learn that she had been doing an irreparable injury to herself by this pernicious habit of "playing by ear." The teacher thought it necessary, first of all, to crush all the love of music out of the child, if possible. She was forbidden to play; she was started on the most uninteresting course of practice; studies of the most unmusical nature were her only pabulum; she was discouraged, because her musical nature was being starved, and finally she abandoned the study of music with disgust. Her teacher tried to disregard the talent which his pupil possessed, and tried to build on something else. She had a musical nature upon which the noblest superstructure might have been reared. Not only a grand emotional structure, but also a noble, intellectual culture might have been based upon what the girl actually possessed. But the teacher tried to build on the rational faculties, which were not sufficiently elevated. The moral of this story is: use wisely what you have. Any talent is useful if properly employed. Even musical talent is worth something—although it may be despised in some quarters. Music teachers should be the very last of all to set at naught such talent.

LESCHETIZKY ON TECHNIC.

ACCORDING to an English exchange, Leschetizky thus recently expressed himself on technic.

He is assured that five-sixths of piano technic, and even of piano mechanism, is in the head rather than in the fingers. When one plays a wrong note, the reason is nearly always one of two—either one does not really know at the moment what note one meant to strike, or one does not know with what movement to strike it. Even when one knows exactly what kind of touch one wants for a certain note, one must find out by study the exact movement of the hand or finger which will produce that tone with certainty, and one must train one's brain to think of that movement at the right moment. In the time of study these movements must be done by conscious and thought-out intention, even though they are repeated afterward by sub-conscious habit. A few wrong notes, and a good many wrong touches, are produced by defective training of the nerves of the hand, so that even when one has decided exactly what movement one wants to make, one's hand is not able to execute it. A very few more wrong notes,

and some wrong touches (that is, touches different from what one intended to produce), come from the hand being muscularly weak or tired. The hand must, therefore, be elaborately trained, as if each finger were a wild beast to be tamed, beginning with one-note exercises, until it is both nervous and muscular. After that, wrong notes and haphazard touches and combinations of touches will be the result of pure ignorance.

TALENT—PIANISTIC TALENT.

TALENT implies a peculiar aptitude for a special employment; hence pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special training and untiring diligence than on intuitive force; for intuitive force is genius. Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without being much of a musician, but to be a truly great artist he should be an accomplished musician also. The peculiar aptitude which constitutes pianistic talent consists in the command of certain organs and faculties pertaining to music in general and to the pianoforte in particular, such as a musical ear, and memory, etc., but more especially in the gift of fine, delicate touch, which I may call inborn touch. . . . Talent, being a gift, is not to be acquired by any effort of mind, nor can the greatest perseverance compensate for the want of it. At the same time, without going so far as Buffon, and asserting that "Patience is Genius," it may be conceded that perseverance will lead further than talent, if talent be indolent. Talent either exists, or it does not; it rarely slumbers, and if it does not manifest itself when appealed to, will never awaken.—*Christiani*.

EDUCATION.

A SYSTEMATIC education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his music studies. Nay, his moral training is even of higher importance, since one may be a good musician, but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know *how* to think than *what* to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly, than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with classical literature exercises upon the artistic mind, but also on account of the languages. Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—*Engel*.

COMPOSERS' FORTUNES.—Famous composers, however famous they may have been in life, never left large fortunes. To begin with Franz Schubert, whose Lieder have never and never will be surpassed. According to the documents in the Vienna archives, Franz Schubert's property at his death consisted of three walking coats, three dress coats, ten pair of trousers, nine waistcoats, one hat, two pair of boots, five pair of shoes, four shirts, nine head- and neck-kerchiefs, thirteen pair of stockings, one bedstead, and some old bits of mosaic. Total value, 63 gulden. When Mozart died he possessed in cash 60 gulden. The rest of his property, including his musical library, was valued at 400 gulden. The largest ever left was by Beethoven, 10,232 gulden, from which had to be deducted doctors' and nurses' bills, personal expenses, etc., 1213 gulden, leaving a net sum of 9019 gulden.

HOW TO TEACH: HOW TO STUDY.

BY E. M. SEFTON.

THE TEACHER'S QUALIFICATIONS.

THE qualifications requisite to success in teaching music are two fold—native and acquired; teachers are neither born nor made—they are both.

The genius is seldom, if ever, a good teacher. It is fortunate for the world's progress that what most men call genius is but ten hours a day for twenty years; for such men can bring their lives in sympathy with the student at all stations and stages in his art journey, they themselves having passed that way before. They know the travail that gives birth to the artist, they are patient and incite fortitude and endurance, knowing that at the end of the course the laurel will be found. The teacher, then, must be

A MUSICIAN,

first in the heart, then in the head, then in the hand.

The first is the gift of the Creator, and is much more universally bestowed than people formerly thought. I can very well remember that parents would hesitate about giving their children music lessons for fear God had left this element or talent altogether out of their child's endowments.

We are all born nearer equal than we imagine. The difference lies more in the environment and intensity with which we grasp our opportunities.

An intense love for anything is one of the truest indications of an inherent talent that may be developed. Music is the most universal of arts and the most universally loved. Larger numbers will succeed in music than will win fame in mathematics or philosophy.

One of the greatest curses to musical art is the hand-alone musician (?)—the one who has no head education in the great fundamental principles of the art. The more thorough one's education the larger will be the vision of truth and the more beauty the truth will possess. Philosophy, literature, science, poetry, and art should all be in the musician's curriculum. The teacher must also have experimental knowledge or technical ability, for without this he would be but as the blind leading the blind. In teaching, as in daily life, example is the greatest of preachers. As life begets life, so artistic playing will beget like ideas for the pupil. In this way only can we unlock the gates of our hearts and let the secret concepts out.

With hand power, coupled by the head to the heart, we may nail up guide-boards that point to the field of artistic imagination.

The teacher must ever be

A STUDENT.

One that is teachable and thorough; one who really believes that the great "ocean of truth lies yet undiscovered before him," and then remains restless until he has searched every ramification of each new department studied, proving all things, holding only to that which will prove helpful in the upbuilding of his musical life. Socially, the teacher should be sympathetic and helpful. As a teacher the qualifications are, first,

KNOWLEDGE;

knowledge of self. "Know thyself" is an old adage that we may well heed.

People often live much more than half their lives before they begin the study of self. To know self is to find the vulnerable, and to find this should be to fortify. A knowledge of self develops charity for our fellow's defects and gives us the key to unlock human nature generally.

We should have a knowledge of nature, animate and inanimate, for all life and design is but divine harmony and forms the keynote to the universal whole, of which music is but a part.

Especially should we have a knowledge of child nature; this is fast becoming the greatest study of the greatest men. You must have a knowledge of the truth to be taught, and this truth should be a part of the teacher's life and habit. Never teach after studying two terms. God makes a pumpkin in one year, but He takes

one hundred years to mature an oak tree. Thorough preparation can only be secured by years of application. You must have a knowledge of all characters of notation, a knowledge of the laws of composition, a knowledge of the nature of music and musical thought, a knowledge of musical literature, and a proper medium in which to convey this thought to others. Last, but not least, a teacher must have

TACT,

that is, the power to say the right thing in the right way and at the right time. You must be ingenious, original, and ready.

VERDI'S FIRST SUCCESS.

THE composer Verdi relates in a British exchange the story of his first success, in a very interesting manner. He had just finished his "Un Giorno di Regno," when his wife and children died. To add to his misery, the opera itself was a fiasco.

"The courage I had summoned to overcome my grief and permit me to set to work deserted me entirely after my failure," says Verdi. "I felt persuaded that it was useless for me to seek in my art the solace to my troubles, and I made up my mind that I would not write any more. Consequently, I broke off a contract for three operas which I had made with the impresario, Merelli, and tried to banish all thoughts of music from my mind.

"One winter's evening, in 1841, as I was coming out of my house, I met Merelli, who, putting his arm through mine, asked me to accompany him to the theater, where he was going at the time. On the way he told me that he was in great perplexity, because Nicolai, who was to write the opera for the season, was not satisfied with his libretto, a magnificent work of Solera, and had left his impresario at a loss to find a suitable text in good time.

"I can help you out of your trouble," I replied, "I have the libretto of 'Proscritto' by me, and have not written a note of it yet. You are welcome to it."

"My dear boy, this is a God-send!" replied Merelli. "You do not know how grateful I shall be!"

"By that time we had reached the theater, and Merelli, showing me a manuscript written in a bold hand, said, 'This is the libretto of "Solera." Such a splendid subject! Take it, and read.'

"What for?" said I! "I will have nothing more to do with libretti."

"Well, take it all the same; read it, and give it back to me."

"I took the manuscript, and left the theater. On my way back, I felt overcome with an unspeakable sadness, and when I reached home I flung the book despondently on the table; the leaves flew open, and my eyes fell on the beautiful verse beginning 'Va, pensiero, sull' ali dorate' (Go, my thought, on the golden wings). I read, almost mechanically the verses that followed. They left a deep impression upon my mind, and the more so because they were a paraphrase of the Bible, of which I was an earnest reader in those days.

"I went on reading one passage, then another, and at last, remembering my vow, closed the manuscript and went to bed. But the 'Nabucco' kept running in my head; all hope of sleep vanished; I could not even shut my eyes. At last I got up and began to read a second time, then a third and a fourth, the whole libretto. In the morning I knew it by heart.

"Yet I did not wish to break my pledge, and, on the following day, I brought the manuscript back to Merelli.

"What do you think of the libretto?" he asked, "Is it not beautiful?"

"It is splendid!"

"Well, then, set it to music."

"No, no, never! I won't do it at any price!"

But Merelli took the manuscript, forced it into the pocket of my overcoat, turned me out of the room, and locked the door.

"What could I do? I went home with the 'Nabucco' in my pocket. I began to write one bar, one sentence at a time, so that in the autumn of the same year 'Nabucco' was finished; and it was given at La Scala of Milan, in March, 1842."

ADOLPHE HENSELT AS A TEACHER.

HENSELT as a teacher was rather terrible. He would come in in his white suit, a red fez on his head, a fly-flapper in his hand, and, motioning his pupil to seat herself at the piano, would say in his short, brusque way, "Begin so-and-so." Then, as she began, he would first go to the window, appear to see something that he took exception to, then pace backward and forward for a minute or two, stop suddenly, and, with a tigerish glance at her, cry, "*Falsch!* Play it again! *Falsch!*" But what? where? She had, perhaps, played a page, or nearly a page. Was it the way she played it that was wrong, or were there wrong notes? She would begin again, and "*Falsch! falsch!*" would follow her. She seemed peppered with small shot, instead of that first big bullet. Then he cried, "Stop!" The flag of truce. He came across, eyes gleaming, his ivory skin paler, and with a word or two in low, hissing tones, far more terrible than angry shouts, would contemptuously push her off the stool and imitate her, then play the passage himself divinely, stopping now and then to repeat and snap out rules and hints. Then, as if slightly pacified by his victory over himself—by not having given way to his impulse of annihilating her forever—he would stride off and begin killing flies upon the wall.

The pupil would make another attempt while the fly-catching continued, until there was a stamp of the foot and "Stop!" Then Henselt became intensely polite, which was almost more trying than his savagery. In a little while he would tell the pupil to get up, and, sitting himself at the piano, would play the passage as he thought it should go. When he was not in the humor for teaching he would cry "*Falsch!*" in various tones for the first half-hour, then kill flies silently till he marched out and banged the door. Or, worst of all, he would bring in the dogs and play with them, and let the unhappy pupil do her utmost without comment, even at the end.—*Musical Standard.*

HOW CHOPIN PLAYED.

HIS *fortissimo* was the full pure tone without noise, a harsh, inelastic note being to him painful. His *nuances* were modifications of that tone, decreasing to the faintest yet always distinct *pianissimo*. His singing *legatissimo* touch was marvellous. The wide-extended *arpeggios* in the bass were transfused by touch and pedals into their corresponding sustained chords, and swelled or diminished like waves in an ocean of sound. He kept his elbows close to his sides, and played only with finger-touch—no weight from the arms. He used a simple, natural position of the hands as conditioned by scale and chord playing, adapting the easiest fingering, although it might be against the rules, that came to him. He changed fingers upon a key as often as an organ player. It is interesting to be told on the authority of Princess Czartoryska, one of Chopin's pupils, of whose playing he approved, that the composer's own interpretation of his own works should not be looked upon as the interpretation, as too many of his pupils have upheld. The Princess was wont to say that Chopin was essentially one of those geniuses who are kaleidoscopic in their shades of moods and humors. As he was always correcting, altering, remodelling his manuscripts—until his unlucky editors would be confounded by meeting with the same idea expressed and treated sometimes a score of different ways—so he seldom sat down to play in the same state of mind or emotional feeling; so that, perhaps, he seldom played one piece exactly as he played it before.—*Musical Standard.*

—Stagnation in art or in science should be guarded against. Whatever tends to quicken activities should be encouraged. Criticism, like the surgeon's knife, may be unpleasant, even painful, but it may be most helpful, indispensable. Members of the profession have more to fear from flattery than from criticism. Spiteful criticism defeats itself, while fulsome flattery injures not only the person, but also the cause. Just criticism should be courted, and a just critic should be considered a friend.—*Werner's Magazine.*

Valse Gracieuse.

Moderato.

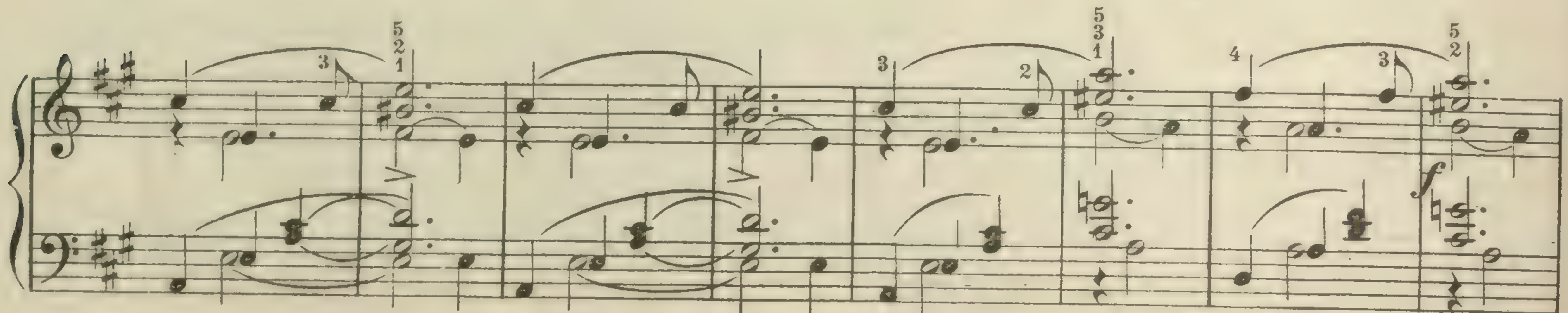
ANTON DVORAK. Op. 54, No. 1.

The musical score is written for piano and consists of five systems. The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as dynamics (*pp*, *p*, *f*, *cresc.*, *dim.*), articulation (accents), and fingerings. The piece concludes with a 'più mosso' section.

Meno mosso, quasi Tempo I.



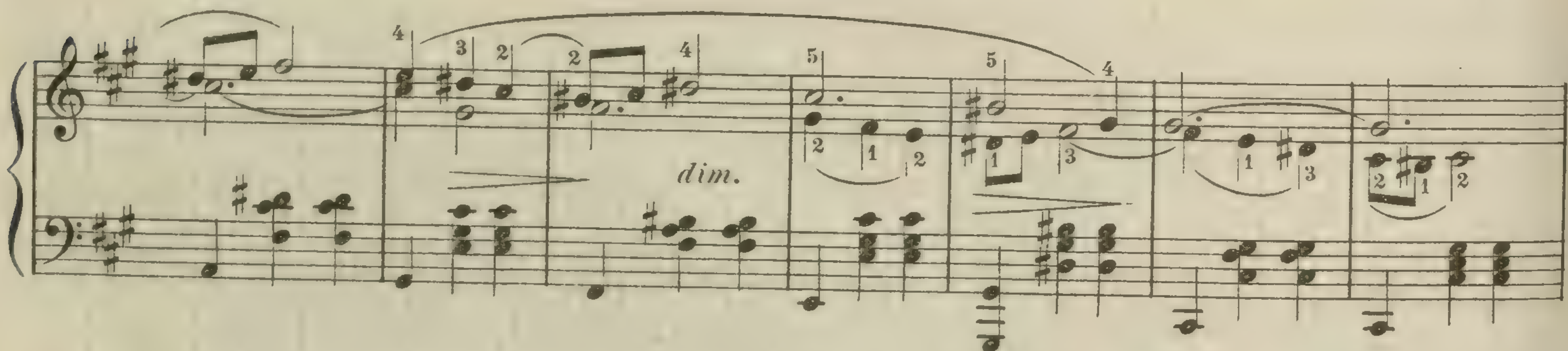
First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music begins with a piano (*pp*) dynamic. The bass staff includes the instruction *col Pedale.*



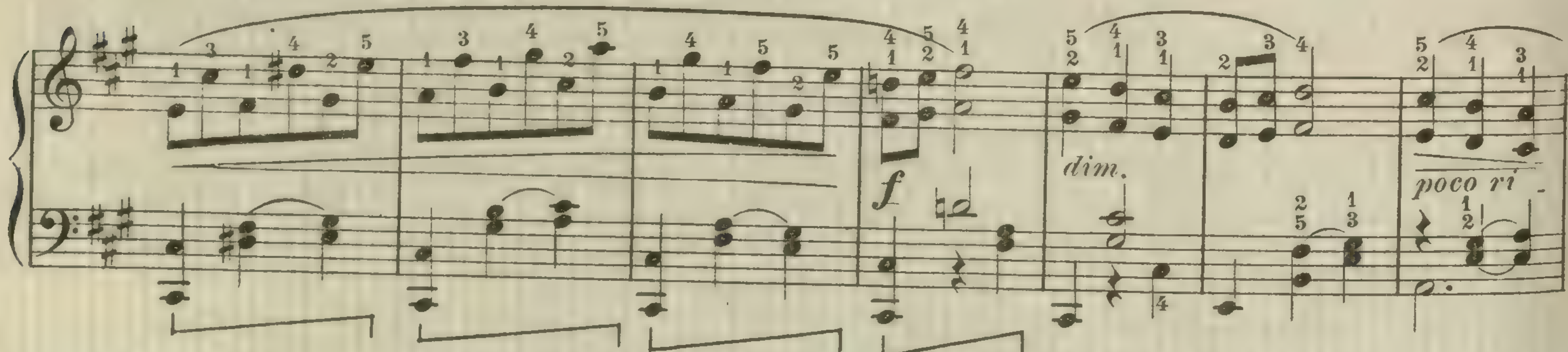
Second system of musical notation, continuing the piece. It includes various fingerings and a forte (*f*) dynamic marking.



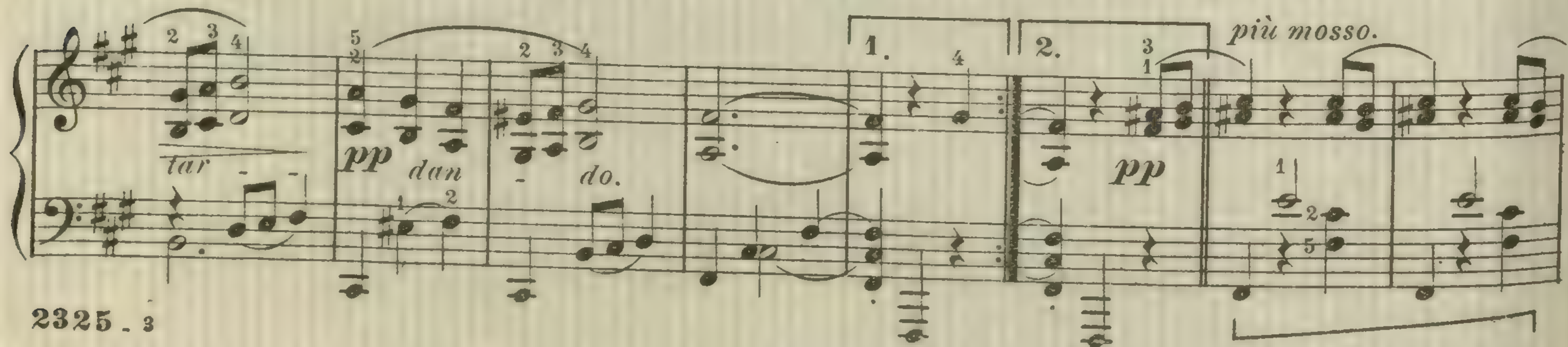
Third system of musical notation, featuring a tempo change to *più mosso.* and a forte (*f*) dynamic marking.



Fourth system of musical notation, featuring a *dim.* (diminuendo) dynamic marking.



Fifth system of musical notation, featuring a forte (*f*) dynamic marking and a *dim.* (diminuendo) dynamic marking.



Sixth system of musical notation, featuring a tempo change to *più mosso.* and a piano (*pp*) dynamic marking. The system includes the words *tar*, *dan*, and *do.*

4/2 4/2 4/2 3/4 3

p *cresc.* *mf*

3/4 4/2 3/4 2 2 3 4 5 4 3 2

f *pp*

2 3 2 1 3 2 1 2 3 4 1 2 3 4 2 3 4

poco a poco cresc. *f*

2 3 1 2 2 3 1 2 2 3 1 2 2 3 1 2 3 4 5

dim. *ritard.*

Meno mosso, quasi Tempo I.

pp *pp*

4 3 2 1 4 3 2 1 4 5 3 2 1 2 3 4 5

f *pp string.* *rit.* *pp*

"HARK! HARK! THE LARK."

(SHAKESPEARE'S SERENADE.)

Revised and fingered by
Constantin von Sternberg.

Franz Schubert.

FRANZ LISZT

Allegretto. 8

pp *delicatamente.*

Hark! hark! the Lark at heavn's gate sings. And Phoebus 'gins a ...

sempre dolce e delicatamente. *pp* *leggiere.*

rise, His steeds to water at those springs On chaliced flow'rs that

lies, On chaliced flow'rs that lies; And

poco cresc. *mf* *marcato il canto.*

It must be borne in mind, that the "song," the melody must be played prominently, no matter how intricate, or how prettily the musical lacemwork which Liszt superadded to it.

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wink - ing Ma - ry buds be - gin to ope their gold - en eyes, 5 With

ev' - ry thing that pret - ty fin - My la - dy sweet a - rise: With

ev' - ry thing that pret - ty fin - My la - dy sweet, a - rise, A -

rise, a - rise, My la - dy sweet, a - rise, A -

rise, a rise, My la - dy sweet, a - rise!

A In view of the climax to be reached 6 measures later, a quieter tone should be assumed here.

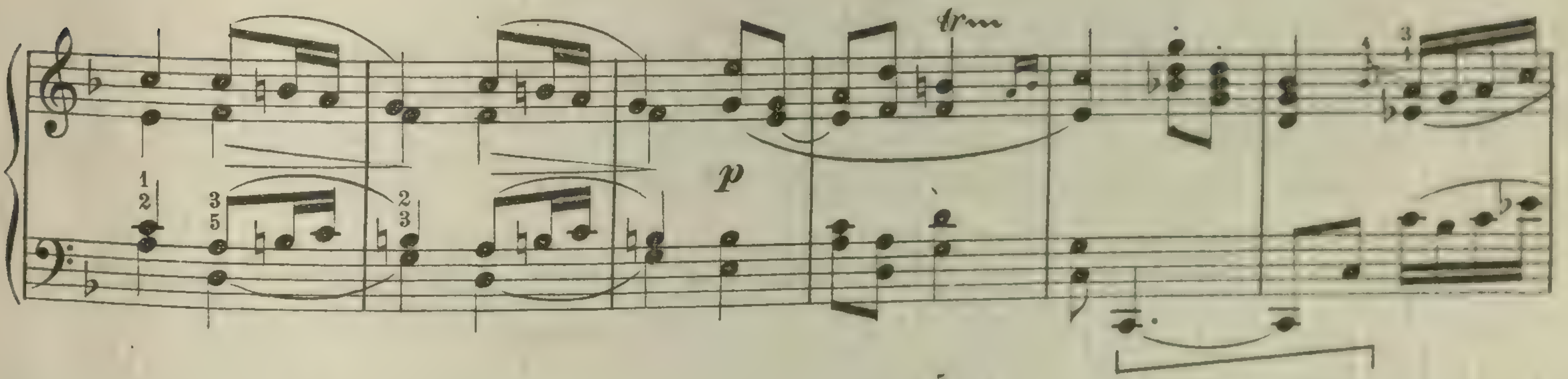
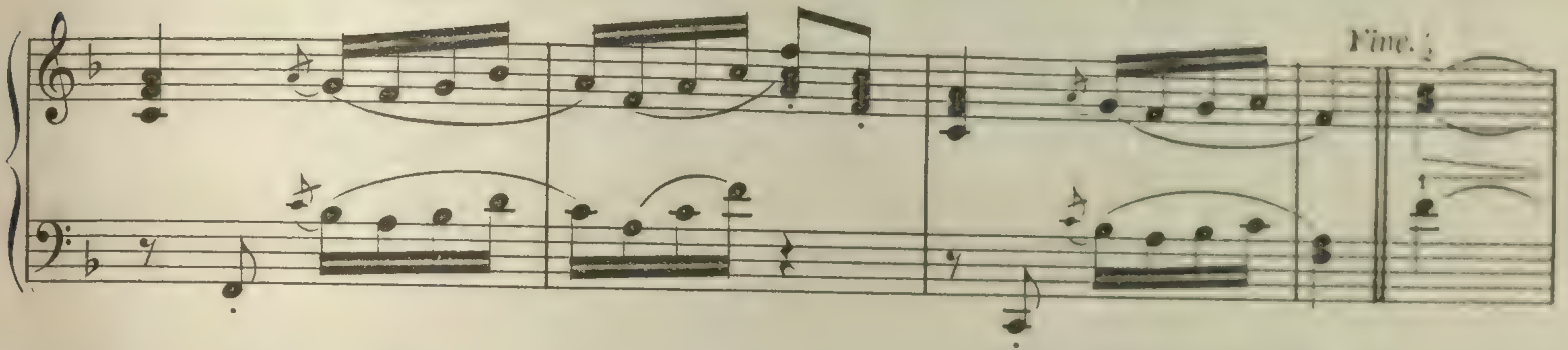
Grandmother's Song.

Chanson de la Grand-Maman.

Echoes from Ye Olden Times.

G. PIERNÉ.

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The music features various fingerings (e.g., 5 3 2, 3 2 1, 4 2 1, 3 1 2 3, 5 3 1, 3 2 1, 4 2 1, 4 3) and includes slurs, ties, and accidentals. The second system continues the melody and accompaniment. The third system shows a change in the bass line with a treble clef. The fourth system concludes the piece with a final chord and a fermata.



MAZURKA.

Revised and fingered by

Thos. a'Becket.

Erik Meyer-Helmund, Op. 40. No. 2.

The musical score is written for piano and consists of five systems of staves. The first system (measures 1-8) begins with a mezzo-forte (mf) dynamic. It includes a section labeled 'A' (measures 2-4) and features triplets and slurs. The second system (measures 9-16) includes a 'poco ritard.' marking (measures 10-12) and an 'a tempo.' marking (measures 13-16). The third system (measures 17-24) includes a section labeled 'B' (measures 18-20) and a section labeled 'C' (measures 21-23). The fourth system (measures 25-32) includes a section labeled 'D' (measures 26-28). The score features various musical notations including triplets, slurs, and dynamic markings such as sf (sforzando) and f (forte). Fingerings are indicated by numbers 1-5 above or below notes.

A Observe the Mazurka rhythm by lifting the right hand briskly at the second beat. Make the sforzandos with sharp wrist stroke: as if beginning a measure.

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B Last two measures with much force.

C A pressure touch here: rather droning.

D To be thrown off with a single motion of the hand.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and a final phrase marked *ritard. molto.* Bass staff contains a supporting line with triplets and a final phrase marked *p.*

Second system of musical notation. Treble and bass staves. Treble staff begins with *a tempo.* and contains a melodic line with triplets and a final phrase marked *f*. Bass staff contains a supporting line with triplets and a final phrase marked *sf*.

Third system of musical notation. Treble and bass staves. Treble staff begins with *a tempo.* and contains a melodic line with triplets and a final phrase marked *poco rit.* Bass staff contains a supporting line with triplets and a final phrase marked *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and a final phrase marked *Tranquillo.* Bass staff contains a supporting line with triplets and a final phrase marked *sf*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and a final phrase marked *sf*. Bass staff contains a supporting line with triplets and a final phrase marked *sf*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and a final phrase marked *sf*. Bass staff contains a supporting line with triplets and a final phrase marked *sf*.

E Very quiet: the accents > not too loud. Staccato dainty; from the wrist.

F *f* *sf* *sf* *sf* *sf* *sf*
a tempo. *ritard molto.* *poco rit.* *a tempo.* *poco rit.* *a tempo.*
sf *sf* *sf* *sf* *sf* *sf*

F A little more brilliant while preserving the character of the previous strain.

G Not too loud. Reserve force for the theme in original key, occurring in next strain.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics are marked throughout, including *sf* (sforzando), *f* (forte), *ff* (fortissimo), and *p* (piano). Tempo and performance instructions include *a tempo.*, *poco rit.*, *rit molto.*, and *Vivace.*. There are also numerical markings (1, 2, 3, 4, 5) and a section labeled 'H'.

H Make the ritard. very marked and ponderous. Last two measures with great speed and brilliancy.

A Ride over the Plains.

Ein Ritt durch die Puszta*.

Edited by Thos. a'Becket.

PAUL LANGERTS, Op. 12.

Allegro moderato. $M M \text{ } \frac{1}{2} = 112$

simili.

mf

pp

mf

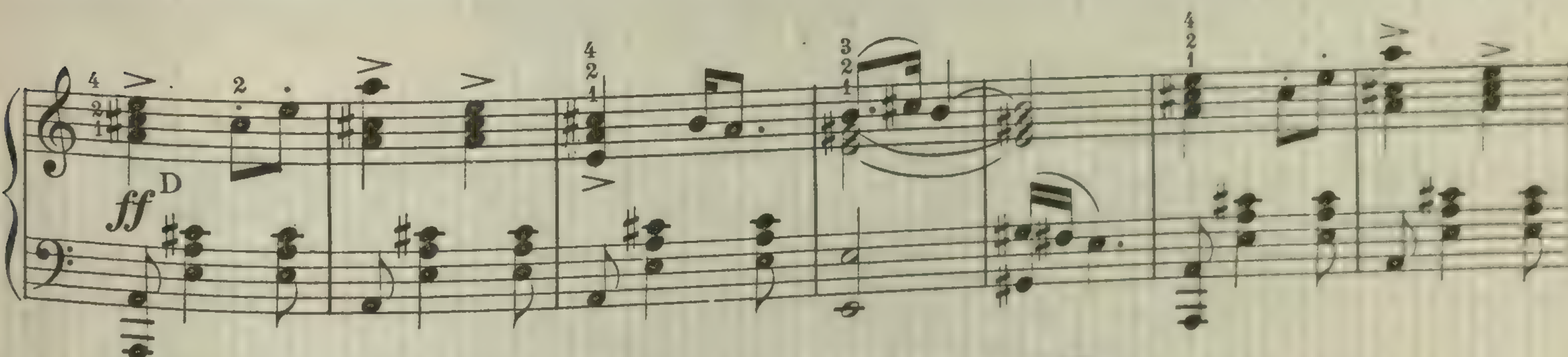
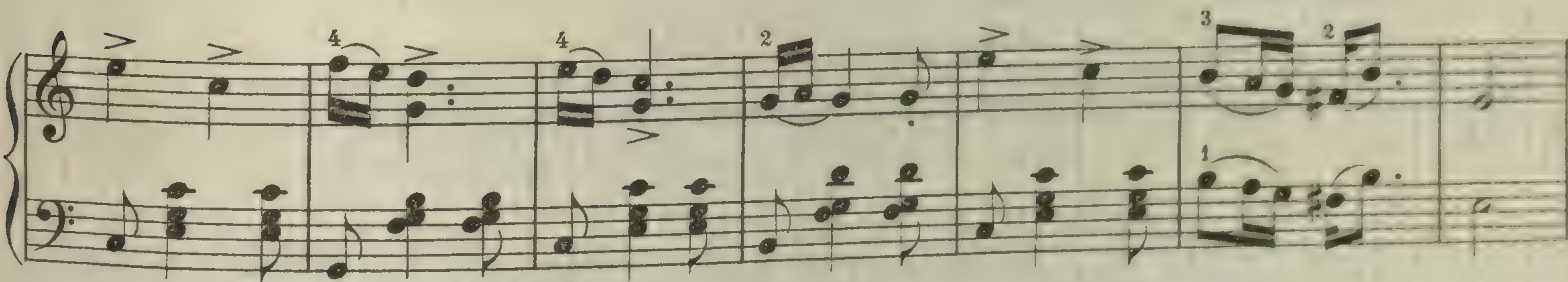
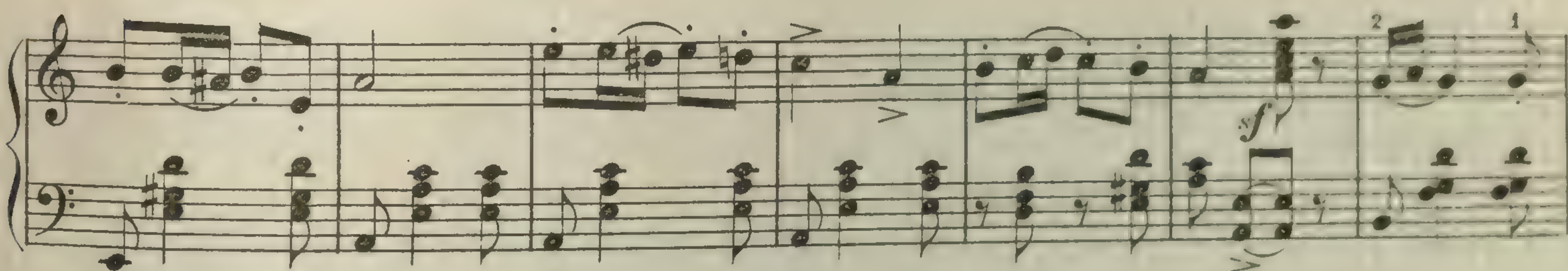
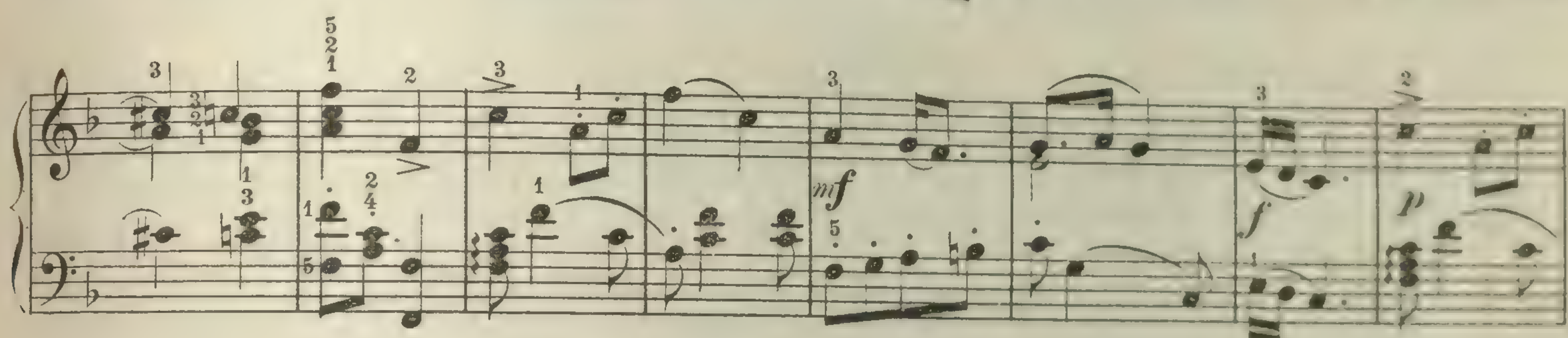
sf

* Puszta, pronounced Poos'-ta is the name for a plain or prairie in Hungary.

A In addition to the accent upon the second eighth of the measure, be sure to hold the note its full length. In the

third, and succeeding measures of the bass the last chord must bound up from a pushing arm touch.

B Notice the phrasing. A short, crisp note, followed by a brilliant hand and finger stroke.



C Of a somewhat more legato character, yet do not neglect the staccata passages.
 D This transition into the major, should be given with brightness and force: use a sharp wrist stroke to produce this effect.

Musical notation for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The key signature has one sharp (F#). The first system includes a large slur over the right hand and a fingering of 4. The second system has a fingering of 5. The third system has a fingering of 1. The fourth system has a fingering of 1. The fifth system has a fingering of 5. The sixth system has a fingering of 5. The notation is complex, with many slurs and fingerings, suggesting a technical exercise or a piece of music with intricate fingerings.

E Use finger touch: no arm pressure.
 2314. 3

Two Little Fairy Tales.

Märchengestalten.

No 1.

Carl Reinecke, Op. 147.

Vivace. M.M. ♩ = 144

f

ritar - dan - do.

decrese.

p

a tempo.

mf

rit.

f

fealando e decrese.

Allegretto. M.M. $\frac{1}{4}$ - 84

No 2.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 84 quarter notes per minute. The time signature is 2/4. The score is divided into seven systems. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system includes a piano (*p*) dynamic and a 'ritard.' (ritardando) marking. The fifth system includes a mezzo-forte (*mf*) dynamic. The sixth system includes a forte (*f*) dynamic. The seventh system includes a mezzo-forte (*mf*) dynamic. The piece concludes with a 'ritard.' marking and a 'p' dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'ritard.' marking and a 'p' dynamic.

First system of music. Treble clef, key signature of one flat. Dynamics: *p* (piano) and *mf* (mezzo-forte). Fingerings: 2, 5, 1, 4, 2. There are slurs and accents throughout the system.

Second system of music. Treble clef, key signature of one flat. Dynamics: *f* (forte). Tempo marking: *calando.* (ritardando). There are slurs and accents throughout the system.

Third system of music. Bass clef, key signature of one flat. Tempo marking: *pa tempo.* (poco a tempo). There are slurs and accents throughout the system.

Fourth system of music. Treble and Bass clefs, key signature of one flat. There are slurs and accents throughout the system.

Fifth system of music. Treble and Bass clefs, key signature of one flat. Tempo marking: *ritard.* (ritardando). Dynamics: *a tempo.* and *p* (piano). There are slurs and accents throughout the system.

Sixth system of music. Treble and Bass clefs, key signature of one flat. There are slurs and accents throughout the system.

Seventh system of music. Treble and Bass clefs, key signature of one flat. Dynamics: *f* (forte). There are slurs and accents throughout the system.

AH! IT IS SO WONDERFUL.

WIE BERÜHRT MICH WUNDERSAM.

Heine.

English Version by F. L. EYER.

FRANZ BENDEL.

Slowly and dreamily.

The musical score is written for voice and piano. It begins with a tempo marking of 'Slowly and dreamily.' The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the next two lines, with a dynamic marking of *f* (forte) at the beginning and *rit.* (ritardando) in the middle. The third system contains the final two lines, with a dynamic marking of *pp* (pianissimo) in the middle and a tempo marking of *a tempo.* at the beginning. The piano part features a steady accompaniment with some harmonic changes. The vocal part is written in a simple, melodic style. The lyrics are provided in both German and English.

Ah! it is so won-der-ful That this heart of mine,
 Wie be-rührt mich wun-der-sam Oft ein Wort von dir,

Throbs with rap-ture when I hear That sweet voice of thine.
 Das von dei-ner Lip-pe kam, Und vom Her-zen mir!

1. In! whose heart ex-ists the cause Of this mys-ter-y,
 2. Ah! how strange the spell that joins, E'en till life is done,
 1. Was ist mein und was ist dein Ach! du weisst es nicht,
 2. O welch' tief Ge-heim-niss trägt Still der See-le Band,

Ah! I know not; it must be Thy true love for me.
 Two fond hearts and makes them throb As if they were one.
Wie aus dir in Lust und Pein *Mei - ne See - le spricht.*
Dass aus bei - der Her - zen schlägt *Was ein Herz em - pfand.*

rit. *dim.* *dolce.*

pp a tempo.

Ah! it is so won - der - ful That this heart of mine,
Wie be - rührt mich wun - der - sam *Oft ein Wort von dir,*

f *pp rit.* 1. 2.

Throbs with rap-ture when I hear That sweet voice of thine. thine.
Das von dei - ner Lip - pe kam *Und vom Her - zen mir.* *mir. a tempo.*

pp *dolce.*

O! My Luve's Like the Red, Red Rose.

Poem by
Robt. Burns.

Music by
William Wallace Gilchrist

Allegro moderato.

mf

1. O! my luve's like the red, red rose, That's new - ly sprung in
seas gang dry my luve And rocks melt wi' the

mf *simili.*

June.
sun

O! my luve's like the mel - o - dy, That's sweet-ly
And I will luve thee still my dear While — the

pp *non rit.*

played — in tune
sands of life shall run.

As fair art thou my
And fare thee well my

f *pp* *f* *non rit.*

bon-nie lass, So deep in luv^e am I; And I will luv^e thee still my dear, 'Till
on - ly luv^e And fare thee well a - while And I will come a - gain my dear, Tho'

f

cresc.

dim.

Ad.

Ad. Ad. Ad.

a' the seas gang dry — And I will luv^e thee still my dear, 'Till a' the seas gang
'twere ten thou-sand mile — And I will come a - gain my dear, Tho' 'twere ten thou-sand

f

f

dry mile — — — — — 'Till a' the
— — — — — Tho' 'twere ten

poco rall.

f

poco rall.

1. seas gang dry — — — — — 2. 'Till a' the mile. — — — — —

thou - sand

f

ff con abbandano.

f a tempo.

dim.

p

a tempo. con abbandano. non rit. sf sf f

POLONAISE.

Revised and fingered by

Thos. a'Becket.

Uso Seifert, Op. 18.

Con energico.

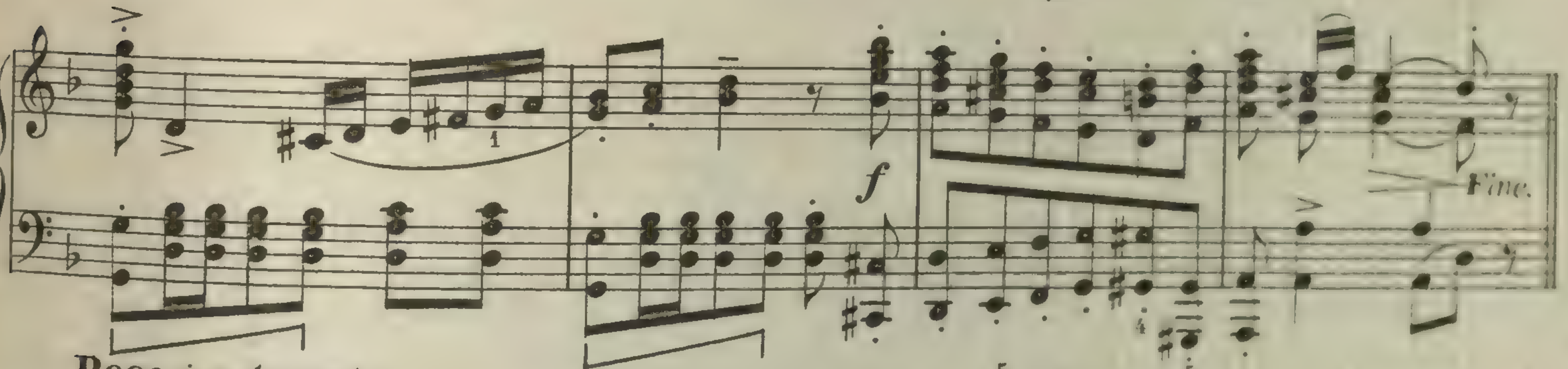
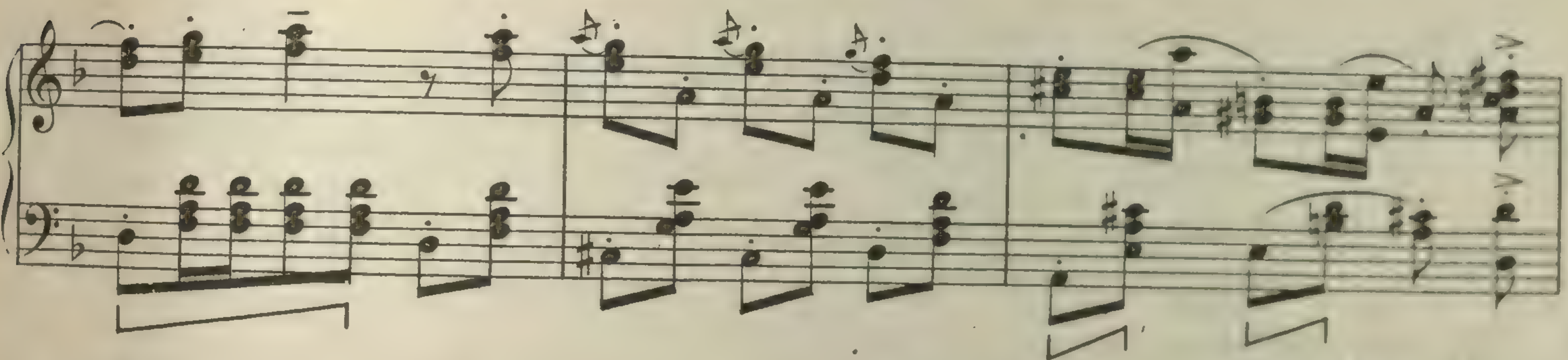
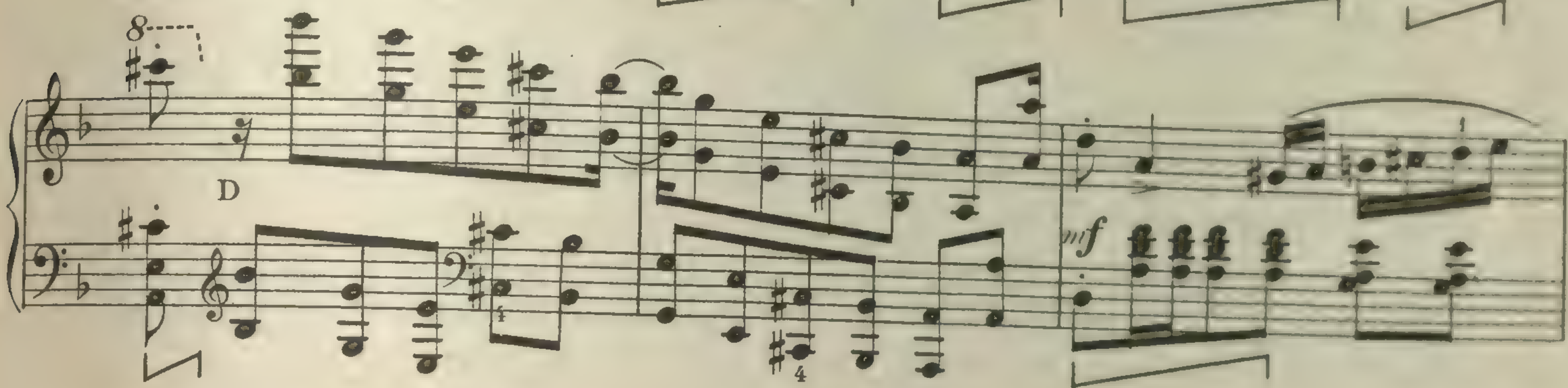
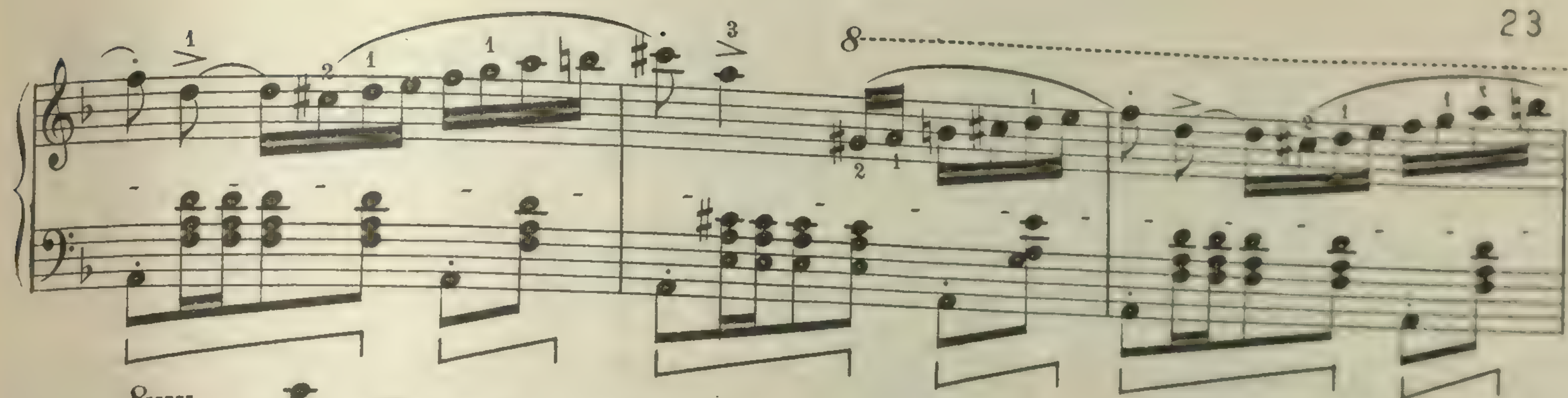
The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score is divided into five systems, each with a piano (upper) and bass (lower) staff. The first system is marked 'A' and 'f' (forte). The second system is marked 'f'. The third system is marked 'B' and 'p e dolce' (piano e dolce). The fourth system is marked 'mf' (mezzo-forte) and 'poco'. The fifth system is marked 'C' and 'cresc.' (crescendo). The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also performance instructions in italics: 'A Majestic and firm. Give attention to the accented notes. In third measure make the staccato very crisp. In seventh measure each chord sharp and short.' and 'B In a quieter mood, but preserve the syncopated accent.' and 'C The lower fingering produces more graceful effect.'

A Majestic and firm. Give attention to the accented notes. In third measure make the staccato very crisp. In seventh measure each chord sharp and short.

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B In a quieter mood, but preserve the syncopated accent.

C The lower fingering produces more graceful effect.



Poco sostenuto.



D These two measures very brilliant, but play the original theme as before.

E A strong contrast is needed here. The movement is a little slower, quieter and very legato, with a good singing quality of tone.

The musical score consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece begins with a dynamic of *mf* and includes a section marked *f* (forte) starting at measure 8. The tempo changes to *p a tempo.* (piano at tempo) in the fifth system. The piece concludes with a *D.C.* (Da Capo) instruction. The key signature has one flat (B-flat), and the time signature is 4/4.

F For eight measures we resume the brilliant style, gracefully subsiding into the song-like movement.

THE WISE TEACHER.

IN attempting to lead pupils to an appreciation of a better class of music than that which at first seems to delight them, teachers should be very careful not to denounce the "trash" too unreservedly. That which pleases the pupil is not trash to him, and, if he is to be led up higher, his present state must be respected; at least, his antagonism must not be aroused.

Teachers must not expect to "yank" their pupils out of perdition (as they look at it) at the first lesson, or by one mighty pull. It is a law of spiritual growth as well as of mental development that the pupil must be left in freedom to choose between what may be offered to him.

Even heaven can not be thrust upon one against his will—nor the other place.

The wise teacher will "gently lead," and never drive. He will never forget that he stands upon a different plane from that of his pupil, and will endeavor to bring his pupil up to where he is by a proper regard of the pupil's rights from the pupil's point of view.

The wise teacher will say, "Come up higher and I will show you better things; come with me and I will do you good." If he teaches wisely he need not trouble himself about the pupil's trash, or his taste. The pupil will see for himself the difference, and will discard the one as he improves the other.

The promise, "He will gently lead those that are with young," has also a deeper and different meaning than that commonly given to it, and this meaning is one for all teachers. It means that all those in whom the germs of new thoughts, new desires, new aspirations, and new ideas are beginning to live, should be gently cared for during the development of this new life. At this time, contrary to the common opinion and practice, the best and kindest teachers should have charge of the unfolding mind. The smoking flax must not be consumed, the bending reed must not be broken. All must be tenderly cared for until strengthened and developed into independent existence.

The thoughtlessness and brutality of teachers have much to answer for.

What a pupil brings to a teacher at first may be of no value to the teacher, but it may be of great value to the pupil at this time. The teacher should wisely lay hold of all that is most promising of the pupil's mental possessions, and build on that, saying little, if anything, about what he may find that is unworthy. The pupil will get rid of that himself when shown the better way.

In all stages of a student's life he is entitled to the respect of his teacher. The very fact of his taking lessons is an evidence of a desire to better his mental condition. It is folly to antagonize and discourage him by senseless wit, ridicule, and sarcasm aimed at his present likes and dislikes.

Trash is a convertible as well as a relative term, and a good teacher will recognize the fact that what is trash to him may not be so to another, even on his plane of education, and that what he likes may be the veriest trash to his pupil.

The pupil, then, is to be brought to the right point of view, not by denunciation of his present status of taste and appreciation, but by a hearty recognition, on the part of the teacher, of what may be seen to be worth building upon, and a gentle leading of the pupil from the lower plane on which he has been living to the sunlit heights of the most cultured art.—*Musical Visitor.*

WHY WE LOSE INTEREST IN CERTAIN PIECES.

WE are sometimes led to ask ourselves why it is that certain pieces of music after being practiced and learned, after a number of hearings, become stale and unattractive to us. The following from *The Musical Standard* is a good explanation:

"The secret of great expression in literature and music is that all is not expressed fully. There is always a reserve; something which we can not grasp at first, that we may never grasp; something that, perhaps, the com-

poser himself has not quite grasped, or, rather, has not been able to express to the full. In great music and in great literature there is the continual struggle of man endeavoring to express that which is almost inexpressible. Words are the arrows with which we attempt to transfix the flying thought. Some of the arrows stick; others fall short or beyond. And always the thought flies, illusive, triumphing in our impotency to transfix it once and for all. The more obvious the thought the more easily is it expressed; the simpler the emotion the more easily is it understood of men. To understand a thing is to be its master; mastery once achieved, and no further struggle being necessary, the thing mastered loses its interest."

MELBA'S FIRST CONCERT.

DURING a conversation a little while ago, Madame Melba gave an interesting account of her first appearance in public. "I was quite a young girl in Australia," she said, "when, notwithstanding the persistent discouragement of my father, who was adverse to the idea of a singer's career for me, I engaged a hall, and sent round a notice to all my friends, saying that I proposed to give an entertainment which I hoped they would patronize. However, unfortunately for me, somebody mentioned the little scheme to my father, and he, furious at my clandestine enterprise, begged everyone of his acquaintance to uphold his parental authority by ignoring the performance. But even then I was not disheartened, and when the day came I drove off to the hall, and at the hour announced for the commencement of my concert stepped on to the platform—to find myself face to face with an audience of two. And nobody else came."—*British Music.*

THE DULLARD'S SERVICE TO ART.

BY HARVEY WICKHAM.

ONE can hardly fail, while looking over ancient scores, to feel some sort of admiration for the music teacher of the olden time. Think of initiating the modern novice into the mysteries of three, four, seven, eight and eleven-lined staves, of bass, baritone, tenor, mezzo-soprano, soprano, and violin clefs, of chromatics that governed measure after measure until contradicted by another sign, of abbreviations that still defy translation, though the hieroglyph has yielded up its secret and the cuniform grown positively loquacious! Imagine yourself, my dear *fin de siècle* pedagogue, using the barless notation of Franco, of Cologne, or the counterpoint of Marchettus, of Padua.

Lay aside your colored edition of Bach's fugues and your annotated volumes of Beethoven. Divorce the thumb from the black keys of the pianoforte and ensnare your technic with a multitude of iron rules and restrictions. You will thus be led to believe that the old-time musician was a phenomenon, and to attribute all the reforms and simplifications that have taken place to his immediate and equally phenomenal successor—an honor due to the dullard alone. It is because of him that improved methods of preserving and communicating the inspired dreams of genius have been invented.

Do you remember what happened the first time you attempted to impart a bit of information to a person of the dullard class? You may have explained the same thing, previously, to a dozen bright people, to the satisfaction of all concerned. One day, you broach the subject to one of these intellectual sand-bars, to whom art is a polite and not a natural necessity, only to find your dredging engines hopelessly weak, and that you do not understand the matter very well yourself.

Those bright people needed but a hint of the point to be gained, and gained it so quickly that no one noticed that half the steps thereto were unaccounted for. What you needed, and probably invented, was a ten-times more logical and simple explanation,—an explanation which imposed a great deal of additional labor upon your own brains, and a correspondingly small

draft upon the mental powers of the learner. The latter played the grindstone to your wits. The next time you mentioned the subject, your audience wondered where you had developed such brilliant, original ideas, and considered you a very clever man, when it was all due to the dullard.

Not that the dolt is a modern discovery. Our forefathers enjoyed his labors, but in other directions. It was his necessity that was the mother of invention, but along different lines. Formerly, he shunned the field of art,—it was too stony for him. Then, those who had a talent for tailoring, or no talent for anything, did not feel the necessity of playing the piano,—*forte* or *mezzo*. Art and religion, by their very unpopularity, were insured against hypocrites. The divine of the persecution centuries could be certain that his communicants were, at least, sincere, and if anybody faced social odium and poverty for the sake of art, it was a foregone conclusion that he had talent.

All that such a one needs is a suggestion or two. The excellence of the method is of no particular importance. Let him have a chance to peruse the most obscure treatises, even by moonlight, and he will not only master it but improve upon it.

It was by degrees that the world at large decided it would study music. Then began the masters to puzzle their brains. How were they to teach people who could not see with half an eye, as their former apprentices had done? The popular movement worked miracles of good and some harm to all. The masters puzzled to the purpose and are puzzling yet. The old winding path up Parnassus is becoming a tolerably straight highway that fully deserves the name of royal road, even if it is a trifle steep in places. The boarding-school Miss learns tricks that would have discouraged Boccherini. As for the gifted ones, they are fairly whirled to the top, and instead of Herz, Thalberg, and Schuller, we have de Pachman, d'Albert, and Paderewski.

There is but one drawback to the situation,—the quality of the first picking of geniuses seems to have deteriorated, as if the tree, in the attempt to produce too many basketsfull, had strained its root. The supply of Beethovens is as scarce, or scarcer, than ever. Let us hope the market will improve.

A BEAUTIFUL THOUGHT.

MR. ALBERT ROSS PARSONS, in an article in an exchange, recently uttered this beautiful thought about piano study which all students should read and think over earnestly. Too often is the spirit of "sincerity and reverence" lacking among pupils, and even among teachers sometimes.

"The spirit in which pianoforte playing should be cultivated and applied throughout life, should be one of sincerity and reverence. To the tiny child who longs to learn to play, as to the ripened genius who moves nations and continents by his powers of artistic expression, the instrument reveals in the inexplicable magic of sound a primal mystery of creation. To the child, therefore, as to the genius, the instrument should be as an altar at which to minister to the spiritual needs of one's self and one's fellow-men, and the place where the instrument stands should always be regarded as holy ground. As long as the soul intuitively apprehends the ultimate and essential unity of the true, the beautiful and the good, so long will true art continue to be rooted in the soil of sincerity and reverence."

—The student of art especially needs constant and unceasing criticism. He may learn something without it, but his progress will be slow and uncertain. The mere science of music is, indeed, somewhat like all other sciences, and by reason of its exactness and conformity to definite rules the student may feel his way, and sometimes, without assistance, be reasonably certain that he is on the right road. But having mastered the scientific side of music, he is not yet a pianist. Science does not make artists. Art can not be reduced to such definite rules, and the artist can be sure of his way only when he has the approval of some one who has traveled the road before.

A PLEA FOR BROADER MUSICIANSHIP.

BY E. J. DECEVEE.

RECENTLY while en route to another city, I fell in with an old friend who was perusing, rather intensely, a musical periodical. We soon drifted into conversation on general musical topics, and I asked him how his daughter was doing with her musical studies. "Musical studies, did you say?" was his reply, "She is not studying music, it is the piano she is studying." Furthermore, he said, "My youngest daughter will never be allowed, with my consent, to pursue a course in music until a marked change for the better in modern methods of teaching is brought about." After a few moments of conversation touching methods, etc., the subject was brought to a close by this remark from my friend: "I do not want my daughters to become pianists only; I want them to become musicians as well, and as this matter of ultimate musicianship does not concern the average teacher, I must respectfully refuse to be further inveigled."

The question then is this: Into what channel is teaching in these days slowly but surely drifting?

In my judgment it is drifting into the channel of pianism pure and simple, with no counter-current to check the inevitable descent into the maelstrom of musical ignorance—ignorance on simple matters of form, ignorance on matters of construction, ignorance on matters affecting the weal or woe of musical rendition, etc., *ad infinitum*.

The study of the pianoforte *per se* is a good thing, but not so, however, relatively considered. It does not go far enough. The education of students in music is being greatly neglected; indeed, I venture the assertion that not one piano student in fifty can correctly analyze the simplest composition. This condition is found in the ranks of struggling piano students who simply play and that is all. Who is responsible for this condition? The pupil? Certainly not. The teacher? Most assuredly.

If music were simply and solely an accomplishment, if it were simply a kind of appendage tacked on as a finishing touch to one's education to be used as a factor for recognition in cultured circles, then superficiality on the part of teachers could be condoned. Music is very much more than an accomplishment. It is an important branch of liberal education. Through its cultivation and serious study the kindred associated arts, painting, architecture, sculpture, poetry, become susceptible of keener appreciation.

The object of this article is to awaken a livelier interest in the cause of broader musicianship, of larger all-roundedness.

Let us as toilers in the divine art remember that there are thousands of students who are simply living on the husks, who are beating against the outer wall, who are treading everlastingly on the mere threshold of musical art without gaining admission into the real sanctuary, who never reach Olympian heights or hear Apollo's *Pax vobiscum*. For these earnest ones something must be done.

Pianism is subject to the following divisions: 1. Technic; 2. Interpretation; 3. Theory. Taken together they form the basis upon which to rear the musical structure. The ability to execute a passage (the technic) is worthless unless guided by laws governing tonal gradation and phrasing (the interpretation) and the ability to reason out the why and wherefore of the obtained result (the theory). These three elements of pianoforte study are not only important, but should be worthily attended to during the whole course of instruction.

Many teachers claim that they have no time to devote to theoretical exposition. Why not take time—the pupil pays for it? The realization that the student is becoming a musician, and not merely a pianist, ought to prove sufficiently consoling for the extra outlay of time on a subject clearly necessary for real growth.

As to the means for securing the result,—i. e., broader musicianship,—methods of procedure will necessarily differ. A half-hour lesson could be divided as follows: ten minutes, technical studies; ten minutes, piece; ten

minutes, simple analysis of material at hand or elementary harmony: a lesson of forty-five minutes length, fifteen minutes, technic, special exercises, study; fifteen minutes, piece, phrasing, general rendition; fifteen minutes, analysis, harmony, or other theoretical work. In addition to oral instruction, the writer suggests that the pupil be given problems to work out by himself.

This kind of work is really indispensable for two reasons: First, it stimulates the mental activities of the pupil; second, it makes the pupil self-confident, makes him rely on himself, develops the spirit of investigation, and tends to original thinking.

The writer has found it profitable to proceed as follows: Giving the pupil a certain composition, I hand him a printed slip containing these questions:

1. What key is this piece written in?
2. How do you know?
3. What kind of time is it in?
4. What do you understand by $\frac{3}{4}$ time?
5. Is it necessary that three eighth notes be found in every measure?
6. How many subjects has the piece?
7. What do you understand by the word subject as applied to a musical composition?
8. What is a phrase?
9. When two or more phrases are alike, how should they be treated?
10. What is a section?
11. How many sections are there in this piece?
12. What is a period?
13. How many periods are there in this piece?
14. Give the meaning of the musical terms employed?
15. What is a chord?
16. Pick out the major and minor chords?
17. Reduce the arpeggios to a common chord, and say whether major or minor?
18. What is the tonic chord in this key?
19. What is the dominant chord?
20. What is the sub-dominant?
21. Which is the leading tone?
22. Describe the different kinds of touch to be employed in this piece?

Other questions are added to the slip from time to time. After they are corrected and the percentage added, they are kept for future use by the student, and are numbered and indexed. At the end of a year the pupil will have acquired a working knowledge of these first principles.

Another important factor in this problem of greater musicianship is the question of ear-culture. Nearly all pupils of average musical endowment can readily detect the difference between a concord and a discord, although the writer has met with some who could not. They form, however, the exception.

Many parents say, "My child has a very fine ear." This statement really contains no meaning. Parents simply mean that the child is musically inclined, possibly able to sing bits of melody heard from time to time. A musical student should be able to detect at once the difference between a major or minor second, third, or sixth. He should also be able to sing a 4th, 5th, 7th, or octave.

Of course, in its higher sense, only those specially trained can discriminate between a really artistic and a mediocre effect. Broadly speaking, however, there is much work in this line to be done and undertaken for the masses of American music lovers. Where is the art enthusiast who is willing to take the initiative? Truly "the harvest is great but the laborers are few."

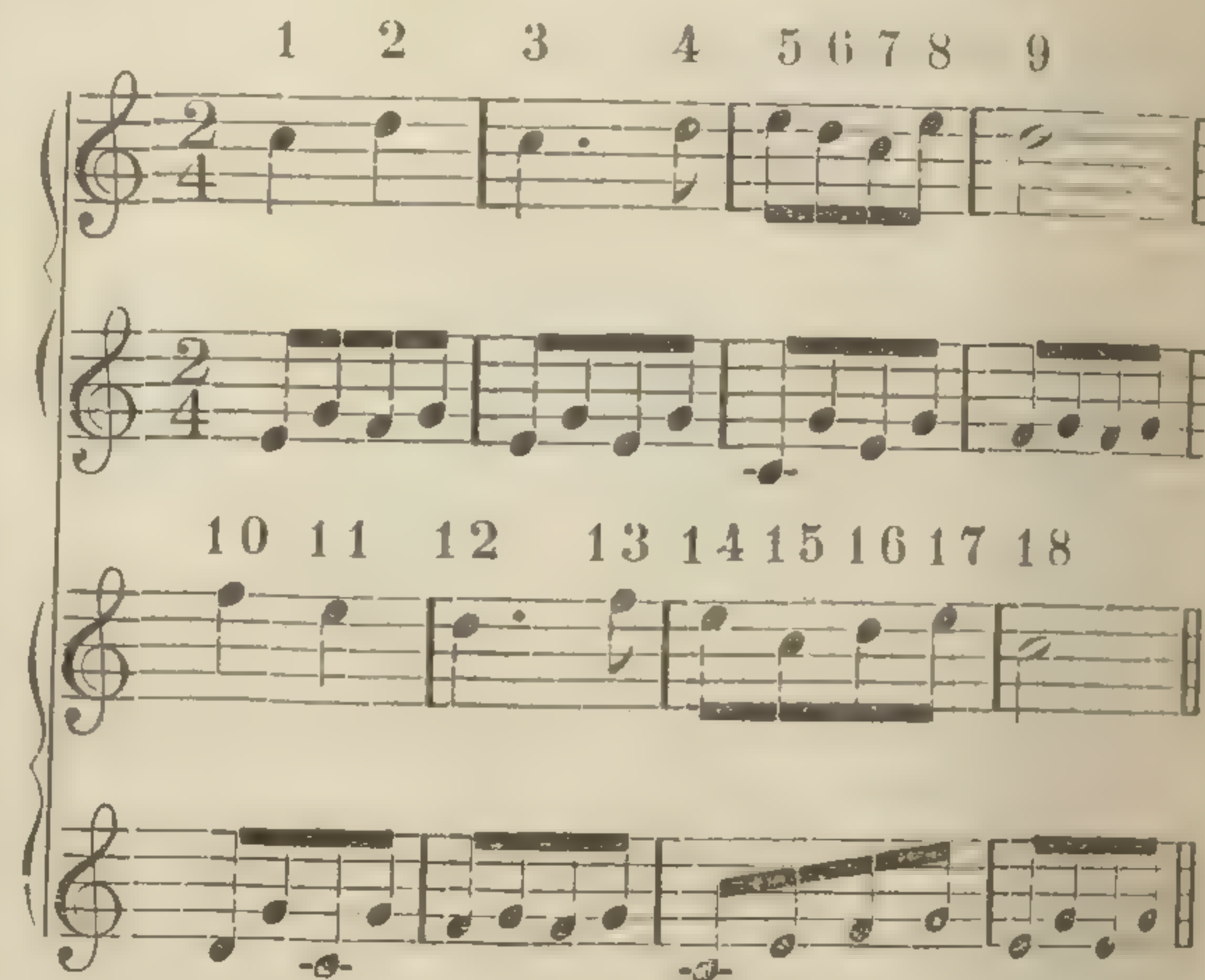
With special reference to ear training in conjunction with piano teaching, the writer has found it profitable to proceed as follows: Devote from five to ten minutes to the study of simple intervals. I find that pupils enjoy this part of the lesson, probably for the reason that the perceptive faculty is immediately appealed to. Variety is also offered, which is the spice of a music lesson as well as of life in general. After striking successively the tones, A, B, C, D, E, F, G, I require the pupil to sing major and minor seconds from those tones, not, however, until I have first fully demonstrated on the piano the exact difference in pitch relationship between a major and minor second, and so on through all the other intervals—thirds, sixths, etc. I then sing major and minor seconds from tones struck at random, and require the pupil to give the result, proceeding in this manner with major and minor thirds, sixths, and sevenths, perfect and augmented fourths, fifths, and octaves. I introduce no diminished thirds or fifths—they correspond in sound to major seconds and augmented fourths. I simply explain to the pupil this enharmonic similarity.

After thorough drill in this work,—and it frequently takes months before the pupil is proficient,—I proceed to the treatment of major and minor chords, striking them

promiscuously in the three positions, then in broken and extended arpeggio forms, obliging the pupil to give the correct solution in every instance. I believe, judging from my own experience, that teachers will find it worth their while to devote more time to this kind of work.

The question of transposition as an element in this question of broader musicianship for the piano student is of great importance. To be able to play a piece in any key is not only a great attainment in itself, but should be absolutely insisted upon as a branch of the pupil's training. Various methods for acquiring facility in transposition have from time to time appeared in the form of text-books, which are not infrequently too pious and technical for the average beginner. The simplest method is really the best.

Take, for example, a very simple melody. Let the pupil treat the right hand (melody) melodically and the left hand (accompaniment) harmonically. We will suppose the composition is in C-major, and a transposition is desired into D-major. If the tones in the original key move diatonically, or by skips, the eye readily detects this, and after measuring the exact tonal relationship or distance between the tones in the original key, the fingers merely establish the same tonal relationship in the new key.



Method of procedure for transposing this example into any key.

Key of D:

Between 1—2,	a major second or 1 step
" 2—3,	" " " " " "
" 3—4,	" " " " " "
" 4—5,	" " " " " "
" 5—6,	" " " " " "
" 6—7,	" " " " " "
" 7—8,	" " third " 2 steps
" 8—9,	" " second " 1 step
" 9—10,	" minor third " 1½ steps

and so on through the remainder of the figure. This example should be played in all keys.

I referred to the harmonic treatment of the left hand; by this is meant only in cases where the accompaniment consists largely of chords; the pupil should then determine the degree position of the chord, whether tonic, dominant, sub-dominant, mediant, etc. In all cases, however, where the tones in the left hand move melodically, the same method of treatment suggested for the right hand would hold good for the left. For this work use only simple melodies. The pupil will progress in his transposition studies by making haste slowly. The teacher will doubtless observe the close relationship existing between transposition and the ear-training exercises referred to in this article.

Much more might be written on this question of broader musicianship, but the writer will feel fully repaid if the suggestions submitted prove helpful to the vast army of toilers in this our delightful art field.

—Avoid mistakes; hate them, and blame yourself for being so careless as to allow one; stand aghast at and be as horrified at them as at the sight of a specter or ghost; but better still, never make a mistake; play slowly and carefully and you need not. Never in any manner exclaim at, bow to, or in any way notice, by motion, sign or word, an error you may have been so careless as to make. It is not best to advertise one's feelings.

The Musical Listener.

THE PROFESSIONAL OUTLOOK.

SINCE the Listener's return to city life for the winter's work, the best news that has met his ears is about the improved financial condition in the professional world following upon the change for the better in America's general pecuniary state, brought about during the summer months.

One sign of the times is the early and frequent applications this fall for lessons made to teachers of music in New York and Boston.

Considering that for two previous winters some of these same teachers, whose prospects are opening so encouragingly, have had to fight for their daily bread during the hard times, no matter how affluent they may have been before, we have every reason to hope for professional prosperity following in the footsteps of assured currency measures and a fine wheat crop.

The artistic professions are the first to lose clientele during a season of financial depression and the last to be reinstated when fortune looks up again; therefore, the Listener predicts a splendid opportunity this coming winter for a display of ability on the part of more pupils and as many teachers, striking a happier balance of industry than has been the case for some time past.

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THE CROWDED PROFESSIONAL RANKS.

A particular trouble in the musical profession is its crowded condition—crowded not by competent teachers but by the inexperienced amateurs, who give lessons as soon as they have had a term or two of lessons themselves. It still remains a mystery to the Listener how they secure the pupils, because money is nearly always asked in payment for the lessons, and given.

A young woman of some fashion and considerable musical talent was giving piano lessons to beginners in New York last winter. Her friends thought it was a new form of philanthropy she was riding as a hobby, but she confessed to the Listener that, owing to the hard times, she could not have a certain luxury of the toilette she craved, consequently, she decided to teach a little and make enough to indulge herself in such ways—and the Listener added to the interlining of his sleeve, "Yes, while young men and women I know, who make their bread and butter by teaching, are in need of daily sustenance, and shoes to cover the feet that trudge the distance to a far-away pupil."

That there is no more valuable manner of educating one's self further than by imparting what one already knows, is generally acknowledged, but girls with rich parents can find plenty to learn without depriving the impecunious professional of his daily bread. The other side of the argument is, that "every man worth his salt will make it." A statement denied emphatically by the Listener, who has seen several people worth more than their salt driven to the wall owing to lack of opportunity, worldly wisdom, and business ability, the last of which bears a most important part in the musical profession as it now stands, no matter how much we try to deceive ourselves into thinking otherwise.

* * * *

TEMPERAMENTAL INJURY.

In the world where there is more love of music than knowledge of it, there is a strong impression rife that very musical children, those who play with "natural expression," are frequently deprived of the gift by technical instruction on the piano. Although the Listener has never come across an example of such conditions, he, having a tendency to believe "there can be smoke without some fire," is anxious to be satisfied upon that point authoritatively. The world at large knows nothing whatever about technical things, but it does know right from the heart of nature the signs of spontaneity and temperament—nature's gifts.

Now, if a young creature can strike a chord in a human heart by her playing of a tune before she has learned scales, and ceases to create such sympathy when her fingers have grown flexible, is there not some

fault in the way she has been playing scales?—to put the question simply. The Listener would take it as a personal favor from any experienced teacher who has thought on this subject, if he or she would write out an opinion and send it to the Listener, who would not only be glad to read for himself, but also to publish in this column next month, briefly, any expression of opinion that would tend to throw light on this subject from a professional standpoint.

* * * *

FOREIGN VISITORS.

The dearth of new or especially interesting soloists on the Boston Symphony programmes for this winter would seem to indicate that our foreign visitors are not to be as numerous as usual.

After Rosenthal, the most interesting of those expected are Mr. and Mrs. George Henschel, of London—interesting not as vocalists pre-eminently, but as musicians.

Piano people are apt to care less for music generically, and more for piano music specifically, but the Listener never heard of a pianist who did not enjoy a Henschel song recital. Why? Because of the almost undue prominence of Mr. Henschel's wonderful pianoforte accompanying and the musicianly ensemble of Mr. and Mrs. Henschel's united efforts. When Mr. Henschel sings Schumann or Schubert songs nobody listens to his voice, but only to the melodic meditations of the vocal poets.

When the Listener last saw Mr. Henschel it was in his own home in South Kensington, where he and his dainty wife live in a state of luxury entirely unknown to "the music master" of the early part of the century.

Mr. Henschel is an indefatigable worker. During his recital tours in America he teaches a good part of each day, and as he charges his London prices, a guinea a lesson (\$5.25), his pecuniary harvest is not small en tour.

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CHAMBER CONCERTS.

While musical people are sighing in envy at a distance at the thought of a larger city's musical opportunities offered broadcast and of the best quality, they little suspect how many vacant seats stand ready and waiting for occupancy even at the most interesting chamber recitals given by famous people, and some not quite so famous but well worth hearing.

With the exception of the Kneisel quartet concerts every season, and two or three others, in several years the Listener has never seen a full attendance at a chamber concert in Boston—that is, full in the sense of every seat being taken and paid for in a small hall holding at most from one to two hundred people. Sometimes a house will be two-thirds full, one-third being papered.

Musicians go to Boston from New York and vice versa in order to give recitals. Why? For the money they make? Most certainly not. Nobody knows what they do it for, unless it is by way of advertisement, for they do get press notices which keep them for the moment before the public and copy well into so-called "provincial" newspapers.

Now the strangest feature of this situation is, that Bostonians of all people neglect flagrantly some of the best musical opportunities and educational advantages offered in America. They will stand through an hour and a half of orchestral music or pay enormous prices for season tickets to symphony concerts, but a dollar or a dollar and a half they will not put out at interest in chamber concert work.

Musicians seldom go to hear each other unless complimentary tickets are sent, the community at large cares nothing whatever for either piano or song recitals, and the fashionable dilettante attend only if the performers are personal favorites or if "it is the smart thing to do."

The attendance at such concerts is made up principally of professional critics, one lady of extreme fashion (a sincere lover and patron of musical art) and her coterie of followers, an occasional music student, and a few painters who are devoted to art expression in any form. Outside of this list there is a floating attendance, small in number and of varying character.

There is only one plausible excuse to be offered for

this fact—Americans are not yet sufficiently ripe in musical intelligence to enjoy purely classical forms and motives, and they still retain enough simplicity and honesty not to pretend an appreciation they do not feel.

The Listener has restrained considerable amusement at being told when far away from recital centers how this or that person "met with overwhelming success in New York or Boston, when he gave a series of recitals." If the reciter's friend who retailed this account could have seen the picture of probable empty seats immediately presented to the Listener's mind's eye, he would have realized that the success had not overwhelmed many people at a time anyway. Part of the object of a recital is to pay expenses, and unfortunately that is often the least successful part on our side of the Atlantic.

A POPULAR READING COURSE FOR A SOMEWHAT ADVANCED STUDENT.

FIRST of all read Tapper's "Chats with Music Students." This book will give a student a general survey of the field, and point out to him just what the study of music means. It is a good introduction to the general study of music, and will sharpen the pupil's ambition to investigate farther.

Next, one should take up the history of music. Fillmore's "History of Music" is very good, and, for the average pupil, will answer every purpose. For anyone desiring to go still deeper into the subject it may be used as a text book, and "Naumann's History" can be taken up. This latter work is a large and exhaustive history of music, profusely illustrated, and very entertaining and instructive. In the study of the history of music the various sketches of the lives of the different composers can be extended by reading different biographical works by various authors. It would also not be out of place to read a concise history of the different countries, and especially of the manners and customs of the people at the different periods of time covered in the musical history.

Piano students should also read Fillmore's "Pianoforte Music" after the time of the invention of the piano has been reached.

If the student is not studying form and composition under a teacher, works of this nature should be read. The primers issued by Novello, Ewer & Co. are inexpensive and make good text-books from which the pupil can branch out into deeper waters at his pleasure. After an idea of form is conceived Banister's "Musical Analysis" will be a good book to read. Goodrich's work on the same subject is also a very popular one.

It is not at all out of place for the student to read up somewhat on the subject of acoustics. The little primer published by Novello entitled, "The Scientific Basis of Music," by Stone, gives one a good general idea of the subject, and Airy's "On Sound" is a larger work worth reading. Anyone having access to a public library can refer to Helmholtz's valuable work with benefit.

This is merely a rough outline of a reading course. The books mentioned are all easily procured at a moderate price, and after one has read them he will be able to choose other works for himself to suit his own peculiar demands and inclination.

Below follows a list of books all of which are more or less helpful:

How to Listen to Music, Kneibel.
Standard Operas, Upton.
Standard Cantatas, Upton.
Standard Oratorios, Upton.
Standard Opera Glass, Annesley.
Musical Mosaics, Gates.
Pipe and Strings, Gates.
Anecdotes of Great Musicians, Gates.
How to Understand Music, Mathews.
Music—Its Ideals and Methods, Mathews.
The Story of Music, Henderson.
Wagner's Life and Works, Kohst.
How to Play Chopin, Kleczynski.
Chopin and Other Musical Essays, Hirsch.
Music Study in Germany, Fay.
Notes of a Pianist, Gottschalk.
Letters of Mendelssohn.
Music and Musicians, Schumann.
The Music Life and How to Succeed in It, Tapper.*
Sketches of Musical Composers, Urdino.

* This work is especially valuable for one intending to enter the profession.

A WOULD-BE PADEREWSKI.

BY ALEXANDER MCARTHUR.

Author of "Rubinstein—a Biography."

CHAPTER III.

Mrs. VAN DUSEN HARRIS was having a box party at the opera,—a very fashionable gathering, for none of her guests were paying the slightest attention to the opera. All around her box people were irritated and fuming at the disturbance, but, except when Jean de Reszke or Melba were singing, none of her guests thought of listening to the music.

Koenig was an intimate friend of Mrs. Harris, and during the *entr' act* he went to her box to say "How d'ye do," and *en riant* expostulate with her as to the shocking disturbance her guests were causing music lovers near. This, however, was a far more difficult matter than he had imagined. He could barely squeeze through the throng to shake hands, and finally, as a last resource, he tried to induce the Countess de Torre, whose box was next to Mrs. Harris's on the right, to calm the disturbance.

The French woman smiled when she heard his request and shrugged her shoulders.

"*Mais, mon cher Oscar,*" she said, reproachfully. "We have many diamonds here, but little culture. It is their object to have everyone stare at the box and say: 'Why, look at Mrs. so-and-so; that is the necklace that cost so much, etc., etc.' It is the opera, and it is New York, *que voulez vous?*"

"I think you are unusually severe, Countess," Koenig said, with a wan smile. "You always are, you know."

"And so would you be," said the Countess, dryly, "if you had paid thousands for your box in the opera and were forced to listen to the chatter of women drowning music one may only chance to hear in a lifetime."

Koenig felt there was nothing very pointed for him to say in excuse, so he contented himself with a shrug, adding, a few minutes later: "I do wonder at Mrs. Harris having such a crowd in her box; they are all ultra-fashionable, but —"

"Ah, that is just it," broke in the Countess, eagerly; "they are ultra-fashionable—what Mrs. Harris has been seeking for years, and has only just succeeded in obtaining, thanks to Paderewski having set her in the swim and made her a success."

"Paderewski what?" asked Koenig, quickly, comprehending nothing.

Countess de Torre's little black eyes twinkled maliciously, and a few flakes of powder fell from her gray hair. "Oscar, I shall not patronize you any longer unless you see what is going on about you."

"But I am not fashionable. I am not in the swim. Only explain things to me. I am dreadfully interested."

"Well, you know Paderewski took a fancy to Mrs. Harris; he played at her receptions when love nor money could not tempt him to any other house in Fifth Avenue, and he has set her in the swim. Every woman in town wanted to be in the same room with Paderewski, have a chance to shake hands with him, breathe the same air he did, stare at him. Why, the thing is simple. When she issued cards for her musicales absolute strangers called on her, invited her to their dinners, their luncheons, their receptions, hurled themselves into her arms. Women that had snubbed her for years kissed her on both cheeks. Paderewski has been, therefore, the open sesame to New York society for her, and she has played her cards well. Voila! the cause of all that disturbance to-night," the Countess said, as she tossed her head in the direction of her friend's box.

Koenig listened to the end, then he burst into loud laughter. "It is a mad world, my masters," he said, with an amused shake of his head.

"It is, *et le centre c'est* New York," answered the Countess, with a gravity that was bewitching, while Koenig continued to look with new interest at the woman whom Paderewski in his innocence and generosity had made a social success in New York.

It was about time for Koenig to get back to his seat to

be there for the rise of the curtain, and he stood up and began to make his adieux. The Countess stopped him.

"Tell me," she said, quietly, "have you been to Ralph Davis's concert to-day?"

"I have."

"And —"

Koenig shrugged his shoulders. "It was very feeble. He is anything but prepared for the concert stage."

"Yet people tell me he had a great success."

"There were many people there—friends of his, perhaps; they made a noise, I believe, but that is no affair of mine. Had they clapped themselves lame and roared themselves hoarse, it would not have changed my opinion, and it is exactly as I have given it."

"You have written your criticism."

"No; I do so to-night."

"Koenig," said the Countess, as she caught hold of his hands, "I want you to do me a favor. I know what you are going to write. To please me, will you say nothing? I like that boy, and I pity him. He has another concert announced, and if you write things as you invariably do he will die of chagrin. Do as I ask you; he is a sensitive boy, and think how you will wound him. You must agree with me, he has talent."

Koenig looked down at her thoughtfully.

"Yes, I do; and perhaps you are right. I will say nothing, then, until after the second concert, and criticize the two at once. I like young Davis, too, and am sorry for him, but the best kindness one can offer him is a good dose of sharp criticism. What a fool to rush on a platform. He is not within five years' hard study of being ready for the fierce light of criticism, yet he believes what stupid amateurs tell him, and thinks himself another Paderewski."

The curtain was just rising, and Koenig took Countess de Torre's hastily proffered hand; she pressed his in thanks, and, with a smile and bow, Koenig slipped away to his seat.

"Poor little Ralph," thought the Countess. "Thank goodness I saw Koenig to-night, for I have saved one big heart-pang to-morrow."

* * * * *

Ralph Davis and his family had seen Koenig at the recital, and they wondered not a little at finding he had omitted any mention of it in his daily critique.

"I am afraid of him. I feel almost glad he has not written anything," Ralph said at the breakfast table the morning after the concert.

"Afraid," Mrs. Davis said, scornfully, "why, what nonsense! You had every bit as much success as Paderewski last night,—what can a man like Koenig have to say?"

Ralph smiled at his mother fondly; he loved to have her praise, and he was feeling at the time that he had not done his best. Still, if the public were satisfied! Of course the orchestra had cost them an awful lot of money, and the hall had been mostly filled with dead-heads, but they had clapped and cheered him most enthusiastically, and the success therefore was not too dearly bought. The mere thought of the clapping that had greeted him urged him to fresh efforts, and he went off to practice with a light heart, full of enthusiasm for his work.

The second concert was not as successful as his first. There were an unusual number of balls and parties in New York that night, and there was a "first night" at the Empire Theater. People left early, and many who had been to the first concert did not bother about going to the second. It was a frost, slight but decided, and the young pianist felt its influence on his nerves. He played badly, hurried through his programme, forgot part of it, and almost had a fiasco in the concerto with orchestra. Once or twice, were it not for the horrible heartache he would have given his mother, young Davis would have rushed off the platform and left audience and orchestra to their fate. No one could fully estimate his sufferings of that night, nor that of his family, who knew his agony.

Everyone was glad when the concert was over, and when a musical friend consoled him with the remembrance of Henselt's *debut*, the young pianist felt happier.

It was almost midday when Ralph Davis left his room and found his mother sitting surrounded by the morning papers. There was a frown on her face, and her lips had

a spiteful twist. She kissed her son affectionately, and handed him a clipping. It was a brief statement that the concert had taken place.

Ralph tossed it aside impatiently. "Give me Koenig's, Finck's, or Khrebiel's critiques; they are the only ones I care about."

"But they are vile, libellous, absolutely brutal," Mrs. Davis said, with flashing eyes. "Because you are young and rich and a society man, they do not wish you to succeed. They have been bribed by other artists."

"You do not know what you are talking of, mother. Koenig, Finck or Khrebiel are absolutely unprejudiced in their criticism, no matter how severe it may be."

"Then read this."

Ralph Davis took up Koenig's article first, and the very first line struck a chill to his soul.

"Mr. Ralph Davis can not be taken seriously."

He read on and on, his face growing whiter and whiter, while Mrs. Davis began to cry.

"It is cruel, cruel; it is persecution," she said bitterly, between her sobs.

"No, mother; it is just. I am no pianist, no Paderewski, no artist. I am a failure."

There was a terrible look in his eyes as he spoke. Then he threw down the paper with an oath, and left the house.

He knew the truth at last, and could gage the silly eulogies of his mother, and the shame she had brought upon him.

(To be Continued.)

THREE SUGGESTIONS.

BY FRANCIS L. YORK.

I HAVE three short suggestions that I should like to make to music teachers, young or old, whether just beginning their work, or ripe with the experience of years. The first is: Be careful how you speak of your competitors. You can not pull yourself up by pulling others down. None of us "know it all," and it is quite possible that other teachers may reach the goal quite as quickly as ourselves by an entirely different route. Every teacher should have his own method, and should believe in it thoroughly, but he should be broad enough to acknowledge that other methods may also be good. This is not simply courtesy, or musical ethics, or good morals, but it is good sound policy. You will be more successful if you speak courteously and respectfully of other teachers.

In the second place, study each pupil. Never give two lessons alike. See if you can not find out how your pupil's brain is working, what his difficulty is, as one teacher has expressed it, "get inside your pupil's head." Do not forget that it is the brain that plays, not the fingers. Many a stupid pupil can be made to advance rapidly if you can only get his point of view and explain things in a way suited to his comprehension. Study each pupil.

In the third place, have a book in which to keep a list of teaching pieces. You can not remember all the good teaching pieces you see and hear, or if you could, you can not think of them just when you need them. Divide your book into four or five grades, corresponding to the first four or five grades of difficulty. Whenever you find a good teaching piece, put its name in the proper grade, together with the publisher and price. It is best to add a short note concerning the character of the piece, whether it is valuable on technical or on musical grounds, whether popular in style or not, or anything of interest connected with it. It is also well to write in the first bar or two of each composition, but this takes more time and trouble. By having such a book, and by constantly adding to it, you will not only be able to give to your pupils a selection of better music, and music that is better suited to their needs, but you will add to your knowledge of composition, and will avoid that most common fault of teachers—continually using, over and over again, the same unvarying round of pieces.—*British Music.*

Editorial Notes.

Let us put this question to THE ETUDE readers: Why are you teaching music? Better still, let us be introspective, and each ask himself the question.

The choice of a vocation in life is no easy matter, and it is not a light obligation, easily taken up, easily laid down. It is not necessary in this writing to consider the various reasons that determine men and women to take up the profession of music and the vocation of teaching. The question is a personal one. Let each one seek an honest and faithful answer to this question. We vouch for it that you will find it worth your while.

When you have found an answer, and feel it to be a true answer, then study it, seek to know it in breadth and depth and all fullness, study its points worthy of commendation or reprobation. Let this phase of the great injunction, "Know thyself," be a means of moral, mental, and artistic discipline.

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THE career of the late Charles A. Dana, of the New York Sun, shows to us what a man of will can accomplish. With but little educational advantages in early life, he closed his work in the world a finished classical scholar, a master of English diction, able to read, write, and speak the greater number of the living languages of the day.

Musicians are said to have a "turn for languages." Whether or not this be true, it is of great advantage to a musician to have command of other languages than the one to which he is born. The literature,—critical, didactic, historical, and esthetic,—which relates to music is more meager in the English language than in German, for example. Many of the works familiar to ETUDE readers have been translated bodily from other languages or drawn from them in various ways. But aside from this view, we believe in the study of modern languages as a valuable mental discipline. No musician should allow himself to remain at a standstill. He should have some outside employment. All music is not desirable for a teacher. He must not crystallize. Language study can be considered cognate to music, and is, as said before, valuable from a practical standpoint.

A musician, who was at one time a teacher in one of the smaller inland towns, was cut off from concerts of a high order, and thrown in upon himself, as it were. He felt that he was not gaining in his intellectual life, rather falling back than remaining *in statu quo*. He was familiar with the story of the "learned blacksmith," Elihu Burroughs, who became a noted linguist through the use of spare moments during his daily labor. What a blacksmith could do this musician resolved to attempt, counting only the cost of time and determination.

A short period every day was devoted to the study of languages; first one,—German; later, French was taken up, and Italian, Spanish, and other of the modern languages are projected. Some may be content with one language. In that case we advise German, especially since it is possible to secure the help of a German or one who is acquainted with the language more easily than with some of the other tongues.

But if the attempt be made, let the rule be inexorable. Every day must see some time devoted to study, if even but five or ten minutes.

Some other subjects are useful and broadening to musicians; literature, choosing some special topic, and following that up; art, architecture, botany, or some science. The value of short periods of study, joined to systematic, continued work, must be tried to be satisfactorily known and understood.

* * * *

In a class in harmony the writer chanced to overhear the following conversation:

"Does your harmony give you much trouble?"

"No. Does yours?"

"Yes; I think it's awful hard."

"Well, I don't have much trouble with it, but it never gets right."

It seemed to the hearer that it was well worth the while to tell the instructor of this conversation. His

reply was, "I can well believe it, for it is I whom her harmony troubles."

The question arises in my mind,—and it should be entertained by others, pupils and teachers,—Has a pupil a right to do, self-confessedly, careless and indifferent work, which must ultimately demand of the teacher additional labor, oftentimes approaching the most prosaic of drudgery, sapping his real artistic interest, diverting his attention from the higher planes, and all because a pupil's lessons do not give that pupil "much trouble"?

In that admirable book, "My Musical Memories," Dr. Haweis, the London clerical musician, gives some of his experiences while learning to play the violin. The teacher who did him the greatest good was the one who gave him exercises which could not be played without aching fingers until after long-continued practice. There is trouble, annoyance, disheartenment in music study. Will not the pupil share it with the teacher? They who share sorrow will the better appreciate communion in joy.

* * * *

It is the how that counts. How a thing is said, how a thing is done. Some people have excellent ideas upon a subject, but the way they express their ideas or the way they attempt to carry them out makes them fall short of success. Now that the work of the season has begun, how do you expect to give your next lesson so that the pupil may receive an impression, teacher? How do you expect to go about the practice of that piece so that you will master it, pupil?

A good idea is a fine thing to have, but it has become so that the possession of it is not enough of itself. It must be expressed in such a manner as to command attention and make an impression. This fact has never been so apparent as it is to-day on the advertising sheets of our great newspapers. Merchants vie with each other there in making attractive and "catchy" advertisements. Indeed, advertising has become an art, and large firms engage men who do nothing else but write up ads., and any observer of the pages in the back part of our great magazines must acknowledge that they contain many clever and even artistic things to read or look upon.

The teacher can glean a lesson from these pages. The art of putting an old thing in a new dress is demonstrated there very forcibly.

"It is not so much what the man says as how he says it." How often we hear that sentence, and in nearly every case the man of whom it is spoken is a leader, a specialist in his line, a successful man.

The music teacher should think of this fact and weigh it carefully. There is no reason in the world why music teaching should not be one of the most delightful professions in which a person can engage. This talk about dreading to give a lesson to a stupid or dull pupil should not be encouraged. That must be an exceptionally thick-headed pupil who can not learn something from a teacher who is wide-awake and who is ever striving to present to him some old fact in a light so new and interesting that his attention will become riveted and his perceptive powers quickened. And that must be a very poor teacher who does not strive every day to give each lesson in a different manner from the last one, who does not find in a dull pupil a grindstone upon which he may whet his teaching powers, thereby not only benefiting the pupil but learning many a valuable lesson himself which shall make him a better teacher as time progresses.

This "how" of a thing is known by another name. It is tact. Tact is the art of fitting yourself to circumstances. A man with talent and with tact also is never out of place in this world. He knows just what to do or say no matter where he is or with whom he is speaking. It is an important requisite of the teacher, and should be cultivated to its highest limit. Look to the how of the subject and in time the tact may be acquired.

* * * *

The art of educating is improving every year, especially the educating of persons for teachers. Time was, when a person studied a certain subject to a certain depth and then he launched out upon a career of teach-

ing. Not so now. We are beginning to realize that we must not only have knowledge, but we must be able to impart knowledge in order to become good teachers.

It is easy enough to gain the mastery of a certain subject. Put yourself under a good teacher, practice diligently a certain number of hours each day, and in course of time you can learn to play the piano. Now attempt to teach. A pupil comes to you and you attempt to lead him over the same ground in the same manner you went over it, but the pupil does not learn. Why is it? Nothing. Your knowledge is all right, but you do not know how to teach; that is all. This has been the experience of many. Given a pupil with the same disposition and the same ability and diligence you had and all would have gone right. But we are not all made alike; we all differ, and in order to instruct me you must be able to understand me; you must fit yourself to my circumstances; you must be able to express your ideas, which, to you, are so plain, in a different way from which you acquired them, else I will never comprehend them.

The fact that persons fitting themselves to be teachers are now required to study psychology and other branches of learning apart from the actual knowledge of a certain subject, shows that this evil which has existed for so long is becoming recognized in educational circles. We shall have better teachers in the near future than we have ever had before, because we realize now, more than ever, what a prominent part tact, personal magnetism, and character play in the formation of the teacher.

Ah! how much it means to be a teacher! The artist, the genius, the seeker for fame, flies from place to place, scattering his seed broadcast. Some of it falls on fertile soil and finds root, but much of it goes to waste. But the teacher stays at home and tills the soil. He turns it over again and again, he plants his seed and waters it carefully, and nourishes his tender little plants. He may never be known outside his little garden spot, but the good that he does is beyond the power of man to reckon if it be done faithfully, in the right way, and with the proper spirit.

EVERY MAN HIS OWN CRITIC.

BY E. H. SCOTT.

PUPILS do not always realize to what extent their musical advancement depends on their own efforts. Indeed, there can be no "advancement" without personal effort on the part of the pupil. The traveler might as well expect to reach his destination by looking at the guide-board. The best teacher can be only a guide to your efforts. If the goal of excellence in musical attainment is ever reached, you must yourself make the journey.

The benefit derived from your lesson depends on the manner in which it is practiced. The merchant may sell you an excellent piece of silk, but the benefit to you in the shape of a stylish garment will, after all, depend upon the manner in which the material is made up. So the teacher may give you thorough instruction at the lesson, but careless practice will ruin it all.

In order to practice profitably you must be a severe "self-critic." Observe strictly what is on the page, and apply diligently the instruction of your teacher regarding every part of the lesson. Listen to your own playing, and make sure that it is a true interpretation of the page as you understand it. Often it is the case that correct ideas pass from the page into the head, but fail to come out of the fingers on the instrument.

Be as intolerant of carelessness in yourself as you would in some one else's practicing. The Bible says, "As a man thinketh, so is he"; and one may add, "As a pupil practices, so is he." Remember, you will never play better than you practice, no matter who your teacher is.

—An artist giving a concert should not demand an entrance fee, but should ask the public to pay, just before leaving, as much as they like. From the sum taken he would be able to judge what the public think of him, and we would have less concerts anyhow.—Rubinstein.

Letters to Pupils.

BY JOHN S. VAN CLEVE.

To E. R.—Your first question, as to "what is to be done to a pupil who does not keep exact time," may be answered by one word—the metronome. Music exists in time just as the plastic arts exist in space; time is the original condition of music, just as space is the *sine qua non* of material things. Therefore, to lack the sense of time is to be deficient in the primary requisite of musicianship.

What you must aim at, therefore, is to arouse, stimulate, and develop time-perceptions. This may be done in many ways. True, the greatest musical talents do not need to be taught time any more than they need to have the blood taken out of them and colored red; but where there is a real love for tonal beauty and emotional expression, while the time-sense or musical form-sense may be weak and dull, we must go to work with patience, enthusiasm, and ingenuity.

We may very well, I think, catch a hint from the Italian voice teachers, who cause a class of students to pronounce aloud the syllables of a solfeggio on a monotone,—that is, without any inflection of pitch,—but with a strict observance of rhythm, to which and to which alone the attention is, for the time being, directed.

Have your pupil tap with a pencil on the table a few of the more simple and characteristic tone-figures. Thus, a quarter and two eighths; a sixteenth, quarter, and dotted eighth; a dotted eighth, sixteenth, and eighth are fine examples of three-note tone-figures such as are strikingly distinct and of frequent occurrence. These motives should be learned by imitation, precisely as a child learns language.

You may then advance to more complicated figures, such as a triplet of eighths and a quarter; a sixteenth, eighth, sixteenth, and quarter; an eighth and three sixteenths; two sixteenths and two eighths—which are good examples of four-note motives. After this has been accomplished, begin to drill your pupil in the accent-idea, than which nothing is more important in the whole realm of piano music.

You may proceed thus: Give two taps, one heavy, one light,—this a trochaic foot of poetry; then a light and heavy stroke, which is an iambic foot of poetry. Next take three notes—heavy, light, light (dactylic)—light, heavy, light (amphybrach)—light, light, heavy (anapest). Here the analogy with poetic feet breaks down, but the idea of four notes is an essential seed-idea in music, so give a similar treatment to the groups of four taps, giving the stress or emphasis to the first, then the second, then the third, then the fourth.

Now, compel your pupil to make a series of tone-figures by repeating any one of the above from eight to twenty times against a metronome beating seconds—that is, at sixty. The probable cause of your pupil's irregular playing is, first, an undeveloped sense of duration and accent; second, a lack of muscular development in keyboard technic. The cure for the first evil I have indicated with some detail above; the cure for the second is the technicon, the practice-clavier, and a good system of piano technics, such as that of William Mason.

Your second question, "When should the study of harmony be begun?" I should answer by saying with the first piano lesson or in the earliest infancy. The deplorable lack of penetrative brain musicianship is the fruitful source of many faults in piano playing. The question of the pedal, for instance, would be illuminated as with a calcium light or Roentgen rays, when that power and habit of analysis are once established.

The merest baby at the piano can understand that C-E is a major third and C-E flat is a minor third, if it is simply explained to him; and yet I had a pupil, a young man, perilously near to thirty, who came to me last year with a request for practical lessons in composition. He was at work on an opera, and, among other things, remarked incidentally that he would like to have some instruction as to the difference between major and minor chords. Just fancy it! "There are all sorts and conditions of men" in America, and a few of them have stumbled into music.

Third, you ask "whether it is advisable to take more

than two lessons a week." Both the length and the frequency of effective lessons in music will be modified by so many conditions that no definite answer can be given. Take just as many lessons as you can digest, neither more nor less. Nearly all the high grade teachers in this country give half-hours, but Chopin used to give an hour, and with favorite pupils he frequently extended the time to two or even three hours. With beginners, lessons should be short and frequent; with advanced musicians, longer and further apart.

Fourth, you ask, "What is the latest age at which one may begin the study of the piano and make an average performer?" I should say not later than the age of fifteen, although there are many notable exceptions. Mr. Werner-Steinbrecher, who was for twenty years one of the two leading pianists in Cincinnati, did not begin the serious study of music until the age of twenty-six.

To N. E. S.—Your first question, "How shall a pupil overcome nervousness?" opens up a large subject. You say you have tried to find music so extremely easy that your pupil can not blunder. You have taken hold of the dilemma by the wrong horn. The blundering does not come from the ease or difficulty of the music, but from either a bad pathologic condition of the nerves or from excessive mental self-consciousness. The former is to be attacked by vigorous hygienic treatment of your pupil's general health, and the second by calling the attention to the beauties of the music and by avoiding so much analytic comment as to keep the pupil constantly on the *qui vive* with the hope of praise or fear of censure. Do not let her think about what people think of her, but make her think of the music, and especially have her study music with a pictorial suggestiveness, such as the little pieces of Robert Schumann.

Your second, question "What shall I do with pupils who have practiced much difficult music and neglected technic?" can only be answered by saying that there is no patent way of musicianship; no royal road up Parnassus. We can no more impart artistic skill by hypodermic injection than we can transmit character by the laying-on of hands. You must lead your ill-trained pupil along the road with technic and pieces agreeably intermixed, with as much tact as possible, exactly like any one else; it will do no good to jump the hedges.

AN ODD MUSICAL CREATURE.

BY A. H. H.

It was my ill fortune not long since to meet with a strange musical bore of the feminine type. At about 8.15 o'clock a young lady was ushered into the parlor, carrying in her hand a large music roll.

My first impression was that some canvasser had entered the home of my good host, and had concealed under that prodigious roll some samples of her wares which she intended to exhibit.

But no! After being asked to remove her hat,—which, by the way, she declined to do,—our host relieved her of that ponderous roll and placed it upon the piano. She had not been seated ten minutes when she rose, went to the piano, and began to unroll the leather cylinder before mentioned.

There! the roll was open, and a large supply of music gave an almost joyous bound out of its temporary prison. Fifty sheets of music at the very least! Well! here was a repertoire to choose from, indeed.

No time was lost in beginning the programme. She did not stop to choose any particular song, but laid hold of the first one that presented itself to view.

She began the prelude of a pretty enough song, though a little time-worn. Some of the notes of her lower register were good and others were not, while those in the higher register were uncommonly poor, thin, and squeaky.

It is unnecessary to go into further detail here. Of course, the *portamento* predominated in the matter of expression.

That song finished, she immediately reached for another, the second on the pile, and as promptly began to perform that. It is needless to say that this was quite unexpected to every one present. We hoped that

she would at least draw half-a-dozen breaths by way of interlude.

The second song being finished, she laid it to one side and took another from the pile, the next in turn. At length the end was reached, and in our looks one might read volumes of relieved misery. For a moment she had paused, and we had hoped; but for a moment only.

The fourth song came to view, and our expectations were shattered. A deep sigh was uttered by some one in the room, and we all looked at one another in inexpressible sympathy.

She proceeded with the persistence of one who has something to say and is bound to be heard at all hazards. As she started this song we viewed one another in hopeless misery. The host and hostess fidgeted about in their chairs, but this persistent fountain of sound gushed forth note after note, apparently in total unconsciousness of our agony.

That song being finished, the hostess did not trust "the fountain" any longer, but thought it time to check its unrelenting gush.

"Do you not become fatigued after singing so many songs in succession?"

"Oh! no indeed," replied "the fountain"; "I enjoy my music so much."

"We don't," *sotto voce*.

"I should think your throat would tire, at any rate," replied our host, dryly.

"Oh, it all depends on the way one sings."

"Oh, do sing us another song," said one of the younger members of the family.

The parents of this juvenile enthusiast both wheeled around in their chairs and flashed such withering glances at the culprit, that I trembled for him, or rather with him. While the young culprit was being ordered, in a sepulchral undertone, to retire to his own room, and with strict injunctions not to forget his prayers, the next specimen of torture was already under way. These were very good people with whom I was boring away the time that evening, but I dare not imagine their thoughts while they were being subjected to this ordeal.

When this last song was finished the hostess ventured to turn the flow of "the fountain" into a different channel.

She inquired about the health of the indomitable songstress' parents.

"Oh, mamma feels a little indisposed, but papa is quite well, thank you," replied the interrogated automaton while reaching for another sheet of music.

"Oh, we really can not ask you to sing another song. It is cruel of us to impose upon you in this manner."

For several songs back (with the glaring exception of that naughty child, whose unpromising musical future I deplore) I could not remember having heard any one ask her to sing another song.

"Oh, I don't mind," she said sweetly; "I love to sing for people who appreciate music."

May heaven help those who appreciate her music.

I saw the title-page of another song loom forth, and rose, almost jumped, to my feet. I have a strong constitution, but this seemed like "the last straw," and if I had to endure this I was sure I would succumb.

So I bade the good people a good-night, which they certainly did not experience, for the next song was started.

I slipped away after giving the different members of the family a sympathetic shake of the hand and a sort of benediction with my eyes.

The reader will naturally wonder when this recital came to an end. At midnight!

Every means that could be thought of was devised to make this young lady desist from her apparent design to sing these good people to death, but all in vain.

Three members of this afflicted family had gone fast asleep in their chairs; but she was too much wrapped up in her music to notice that they were wrapped in the arms of slumber (may they be congratulated!), and even though one of them snored lustily she was as oblivious of their inattention as they were of her presence. But when she did eventually cease her warblings,—only when her father called for her on his way home from the club,—and rose from the piano in preparation to leave, she observed that some of those present were fast asleep, and became highly offended.

Let us hope that those who did keep awake enjoyed a good night's repose; they deserved it.

TEN CARDINAL POINTS IN THE EARLY MUSICAL EDUCATION.

BY THOMAS TAPPER.

I.

Tone should be made the basis of object study as early in the child's life as possible.

By directing the child's attention to tone phenomena in early years, there results a knowledge of tones, their qualities and effects; and one becomes both sensitive and discriminating in tone perception. With children an infinite number of experiments are possible* which shall systematically draw their attention, first to tone in general, then to special tones, then to special phases of tone. In all this, let it be remembered, the child is a listener. And listening is a fundamental process in his study of music; he must listen from his earliest years, that he may interpret and employ tone with meaning.

II.

The imitative tendency must be guided.

As a learner of words and as a performer of action the child is an imitator. Through life, this is our process of taking in new things. In the beginning the child finds that nature has set the whole world before it as an object lesson. Or one may say it is a copy set for one to imitate. At first the little one makes a letter here and another there; then a word or two; then an idea; and gradually, throughout life, more and more of the lesson is taken in.

Hence, in the study of the young one finds that a child gains two important things musically—two at least by imitation: (1) experience with living tone full of music meaning, and (2) a vocabulary of song. To-day the note song is given an important place, because educators are discovering that it is a powerful factor. The great principle, underlying all others, in the choice of a song, is that it shall, in as many points as possible, touch the child's experience.

Teachers of piano who specialize child work have not a fullness of success within their possibility until they join their interest and investigation to the first music experiences in the child's life. They must know and start from the first music-doing of the young learner. This they will do, however, when they know the potency of the first lessons.

III.

By listening attentively to tone the child becomes a tone-thinker.

Teachers of reading have discovered that it conduces to better progress if the child first be taught to recognize and interpret not symbols for separate letters, but symbols for definite ideas. In other words, he is to be brought as soon as possible into the world of living, active thought, and he becomes a student of it. Thus in music the first lessons are decidedly with tones and their significance rather than with the hands or a keyboard. One must be attentive, first, to the sensitiveness of the ear. As we are word listeners before we speak, so we are tone listeners before we play. And we must remember that we are word thinkers, too, before we speak.

IV.

Child must learn, as a thought quantity, that unit which represents the strongest working factor in the lowest terms—the SCALE.

The value of making the voice the exponent of the music thought can not be overestimated. Slowly we are learning to respect the child's hands in piano playing; we see that as little evil befalls them as is within our keeping. Next we shall learn to be equally careful of the child's mind. Then we shall invariably appeal to the child from the mental side; we shall be careful of impressions, making them pure and logical and right from the start. It must be ever before us that what we

can actually teach a child comes, after all, less out of our knowledge than out of his experience.

V.

The child must know from the beginning that the scale is the same unit in all of its representations—KEYS.

In the conduct of sight-singing work it soon becomes evident that it is quite as easy for a child to sing a simple melody in one key as in another; decads of C, F, and G notwithstanding. Having once learned the scale, the singer can take it at any pitch within his vocal range. As a music reader, one has to learn from the first lessons the simple facts that: (1) the scale is an unvarying unit; (2) that once having established *do*, or one, or the tonic, the other scale degrees stand ever in the same order. If he is thus taught he will know early in life that to the eye keys present no greater difficulty one over another; but the piano does not, in all cases, offer problems to the hands equally simple on one set of keys as on another.

VI.

By practice the child must be made familiar in thought with the scale melodically.

Having learned the simple lesson of singing the scale from any starting-point, the child must next have for practice an abundance of exercises designed to vary the scale. Thus, the first exercises will have no skips and will proceed simply as concerns rhythm. Such exercises must necessarily be presented in all keys. Then follow similar melodies, using skips. Afterward the various devices for elaborating melody are to be introduced. And in all this the main idea must be to increase familiarity with the scale as the principal unit.

With this sort of sight-singing one can do many an other task; singing melodies from memory is one, to write these melodies is another; bit by bit it will develop that the child can be taught to write similar melodies to those of his lessons. When he does this he is becoming an independent melody thinker.

VII.

Having acquired the scale as a unit, the child must next add to it its neighboring tones.

First the child learns to know the scale as an eight-fold unit. Next he is to become acquainted with its tones individually. In the first knowledge of the scale he learns to pass up and down the music ladder from tone to tone; in the second, he gains knowledge of the scale tones as individuals, and he can pass from one to another readily. After these two actions are well-established, he must learn to reach out to the scale satellites and group them in the family. How does he add F-sharp to the C scale? By never losing the individuality of the scale from mind. With every new tone his scale may be said to expand.

VIII.

Coincidentally with his tone experience, the child must learn the lesson of his heart-beat—RHYTHM.

First he is to learn regularity of impulse in simple groups; afterward, the complexity of the group is to be increased.

IX.

He must gain that independence in music which allows him to join his interpretation with that of another;

PART MUSIC.

This is simply a test of one's ability to keep the scale conception so strong that it can be expressed without being influenced by another singer. If this habit be taught children, ensemble playing is well founded.

X.

From the first days the application of all knowledge must be directed upon finding the meaning of the classics.

This is the test and the health. The power gained is thus expended in the most practical, yet in the most ideal manner.

WHAT WE GET OUT OF MUSIC.

BY W. FRANCIS GATES.

THE first element of what there is in music for us is what there is in us for music; that is to say, what our inheritance is, what our natural endowments are, and what our natural talents.

No amount of toil can create talent, however much it may develop it. Nor can any amount of talent take the place of personal effort. Notice that I do not speak of genius, only of talent. The most of us have very little to do with genius. We may hear a genius on the concert platform, or read the compositions of one from notes, or the life of one in literature; but we rarely come into personal contact with them.

Of talent, on the other hand, we meet all grades,—especially a certain grade that is microscopic in quantity.

We take to the hearing of music the product of our natural selves as multiplied by our education and life experience. Talent is innate; while education, which is but the expansion of nature, has its exciting agencies in exterior forces. The result may be summed up in the one word—culture.

We take to the hearing of music our present culture-status, i. e., what we were born and what we have made of ourselves by education; and we can get no more out of music than we take to the hearing of it.

Music is more suggestive than inclusive, so to speak. It does not stencil a concrete image on the mind of the listener and send him away with a definite picture of some scene, or event, or circumstance; but, on the other hand, it does suggest and create images that are fanciful, illusive, intangible, and impossible of analysis. It starts trains of fancy, just as trains of thought are started by concrete definite and analyzable ideas.

Music is not logical as thought is logical. In music we do not say "this is true, and that is true; hence the other is true." The logic of music is simply "this affects me thus and thus, and my feelings are so and so."

Music envelops the hearer, not as do the walls of a building, not with the concrete walls of hard fact and logical calculation, but with an atmosphere of delicate emotional sensitiveness. Hence the unmusical mind, laden with facts and logic though it be, when it comes to the delicately suggestive creations of the musical world, must, by its very lack of these possibilities for more delicate emotional expression, see and hear but little of what the music carries to the finer-grained musical mind. To the musical person there is a whole host of fancies, musical and otherwise, started into being by the "concourse of sweet sounds," giving a delight that can no more be expressed in words than it can be clearly analyzed.

But what the musician hears in his music will also depend upon what he has before learned and heard and seen—in fact, on his whole life experience. If his life has been limited in its mental, emotional, social, or even its geographical scope,—and especially if it has been limited in the hearing of good music,—what he gets out of the music he does hear will be proportionately limited.

In other words, we hear in our music what our lives have been, or, rather, a summary of what has previously come into our lives; and in this do we find the reason for the different effects made on different persons by the same music, and the reason for the difference of effect made on a given person at different times as his life experience broadens and deepens.

—The quality of the true artist is best shown in his rendering of small pieces, for, in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's who could not play decently a simple nocturne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them.—Christiani.

* See the writer's "The Objective Study of Tone."

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.]

THREE KINDS OF VOCAL STUDENTS.

MUCH has been written of the qualifications for a teacher, and perhaps much, in an indefinite way, of the qualifications for good scholarship; but in the field of voice study, more particularly than anywhere else, is there excellent reason for presenting the subject with great definiteness. Young people attending school have not only their regular hours for recitation, but provisions are also made for regular hours of study. After they leave school and enter college these hours are extended, and aside from the absolute regularity of the recitation periods and the opportunities for study within the college walls, the demands are just as exacting at home or in the dormitories, both day and evening.

The students in our universities who maintain a good standing think nothing of ten hours a day devoted to mental work, either in preparation or recitation, or of sustaining that pressure six days in the week, not infrequently finding it necessary to encroach upon the seventh. Such are the demands made upon the student by the curriculae of the different schools. The authorities know this; the governing Boards, instead of feeling that the young mind is being overburdened, are constantly raising the standard, making the requirements more severe, and the American intellect is rapidly developing to meet those requirements. Such, at a glance, are the conditions to which the aspirant for honor, or even those who would save themselves from dishonor, must subscribe.

How about the student of music? It is not surprising, considering the efforts made for its attainment, that music has no rating with the classics or other arts. This is judging, of course, by the manner in which it is treated or approached by those who consider the question seriously.

There are, it can be truly said, two sides to this question. The physical limitations as an argument against protracted effort, and the meagerness of material available for the continuous study of singing, could be urged against the expediency of uninterrupted work. Considering the reasonableness of this, let us assume that one-half of the time which the university students devote to their work would be adequate for the student of singing—say five hours a day. How many vocal students can honestly say that they devote five hours a day to serious study either of their art or in work that has direct bearing upon it. The young vocal students of this country must concede that this is a momentous question; few there are who can afford to ignore it.

Voice students classify very readily. In the first class may be placed those who have a fondness as well as talent for the art and are employed during all the business hours of the day. This class acts from necessity rather than choice, and can only study irregularly and insufficiently; they naturally belong to a group by themselves. In the next group we can place the more or less talented young men and women who occupy a good position socially and are able to give as much time and money as they may elect to the pursuit, the object usually being to add to their accomplishments. Third and last, those who, because they have voices of promise, reinforced by talent and ambition, are making of the art of vocal music a study, with a view either to professional associations or a career. It is to this class that the writer addresses himself. We can not consider the first class, because, while their intentions may be serious, the circumstances are such that no rule can well be established which will meet their varying needs. Nothing is more necessary to the young than recreation. Young men or women engaged in school work or business may be ambitious as well as talented, but after a day devoted to business or study they should have recre-

ation; the requirement for successful voice study, viz., vitality or freshness, must be wanting. Their gifts may, in some instances, be so rare, and the demands made upon them in their daily vocations so slight, that they will eventually arrive at a point where it would be possible for them to relinquish everything but their vocal work. Such examples naturally fall under the head of the third classification.

From the second to the third class we can hardly expect any recruits, as those who study the vocal art as an accomplishment rarely trouble themselves with more than a superficial treatment of the question; though from this group there have been instances where an overmastering love for the work has been developed, and what promised to be only a delightful accomplishment proved to be the serious life-work. Adding such examples to our group three, let us now discuss their opportunities and their obligations. We are starting out with the assumption that the vocal student need devote but five hours a day to study. What percentage of vocal students avail themselves of that much time? and do those who consume it reach the highest results? and, if not, how can this be accomplished? We may take many individual students who differ widely, follow their methods of work precisely, and each one will unquestionably represent hundreds of others, who, with scarcely any deviation, may be said to do likewise.

Before giving our examples, we again assert that we are not dealing with group one or group two in our classification; only with those who have the time, the money, and the purpose to learn to sing, with no serious obstacles to overcome from without.

First example: Miss A—has a voice and a teacher, both of which are good. Her lesson hour is from 11.30 to 12, Tuesdays and Fridays. When she has finished her breakfast Monday morning, she seats herself at the piano and sings, for half an hour, scales, vocalizes, and exercises; rests her voice; later, another half-hour, devoted to her repertory. After lunch, some time in the afternoon, another half-hour of exercises and an hour of repertory. In the evening, perhaps a half-hour on her repertory, and some serious vocal gymnastics again. Almost any part of the morning, afternoon, or evening satisfies her, if the time allotment is consumed. On Tuesdays the system is much the same, with the exception of the lesson, when she omits one of the half-hours for practice in the morning, carrying this system through the week. This young woman is satisfied that she is doing all the teacher requires of her, practicing all that is necessary, and making all the progress that can be expected.

Without going further into detail, and with only unimportant modifications, this is the manner in which two-thirds of the seriously-inclined young women and men go about their vocal work. It would be possible to grade our list of illustrations, adding to each as we advanced fresh evidences of a better system and increasing intelligence in economy of strength, until the ideal student was reached; but one example will suffice. Perfection can not be said to be found at the golden mean between the extremes of the example that we shall hold up as ideal, because there is no middle path to success. The word success comprehends the best that is attainable, given the individual, the voice, and the opportunity. We are not speaking of the success of an artist, but of the success of a student as such. The work itself is the theme under discussion; therefore, in giving the ideal example of scholarship, we are clearly outlining not only the privileges and the possibilities for improving them, but the not-to-be-misunderstood duty of every student who has the right to be regarded as such.

Example second: Miss B—has also a good voice and a good teacher. She realizes the value of her voice; the possibility of its being perfected to a point where it can be made available as a commercial factor for her advancement. She knows that everything in connection with her daily living has a more or less important bearing upon her work. Therefore, from the moment she opens her eyes in the morning until she closes them at night, her actions are governed or modified by a schedule, with a view to the best possible influence upon her work as a singer. She steps from her bed into the bath and takes a cold plunge, and rubs herself into a

glow. This she knows is necessary if she would obviate the tendency to colds resulting from drafts and exposure. If she was not accustomed to this, she provided herself with a thermometer, and began with the water lukewarm, and took it every morning one degree colder, until it became not only possible but a positive pleasure for her to have her morning bath in water direct from the faucet, winter or summer. Her next consideration is her breakfast. She has taken the precaution to rinse out her stomach by drinking a large glass of water that has just had the chill taken from it. There will be no uncertainty as to her appetite for her breakfast after such preparation. She will eat heartily of her cereal, her slice of dry toast, with a cup of coffee not too strong, without milk, and a bit of meat; preferably, eggs scrambled or boiled. After breakfast she employs herself quietly for an hour in connection with household duties, and then sits for a while with a book or paper. If a book, it will have some bearing upon her work; if a paper, the part that will interest her will not be the sensational murder or divorce headings, but matters pertaining to political, educational, or municipal doings, after which her breakfast is well along toward digestion, and she is ready for the real work of the day.

The hour is 9.30 by the clock; she goes to the piano, after satisfying herself that the air in the room is fresh and of the right temperature, and, standing by the instrument, takes the initial note of her scales, and practices them, as nearly as possible as she had been instructed by her teacher, for a full half-hour. She begins quietly, conscious that she may retard her progress and interrupt the success of her work for the whole day if the first few moments of her practice are too abrupt or severe. She then seats herself at the piano, if she is not a pianist or accompanist and practices with great diligence for thirty minutes more. It is now 10.30 o'clock, and she throws herself upon the bed or divan and indulges to the fullest extent in relaxation until eleven. At eleven o'clock she devotes another half-hour, standing, to her scales, tones, arpeggios, and vocalizes, a part of the time sitting, if she has no accompanist. She then rests her voice for fifteen minutes, and at a quarter before twelve seats herself at the piano and sings repertory until half past. She does not sing three or four songs, but devotes the time to one or two selections, repeating the phrases many times with every variety of stress, color, and shading, bringing her highest intelligence to bear upon the thought of the text and the meaning of the composer in relation to it. At half past twelve her work of the morning is completed, and she retires to her room. She first throws herself on the bed and rests a while; then opens the window, and, taking a breathing-tube and her light dumb-bells, and clad in a loose wrapper, she devotes herself to fifteen or twenty minutes' respiratory exercises without singing and light gymnastics, making every exercise serve to the end of deepening, enlarging, and strengthening the chest, and especially of maintaining the chest in its active position.

By this time it is one o'clock, and she is fatigued—a healthful, appetizing, natural fatigue; she then drinks copiously of fresh, clear water, not ice-cold, but cool, and, dressing herself at leisure, waits for her lunch, which is served at half past one. At this meal she eats sparingly of vegetables, takes one or two glasses of milk,—warm if she can bear it, never cold,—and an abundance of meat and bread, with a desert of fruit, no pastry, no tea or coffee. After this meal she will take a siesta of a half an hour, or do some light work about the house. At three o'clock she is again ready for practice, and it is now that the best work of the day will be accomplished. She will repeat her half-hour exercises of the morning, her half-hour of piano, and, after the interval of repose, her forty-five minutes of singing. At this season of practice she will allow her voice its full scope, and will not attempt to save herself. This will be followed by retirement to her room, where she will repeat her exercises in respiration and development of the chest, after which she will dress herself, and, if the day is pleasant, make preparation for her season in the open air. She will walk vigorously one or two miles, or ride her wheel eight or ten, call on some friends, shop, or live the natural, hearty life of the young woman of the

day, and return home in time for dinner, which is served at half past six or seven.

After dinner and a little domestic employment or recreation, she will devote an hour to singing;—perhaps an interval of rest between the two half-hours; but she will give a solid hour to practice, either to her exercises or repertory, or both, and at ten o'clock she will retire. Thus will she live every day in the week, except her lesson days, which will be included in her régime, and which she will not allow to interfere with it. She will insist upon this system so rigorously that no unimportant circumstances or occurrences will be allowed to interfere with it. If necessary, she will have her piano in her own room, rather than be subjected to annoyances from her family or callers. If there are days of unusual relaxation, she will modify the work. If she has friends who call to see her, she will have special hours to receive them, and not allow her work to be interrupted except at these hours. In her reading, she will keep herself in touch with the doings of artists and the happenings, both local and otherwise, that have any bearing on her specialty. She will acquaint herself with a few good authorities on hygiene, and with technical matters relating to her work. If there are opportunities to attend concerts in the evening, they will take the place of her practice, because she knows that every concert where conceded artists are to appear will afford opportunities for improvement and study that are immeasurably more valuable than the practice can be. In short, Miss B—— is the ideal vocal student.

There are many of her class. There are many young women in America to-day who recognize the necessity for an undeviating system as a legitimate means to an end. The human voice responds best to demands that are made upon it at regular and stated intervals; therefore the clock is a most important factor. It requires absolute perfection of physical condition for satisfactory results, and such conditions can not be guaranteed without strict loyalty to certain forms of diet, exercise, bathing, sleeping, and dressing. The young woman who is facing this problem, and who reads Miss B——'s mode of life, may toss her head and say, "Well, the game is n't worth the powder." If that is her opinion she certainly does n't understand the value of self-discipline, and will not sing.

The example that I have quoted is a real, living student. She lives on scores of streets in New York, and on as proportionately a large number of streets in every important city or town. She is leaving the desultory, though perhaps earnest, student far behind her; she is singing the solos in the large city churches, while her unsystematic or indefinite friend remains at home and fails to understand why she is not in her class. While the ideal student may make every one around her miserable, she is certainly not miserable herself, because with systematic living comes good health, spontaneity in her work, and, as before granted, with a good voice and a good teacher, her success is no more problematic than any other gilt-edged investment.

The vocal teacher of to-day is a helpless victim of persistent mediocrity. He has voices that he knows would bring him honor and their possessors success, could they be brought to adjust their lives to a severe and exacting régime. He knows that scarcely five per cent. of his voices have courage, stamina, or an understanding of the price they must pay for progress. He realizes that most of his pupils, when they pay him \$50 to \$100 dollars per quarter for their instruction, feel that their obligations have been annulled; that the matter of their success rests with him. He shudders at the responsibility, but accepts it, for, like all other professional men, he must live. His humiliation is not one of defeat, but of helplessness. He is the key which, in the majority of cases, will unlock for his pupils the door to a positive artistic and financial success. He sees in more than one-half of the voices which come under his instruction a clear, commercial value, given the just proportion of mental and moral support. He strives to develop it; he coaxes, urges, pleads, for the right kind of an effort. In his exasperation he indulges in a reckless disregard of conventional language, and, be it said to his dishonor, not infrequently loses his temper, but too often without effect.

Is it not due teachers, is it not due their pupils, when they face the fact that, after all, the profession of singing does not make anything like the demands upon the student that are made at the universities and art schools and by a mercantile life, that the time expended in the pursuit of this most delightful and remunerative art shall be given with purpose, with zeal, with diligence, uninterrupted oneness of purpose, to the great end of artistic excellence?

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A NEW FIELD FOR INVESTMENT.

It is no special credit to an American to be educated; it is greatly to his discredit to be found wanting in this respect. Let a young man of moderate means declare himself desirous of acquiring learning and a thousand doors are thrown open to receive him. If he has no means and is industrious, the proceeds of a multitude of provisional bequests afford him the opportunity. This is equally true of our young women. Perhaps the fact is not generally understood; if it were it might arouse many young people who are deterred from advancing themselves in their studies because of a lack of means, to secure a list of the schools in the United States which have at their command funds for the purpose of educating those without means. Many of our ablest and most scholarly men owe their success in life to such practical encouragement. Unfortunately, pride has been, is, and is becoming more to be, an obstacle to the ripest results from such benevolence. Pride is a quality that is intimately identified with other and equally valuable qualities, which combine to insure a ripe scholarship. Thus the endowment of aptitude carries with it an obstacle to its being made available by those who would best profit by it. We do not contend that because a man has not pride it would prevent him from becoming a beneficiary, or that he would not be a good scholar and do justice to his opportunities; other things being equal, however, the man who is too independent to assume that sort of an obligation would be the man who was best worth it.

It is to be regretted that public opinion has changed in this regard in the last fifty years. Bone and sinew were strong financial factors in the early half of the century; but it was so rarely the case that men who depended upon their work in the field or shop were able to fully educate their boys that it was quite the common thing and entirely respectable for young men to accept and receive assistance. This was especially true when the objective point of the work was the ministry.

Perhaps the time is not yet ripe to place music by the side of other fields of professional effort as equal in rank or importance, but the time must surely come when provisions will be made for the education of the young in music; when some men who have acquired wealth will cast about for an opportunity to place it where it shall be of the greatest good to the largest number of people.

Without it being necessary to go deeply into the causes now, rare musical gifts are more frequently found among the unmonied classes than otherwise, and these gifts are either dissipated or turned into ignoble channels because of the very lack of which we speak. There is no school in America to-day which, aside from scholarships conceded by special teachers, or as prizes the result of competition, all of which are intended as bait to secure a paying clientele, offers a thorough graded course of musical instruction to needy and worthy students. There was one noble soul in New York, a good many years ago, who left \$1,000,000, I believe, for that purpose; but it rests yet between the hungry heirs and greedy lawyers, while the American student has been born with a talent and matured past his opportunities for improving it.

Music to-day requires no argument to substantiate its respectability or usefulness. Its enjoyment is one of the most distinct and legitimate prerogatives of the human race. The employment of the art is so general and important that few religious, social, municipal, or national functions are complete without it. It absorbs the time of tens of thousands of musicians; it is the support of hundreds of thousands of those who are dependent upon them. Its tone is moral and spiritual; it is ideal in its influence, both upon the mind and character. For the pleasure and culture it affords it receives no commensurate

recognition. The time is ripe for capital to step in and place upon the art the sanction and co-operation of its power and influence. It will be many years yet before bequests granted for the encouragement of musical art will have to wait for appreciative applicants. We all recognize the necessity of applying business principles to educational bequests. The philanthropist who purposes placing his wealth in channels where the greatest good will result to the greatest number, where youth, talent, and ambition shall make the highest, noblest, and best use of it, can not find, search where he will, a more grateful and more prolific field in which to exploit his beneficence than the founding of an institution for the education of talented and needy students in the art of music.

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HYGIENIC VALUE OF SINGING.

WHEN one considers how many thousands of young men and women are studying the art of singing, and how very few of them ever learn it well enough to earn their living by it, or to give anybody much pleasure, one feels inclined to look on the vast amount of time spent on vocal exercises as so many hours wasted. But there is another point of view which is not often enough emphasized. In a recent number of a German journal devoted to laryngology, Dr. Barth has an article discussing with German thoroughness the utility of singing, from a hygienic point of view. Every bodily organ is strengthened by exercise; singers exercise their lungs more than other people; therefore, he says, we find that singers have the strongest and soundest lungs. The average German takes into his lungs 3300 cubic centimeters of air at a breath, while professional singers take in 4000 to 5000. The tenor Gunz was able to fill his lungs at one gasp with air enough to suffice for the singing of the whole of Schumann's song, "The Rose, the Lily," and one of the old Italian sopranists was able to trill up and down the chromatic scale two octaves in one breath.

A singer not only supplies his lungs with more vitalizing oxygen than other persons do, but he subjects the muscles of his breathing apparatus for several hours a day to a course of most beneficial gymnastics. Almost all the muscles of the neck and chest are directly or indirectly involved in these gymnastics. The habit of deep breathing cultivated by singers enlarges the chest capacity, and gives to singers that erect and imposing attitude which is so desirable and so much admired. The ribs, too, are rendered more elastic, and singers do not, in old age, suffer from the breathing difficulties to which others are so much subject. By exercising so many muscles, singing, furthermore, improves the appetite, most vocalists being noted for their inclination to good meals. The nose of a singer is kept in a healthy condition by being imperatively and constantly needed for breathing purposes, the injurious mouth-breathing so much indulged in by others being impossible in this case. That the ear, too, is cultivated, need not be added. In short, there is hardly any kind of gymnastics that exercises and benefits so many organs as singing does.

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UNMUSICAL MUSICIANS.

SOMEBODY once alluded to a group of three persons as "two musicians and a singer," writes L. Liebling in the *Berlin Times*. This is extremely caustic, but well-deserved. I have often wondered why it is that singers are such execrable musicians? Only in rare instances are singers possessed of innate sense of rhythm, and were it not for the restraint of piano or orchestra they would find it very entirely oblivious of what the accompanist is doing, and would continue to sing placidly, if he suddenly jumped two measures, or strayed into a foreign key. Antoinette Sterling was once taken to task for such a trifling oversight, but with rare presence of mind she replied, "I sing as God taught me. I hear nothing, I see nothing." The poor pianist could certainly not criticize the Lord's vocal method.

Miss Sterling has the singular misfortune to encounter pianos wherever she sings that are provided with a species of sliding pitch. By the time she has finished, the strings of the piano have either gone up or down a

quarter-tone. Miss Sterling is not the only singer I know who is similarly afflicted.

Why is it that singers take no interest in those rôles of an opera which are not for their voice? They learn their "cues" and the music of their specific part; further than this, the opera itself does not trouble them. The orchestra is regarded as a necessary evil, the conductor as a time-beating machine which lends itself to individual needs, and the other characters in the opera as convenient interpolators who afford one time for breathing and posing.

Few singers know in what keys they sing, and if asked suddenly whether the key of five flats is D flat or G-flat, would find themselves hopelessly stranded.

There is no reason why singers should not play the piano well enough to accompany themselves. They spend a comparatively small time on their vocal practicing, and should study piano as a necessary adjunct to their very slim musical education.

And why is a singer to be exempt from studying harmony and theory? Possibly he has talent for composition, which is thus crushed and violated.

It is a curious fact, by the way, that no great singer has ever been a great composer. This is undoubtedly due to the neglect of important fundamental studies. I hold that harmony, piano playing, and theory are as important to singers as solfeggio and sight-reading, which latter accomplishment one of every fifty singers can boast of.

Men like the De Reszkes and women like Klafsky and Lehmann became great not alone because they had magnificent voices; they were also splendid musicians.

Violinists are as badly educated as singers. Like the latter, they are acquainted only with the music they perform, and frequently they are not even properly acquainted with that.

Pianists are supposed to know all music—operas, songs, violin solos, sonatas, chamber music, symphonies, violoncello music, etc. They are expected to read well at sight, transpose, improvise, compose, and accompany. Does not this seem a rather unjust state of affairs? The public should demand more from singers and violinists.

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THE IDEAL VOICE.

MR. H. W. GREENE, EDITOR VOCAL DEPARTMENT:

Dear Sir—In the April ETUDE for this year, in discussing the advisability of a vocal congress, the following paragraph strikes me as peculiarly true, and possibly the ensuing comments, which are only intended to amplify your statement, may be of interest to your readers. I quote as follows:

"There is no tone or quality which may be said to be held in legitimate supremacy over all others."

Can there be an ideal voice? Is not our preference for one or another quality purely a question of taste?

Can there be a standard any more than in other arts?

Who shall say that such a woman or such a flower is the most beautiful, or that such a perfume is the most exquisite?

It seems to me that here is where many an otherwise able teacher is illogical. He has in his mind a certain noble quality of tone and endeavors to make his pupils conform to it, forgetting that unless the pupil's throat and mouth are properly shaped, or, in other words, unless that same noble quality of tone is natural to that particular pupil, he will only succeed in producing an unnatural and artificial tone.

Of course, these remarks do not at all apply to general principles of tone production, which are based on common sense and must be the same in all cases, but they do apply to any effort made to force a pupil's voice into a channel other than that which is absolutely easy and natural for that particular pupil.

Every effort made in copying or imitating a particular quality of tone must perforce end in something stilted, hard, or strained. Should we not rather listen to good singers and try to learn from them? Certainly let us try to imitate the method by which they have produced the beautiful tones, rather than imitate the tones themselves in an unreasoning manner. There are no two faces just alike, and neither are there two voices exactly similar.

Every infinitesimal variation in shape of mouth or pharynx is (according to the laws of acoustics so well demonstrated by Helmholtz) bound to produce slight changes in over-tones which explain the innumerable varieties of voice.

We recognize a friend by his speaking voice. Why not by his singing voice?

Of course, if he have any bad vocal habits by which he emits what we call nasal, palatal, guttural, or throaty

tones, those habits must be corrected, but in doing this we must not interfere with his individuality. And this brings me to my final thought.

Is it not true that the very effort to produce a fine tone often prevents its accomplishment? To illustrate, I will quote from an article of Mr. Tubbs, of New York, published some years ago in the "Voice," wherein he says (I quote from memory), "The face and pharynx are intimately connected—the same main nerve from the brain supplying both, and the pharynx has as many varying expressions as the face, so—as your face is, so must your pharynx be." Yes, true; but as your mind is, so will both your face and pharynx be.

Therefore, he who sings with his mind well attuned to the intellectual, emotional, and musical thought of what he is singing (proper physical development by proper practice being taken for granted) will come much nearer a beautiful tone than he whose main effort is to produce tone by imitation.

HORACE P. DIBBLE.

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ANSWER TO VOICE QUESTIONS.

C. D. S.—1. The vibrato (not the tremolo) is desirable and proper in any voice when there is any occasion for its employment. It is a poor master but a most gracious servant; in other words, it must be under perfect control.

2. It is a quality belonging naturally to the voice; it does not have to be acquired; its absence is an almost certain indication that the vocal method is imperfect. Let me emphasize here that I refer to the gentle wave or undulation in a tone, which is marked by not the slightest departure from the key or abruptness in its effect upon the ear.

3. The correct pronunciation of the final syllable of such words as little, battle, etc., is determined in the same manner that the correct pronunciation of every other syllable is, viz., by the vowel in the syllable. It does not follow that because the *e* is preceded by the liquid *l* it should be treated any differently.

SONGS AND SONG MAKING.

BY FARLEY NEWMAN.

SUCCESSFUL song writing is by no means the facile form of composition the musical amateur often imagines it to be. True it is that many popular songs have been written in a few hours, but in these cases the composers were either old hands at their work or the fountains of fancy and inspiration were in full play at the time. Then, the methods and conditions of composition vary so greatly with different composers. We know that Schubert could sit down in some Viennese tavern, and, regardless of the racket around him, transcribe from his fecund fancy's dictation some flawless gem of melody on the first rough bit of paper that came to hand in little more than "the twinkling of an eye," while, on the other hand, a celebrated composer of to-day will not permit the profaning fingers of the engraver to soil his manuscript until he has kept it under his eye, touching and retouching, for three months at least.

Again, the most experienced and successful of song composers can never be certain that his latest effort—which, by the way, he invariably fancies his *best*—will really capture the wayward fancy of the public. How frequently do we marvel, when looking over the results of an auction sale of musical copyrights, that one song by a popular composer has fetched but a few pounds,—plates and all,—while another from the same brain and pen has run into three figures.

I remember, some years ago, a well-known London publisher showing me the manuscripts of three songs by Pinsuti, which he had just paid 100 guineas for, and asking my opinion as to their respective chances of popularity. I selected two as both charming and attractive in melody and replete with musicianlike touches. The third I described as little better than clap-trap, concocted to tickle the long ears. "Ah, well," said my friend, "if only one of these songs catches on we shall be very well satisfied." Mark the sequel. At the present time the two songs specially approved by me are dead as the proverbial door-nail, while number three—"The Bugler"—fetched at a sale of copyrights a few years ago something like six times the amount received by Pinsuti for the whole lot. Surely, the truth of the aphorism, *Vox populi, vox Dei*, becomes just a little strained when applied to song composition.

The publishers of songs, too, are, as a rule, no better judges of what is likely to become popular than composers; indeed, personally I consider the publishers—in England, at any rate,—the worse of the two, seeing that

they usually increase the element of incertitude by the exercise of an abnormally developed bump of obstinacy. They, as a rule, accept works from a personal clique of composers *only*, and from this cause many a vocal gem by an unknown musician, which would have delighted generations of singers and listeners, has, undoubtedly, been lost to the world. We all have read how the manuscripts of "Kathleen Mavourneen," "The White Squall," and many more, were rescued at the eleventh hour by some fortunate publisher (blessed with more horse-sense and perspicacity than his compeers) when the said manuscripts were in such an advanced stage of dilapidation, through their travels from one publisher to another, that they resembled some recently unearthed papyrus of the past more than anything else in inanimate nature.

Much—very much—of the success of a song depends, of course, upon the singer who introduces it to the public standing high in popular favor, and, although the most accomplished and best-known vocalist *can not* make a poor song popular, it is equally safe to assert that the most attractive song ever published could never attain a paying sale unless the composer succeed in cajoling or bribing some aristocrat of the vocal world to condescend to warble it, again and again, unto the madding crowd.

It is, surely, little short of a providential provision that the public is almost as fickle in its fancies in song matters as a coquette of fifteen, or, with such an inexhaustible variety of vocal gems of the past at disposal, the poor *fin de siècle* song composer might find himself obliged to relinquish his chosen avocation for the less dignified but, probably, almost equally remunerative pursuits of tram conducting or crossing sweeping.

Why so vast a number of erstwhile popular songs should have disappeared as utterly and mysteriously as dead donkeys are said to do; why the popularity of some of these old songs should still flourish as the green bay tree, while others, equally popular at one time, and, it may be, equally meritorious, are so utterly forgotten, are as Asian mysteries we all ruminate and speculate upon but despair of unraveling. No need to wonder why the common expression, "Why, it's not worth an old song," has come to mean so much!

Contrasting, for a moment, the two great schools of song composition,—the Italian and the German,—one is struck by the wide differences between the two, albeit there are, on the other hand, certain points of similarity. I take it that the salient characteristic of the Italian school is its *vocalness*; of the German school, its *forcefulness*. The Italian breaks into song as naturally as the lark warbles in the blue, while the German selects the voice as the only efficient medium of expression for intense emotion, caring but little, if the music he writes portray the passion of the words, whether it "fits the voice" or not. This is by no means to assert that the typical German songs of the past are lacking in "sweetness and light" (*vide* the Lieder of Schubert, Mendelssohn, Gumbert, Curschmann, etc.), or that Italian vocal music is generally deficient in dramatic force, but there is no gainsaying the fact that German vocal music, as a whole, partakes more of the *instrumental* and less of the purely vocal character than the Italian.

The English school of song writing is, like the English language, quite of the composite order. Here, in the best examples, we find a combination of the suave fluency of the Italian with the trenchant force of the German composers, heterogeneously admixed with native peculiarities as difficult to differentiate as to enumerate. It is, however, to be regretted that the characteristics of the old English school, as exemplified by Purcell, Arne, Shield, Webbe, Dibdin, and others, are so little traceable in the works of the "up-to-date" English song composer, the alpha and omega of whose desires would too often seem to be the raking in of the shekels, irrespective of the nobler claims of true art and genuine feeling. *Per contra*, it is to be borne in mind that song composers must, if they have to earn their bread by the cudgelling of their brains, supply the public with that which it is willing to pay for, and it must follow, as a natural corollary that, as musical knowledge becomes diffused among the masses, inducing a higher standard of taste, so, correspondingly, will the artistic status of the popular song be raised.

Publisher's Notes.

We have a very interesting work to offer this month at a very interesting price. It is entitled "Student and Singer," by Charles Santley. There is not a dry passage in the book. From the beginning to the very end the attention of the reader is maintained by the delightful style of the author, who relates the various happenings of his career, which, like that of most opera singers, was filled with all sorts of interesting incidents and varied experiences. It is just the book you want to pass away an evening with at this time of the year, when cooler weather and cheerful firesides invite one to indulge in the helpful pastime of reading. It is also a book from which one can glean considerable information.

The book formerly sold for \$2.25, but we offer it at the remarkably low price of 60 cents, postage paid. Send in your orders early, as this is an opportunity to purchase a good book for your library which should not be missed. The supply is limited.

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TEACHERS are more and more requiring their pupils to take THE ETUDE as a necessary part of their equipment for music study. We receive quantities of letters saying that pupils who read THE ETUDE are their best pupils. Parents find that its music pages furnish enough fine music for sight-reading, study, and recreation, to make taking it an economy.

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HAVE you tried Landon's "Wrist Studies"? They cover a valuable point in piano technic hitherto unprovided for. They are a set of delightful pieces, annotated and arranged for the correct development of the wrist or hand touch. They are issued in sheet-music form, and retail for only 75 cents.

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THOSE teachers who have had seminary or music school experience, where they receive pupils from all parts of the country, say that it is astonishing how few pupils know note and rest lengths. To meet this lack in foundational training we have Landon's "Writing Book." This is the most popular work of its kind, and at the same time it is the most thorough book on the market. We issue it in one volume at 50 cents, and in two at 35 cents each.

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IN order to facilitate the filling of orders more satisfactorily and promptly to our patrons, this explanation will, no doubt, be valuable: Every order, direct and special, on a regular account, is attended to as much as possible the same day on which it is received; all the attention in our power is given to it on that day. It is not possible for us to do justice to all the selections of "On Sale" music which we receive and get them off the same day; it sometimes takes three or four days for the filling of a selection after it reaches us. This is not always the case, but sometimes. It is necessary, that your "On Sale" order may receive proper attention, that this delay occurs, therefore when you send a regular order and an "On Sale" order in the same letter, if you are in a special hurry for the regular portion of that order, it would be better for us to ship it separate from the "On Sale." In sending orders of this kind, where a portion is regular and a portion "On Sale," please mention the fact if you are in a special hurry for the regular portion, and it can be sent off the same day; otherwise it will be held for the "On Sale" portion. In some cases this may cost a little more for postage or expressage, but not always; it depends on the size of the bundle and the distance which it goes.

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IN the next issue of THE ETUDE, for the holidays, will appear a life-size portrait of Beethoven. It is taken from one of the most striking pictures of the composer. The original plate is in possession of Carl Simon, of Berlin, and is rarely seen in this country. It represents the front view of Beethoven in the act of deep meditation. These supplements which we are issuing will serve for studio or parlor decorations. If a better and larger copy is desired, it can be had for 50 cents. In time

we hope to complete the set of all the great composers. During December we will send the larger artist proof of this picture for 25 cents.

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THE success of the vocal volume called "Standard English Song" has met with so encouraging a reception that we will issue a companion volume called "Standard Song and Ballads." These two volumes contains about all the good songs sung during the last fifteen years. Every vocal pupil should have one or both. The second volume will be out this month, and during November we will continue the special offer for it. Send 35 cents and a copy will be sent when issued. The cover will contain pictures of noted song writers like Gounod, Henry Parker, Tosti, Pinsuti, etc.

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THE holiday offer which we have presented to our readers for the last ten years will appear in December issue. It will be comprehensive and liberal. Do not select your presents for Christmas until you see it. It will be ready about December 1st. Everything in musical literature, and such articles as busts, photographs, metronomes, and all musical presents, will be enormously reduced in price.

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IT often happens that our patrons do not receive the cheap editions, such as Schirmer Library, Peters, Litolf, etc. When the same articles are also published in sheet form, we always send the sheet music edition unless otherwise mentioned. All the popular studies of Czerny, Bertini, Köhler, etc., appear in the cheap classic editions above mentioned at greatly reduced price. But many teachers do not wish the cheapest copies—perhaps on account of the size of page or the discount received, and hence the profit from this source is reduced. Take one number from the cheap edition, Czerny Velocity, Opus 299. They are published complete for \$1.00, or the four books separately for 25 cents each, while the sheet music copy is \$1.00 for each book. The profit in using the sheet music is about four times that of cheap editions. We supply either, but it is necessary to mention cheap edition, otherwise the regular sheet music copy will be sent. Every teacher should keep a catalogue of the various cheap editions conveniently at hand, and when ordering refer to these. It is only necessary to mention the number of cheap edition, as our stock is kept according to number, and it is also well to be sure that the music is published in cheap form. We daily receive orders for music to send in cheap edition when there is no such edition.

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WE will issue six beautiful Scotch songs set to music by the talented composer, W. W. Gilchrist. One of these songs appears in this issue. They are all about the same difficulty and length. We call special attention to these delightful settings, and would like to see their popularity extended. We will send the six in separate sheet music at one-fifth price to any of our patrons. They will range in price from 25 cents to 30 cents each, but during November we will receive orders for these at 35 cents for the set. The poems are all by Burns, and are among the most popular. They are as follows: "My Love's Like the Red, Red Rose"; "Here Awa' Willie"; "She is a Winsome Wee Thing"; "Oh, Wert Thou in the Cauld, Cauld Blast"; "My Highland Lassie, Oh!" "Can'st Thou Leave Me Thus, My Kate."

After singing the one published in this issue, should you desire the other five, send us 35 cents. If you have a good open account, they can be charged.

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THE ETUDE is steadily growing in popularity and usefulness. There will be every effort made to maintain its present standard, and new ideas will be constantly introduced. We have the promise of articles from some of the leading writers of Europe and America. Never has the outlook been brighter for THE ETUDE. We will aim to give our readers the best thoughts of leading thinkers on music. The character will remain unchanged, but there is constant temptation to broaden the scope of the work of

the journal, but in this day of specialists the technic journal assumes a proper place. Every music teacher is more or less a specialist in some department. We all excel in one particular thing, and in that we are most interested. A violinist should read at least one journal that gives attention to that instrument. A voice teacher should read one of the voice journals, the same with the organist, chorister, etc. THE ETUDE deals with music teaching in general, with a leaning toward the piano-forte. The voice now receives direct attention, but our aim will be to give healthful music food to the average teacher who is earnest and conscientious. To the ambitious student we pay the utmost concern. We strive to bring from them the best there is in them, to stimulate to higher efforts, to guide into correct methods of study, to cultivate and refine the taste, to make the pathway to musical attainment as pleasant and enjoyable as possible. Our mission is to educate and disseminate the best there is in musical literature. Our task is no easy one, and the responsibility of our clientage is felt, and our great effort will be to perform the task conscientiously.

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WE publish in this issue the second chapter of Mr. Sefton's new book for teachers.

We have this book in progress of publication, and during that time the special price will be 20 cents. It will contain a good code for music teachers. All the various troubles in dealing with pupils will be met. It will be an exceedingly valuable volume for young teachers. A good idea of the character of the work can be gained from the chapter in this and in the October issue. The work will be ready for delivery very soon. Let us have your order for a copy before it is too late.

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"PIANOFORTE STUDY," by Alexander McArthur, has been sent out to the advance subscribers, and from the words of testimony which we have received, several of which we print in this issue, we are led to believe that the book has given general satisfaction. It is a survey of the entire field of piano playing and study—"Hints on Pianoforte Playing," as the title suggests. It is written by one eminently fitted to give sound advice. It is not only valuable from an educational point of view, but most interesting. The book retails for \$1.25, with the usual discount to the profession.

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WE will publish, during this month, a catalogue of rolls and satchels for the carrying of music, which will be sent to any one desiring a copy. This will be found very useful, especially at the present time, as the holidays draw near.

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IF you have any desire to beautify your studio or music-room, whether at home or elsewhere, it would be well to send to us for our catalogue of busts and pictures of musicians. Of the portraits which we have for sale—life size—an advertisement will be found elsewhere in this issue. We can especially recommend those which we publish ourselves, which are 22 x 28 inches in size, and which we sell for 50 cents each.

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IN another column of this issue will be found a complete list of all the Christmas services which have been published for the coming (1897) season, and a few late cantatas. Any or all of these will be sent to our patrons for their inspection. The services all retail for five cents per copy; \$4.00 per 100. It is none too early to prepare, or at least select, your music for Christmas at the present time.

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BEGINNING this month we sent to our patrons the first package of the new "On Sale" music, consisting of our novelties that have just been published. They contain about ten pieces, mostly instrumental, sent out by us each month from November to May, and make valuable and interesting additions to the larger "On Sale" packages sent out for general purposes. We shall be pleased to send a circular with regard to this plan, or to receive your name, that the packages may be sent to you.

WHEN in need of anything in the line of music,—music books and musical merchandise,—especially if you have found it impossible to obtain it elsewhere, try us. We have, perhaps, the best selected, if not the largest, stock of music and books especially suited to the teacher's needs that there is in the country. We are especially prepared to fill any orders which we receive for "On Sale" music for special occasions, and assure our patrons that we are more than willing to add to their selections at any time; all to be returned and settled for at the end of the season—June or July. You will find our rates and terms most liberal.

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IN order for our paper, THE ETUDE, to maintain its standard and to improve, a certain amount of appreciation must be shown by its subscribers. This consists not only of words of commendation, but the renewal of their subscriptions and a good word now and then placed where it will mean a new subscriber. It would require a very little effort for every one of our subscribers to obtain for us one other. We give, perhaps, more valuable premiums for a few subscriptions, even for one other beside your own, than we do for a great many; that is, they are not worth more in value but they appear more valuable. We give almost all that the subscription is worth to us to the person who obtains that new subscriber. We should like our subscribers to help us, between this and the beginning of the year, to increase our list as much as possible. We will furnish free sample copies to assist in the work, and will give, wherever it is desired, two extra copies over and above the regular twelve issues, to every new subscriber. If you have not a copy of our premium list we shall be pleased to send you one. To any one who thinks they are fitted to the work of soliciting subscriptions as a business we shall be pleased to make extraordinarily low rates—that is, to be an agent for THE ETUDE.

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To those of our patrons interested in blackboards, music stands, and metronomes, we would say that we are now compiling an illustrated pricelist of these articles, and shall be pleased to send it to any one who may ask for it. It will be ready on or about the fifteenth of the month.

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WE have been forced to reprint, during the past month, several volumes of the "School of Four-hand Playing" compiled by Theodore Presser, and also the "School of Reed Organ Playing" compiled by Chas. W. Landon. Both of these books have been very successful. There are three volumes in the first and four in the second, about 28 pages in each, retailing for \$1.00 each, with the usual sheet-music discount. If you have not seen or used either of these Schools in your work, send to us and we shall be pleased to send you any or all of the volumes for inspection. It is not necessary for you to keep them. We shall be pleased to have you look at them.

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THERE are many reasons why a musician should take a musical paper. It keeps him posted as to what is taking place in musical circles; it educates him; gives him new ideas about teaching, about study, about performance on an instrument. In fact, it puts him in touch with his art's very heart and core, fills him with live and progressive ideas, and gives him encouragement and inspiration for renewed efforts in that little circle in which he moves. Tell your friends about THE ETUDE; induce a fellow-teacher to become a subscriber. Christmas is coming, and a year's subscription will make an acceptable gift for you to give a musical friend. Besides, we can make it interesting for you to secure new subscribers. Write for our premium list.

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WE herewith make an advance offer of something entirely new, but it fills a need felt by every teacher and by every earnest music student. It is Vol. I of "Sight Reading Album," by C. W. Landon. Mr. Landon has made a special study of the working of a pupil's mind in learning to read at sight, and he here gives the musical profession the results. He has followed mind develop-

ment along psychological lines. His series of observations and experiments in this specialty cover sixteen years. He gave an essay upon this subject at the Boston meeting of the M. T. N. A., in 1885, and his paper had the distinction of being more widely published by the Boston dailies than any other paper given at the meeting. In his music school work he has held semi-yearly examinations in sight-reading, and these, together with his constant music teaching, has enabled him to now unfold to the teaching and studying musical public just how the mind develops the ability to read at sight. The introduction to the first volume gives ideas never before in print. The book has over eighty pages, and every piece is the choicest and most charming music, the result of many years of careful search among the best things of foreign and American compositions. Every piece in the book stands for the elaboration of a regular series of points and ideas in the growth of the ability to read at sight, and every piece is of intrinsic worth. After serving their purpose for sight-reading, there has been nothing finer, or even equal to it, published for study and memorizing. It will be of special interest to teachers of experience to know that the work develops the ability to read at sight along with special powers for expressive playing, and not, as is too often the case, making sight readers at the expense of expressive playing. The book is in the engraver's hands, and, according to our custom, we make an advance offer at mere cost of paper and binding—for only 35 cents. Send in your advance order with the cash, or, if you have an account with us, we will charge the price upon our books, but this also includes extra for postage.

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WE are now compiling a new illustrated price-list of music folios, rolls, and satchels, which will contain all the newest styles made in this line of goods. It will give illustrations of some, and a complete description in every instance. It will be a more complete list than we have ever issued. Our patrons who are interested in this line of goods will find it a help in making orders, and had better write for a copy to keep on file. It will be ready on or after November 15th.

MUSIC IN THIS ISSUE.

RUBINSTEIN told a pupil to "sing on the piano." The Liszt arrangement of Schubert's "Hark, hark the lark," demands this singing treatment, and it will take watchfulness on the part of the player to put the melody in bold relief. We have not space to print the whole composition, which can be had in sheet form; however, what we have here printed makes a complete piece.

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"A Ride Over the Plains," Langerts, a wild gallop, a gentle canter, a rush like the whirlwind, the rhythmic beat of the horse's hoofs on the hard floor of the steppes, the joyous mood of the rider, the quiet return home, and the final halt, all pictured in music, is something to stimulate the imagination of the player. This composition shows the bold freedom and unbridled fancy of the music of the Hungarian gipsy.

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"Two Little Fairy Tales," by Carl Reinecke, has two merits which will win the commendation of the earnest teacher—fine technical framework and poetic content. It is worth while to master the one to reach the other. The left hand is well exercised.

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What a captivating, sensuous rhythm there is in the "Mazurka" by Meyer Helmund, the well-known song writer, which appears in this issue. This has the rhythmic beauty and capricious fitfulness of the people who originated the dance, and in addition the rich, delightful melody which is a requisite in instrumental as well as vocal work.

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The "Valse Gracieuse," by Dvorak, is a musicianly treatment of the dance rhythm so dear to Chopin. Is full of harmonic beauty and smooth flowing cantilene,

while its workmanship, from a composer's standpoint, makes it valuable to the student of musical science.

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Another dance from the Polish national music, Seifert's "Polonaise," shows the well-defined characteristics of this style, and has at the same time a smooth, pleasing melody. The passages in thirds and sixths are technic-builders.

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For the tyro we offer Pierné's "Grandmother's Song," a good example of modern French music, with its piquant, melodic and harmonic characteristics. It should be treated as a picture-story and used as an exercise for the child's imagination.

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For our singers we present two songs, one, a type of the German lied, Bendel's "Ah! It Is So Wonderful," with English and German words, a song useful for teaching and recital purposes, with a melody that will stick in the mind; and one of the series of Scotch songs by W. W. Gilchrist. "My love's like the red, red rose," is a simple song, with more than a touch of Scotch color, but one that is worthy careful study. Mr. Gilchrist's musicianly songs are well-known to the singing public, and, as the work of a successful teacher, can be used for educational purposes. This is a gem of simplicity.

Testimonials.

I am a reader of THE ETUDE, and think it is one of the most helpful papers in this line which I have ever seen. Every teacher and pupil ought to read it.

MRS. G. C. HILLIE.

"Musical Mosaics," by W. F. Gates, contains the cream of the best thought on musical topics, and, like cream, it is pure, undiluted nutrition. Every page is replete with suggestions, fancies, truths; with helpful and inspiring ideas tersely and forcibly expressed.

EDWARD BAXTER PERRY.

I received "Music: Its Ideals and Methods," and think it a valuable book—thought-producing, and does not contain a single poor chapter. Especially interesting and comprehensive is the chapter upon Schumann.

IOLA M. GILBERT.

I wish to thank you for the courteous service rendered during the year.

EMMA A. LINDSAY.

Every month THE ETUDE gives me greater pleasure in studying its pages, and inspiration in my music teaching. Its influence upon my pupils, when I enlist them as subscribers, is of the highest benefit to their interest and musical perception.

MRS. C. E. HARGRAVE.

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.

TALENTED, INDUSTRIOUS GIRL DESIRES home and thorough musical education in exchange for light housework. Address, Box 104, Granbury, Texas.

FOR SALE—VIRGIL CLAVIER AND TECHNICON. Good as new, cheap. Address F. CABUTT, Phila., Pa.

TEACHERS! SEND 50 CENTS TO MRS. A. H. LIENHARD, New Ulm, Minn., for one dozen copies of "How to Practice," to distribute among your pupils; will interest them and help you. Compatible with any modern method. Pamphlet form, entertaining style. Just what you want.

WANTED AT ALPENA, MICH., ORGANIST AND Choir Director in Congregational Church. Could get classes in piano and voice in the city. Must give unexceptional reference as to ability and character. Address MUSICAL COMMITTEE, Centennial Book Store.

WANTED.—A GRADUATE OF A CONSERVATORY to teach piano and voice (violin), to begin January 11. Address H. B. MOYER, Director Musical College, Freeburg, Pa.