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Winton J. Baltzell

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THE ETUDE

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NO. 3

THE ETUDE.

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A LITERARY MAN, poet and critic as well, once remarked that a certain singer had the faculty of getting "inside the meaning of the text" he sang. If this is true of a singer, why not, of necessity, much more demanded of a player? The latter has no words to help direct the thoughts of his hearers. He must create the poetic atmosphere that often helps to give to an instrumental composition life, grace, and beauty.

Should artists marry? is a question that has often been propounded. Some people question if a man of the true musicianly type can be a good husband. His art must ever be dearer and closer to him than any wife, they argue; his thoughts, his real being, will be so much absorbed by the Muse that he will be careless, even neglectful, of the one who hears his name. Other considerations are urged, especially on the financial side, the somewhat irregular and uncertain nature of earnings, the rather common business-like habits of the average musician; his sanguine, excitable nature, which unfits him to cope with the prosaic details of domestic life; to say nothing of the temptations to infidelity from the nature of his avocation.

It is not possible that some of these ideas arise from the fact that in many people's eyes there is still a glamour, that they do not take a clear, practical view of the matter? A musician is a business man, striving, as others, to earn a livelihood,—often a precarious and uncertain one, it is true,—yet with a heart lightened by love and enthusiasm for his art. If his neighbors view him in the light of a man pursuing a certain avocation, laboring with the talents that God has given to him, just as other men are supposed to do, why should he not live under the same conditions as other men? Two many people still see around the musician, the artist, the poet, and other art-workers, a halo of romance that tends to injure the object of this silly pseudo-adoration.

HAVE you ever heard a one time popular recitation in the style of a homiletical treatment of the familiar nursery legend of "Old Mother Hubbard"? How many compositions are as ridiculously apparent as mere mechanical imitations of works really founded upon true thought expressed in musical symbols; or, looking at the subject from another side, how often serious compositions are rendered so badly as to be reduced to mere

parodies before which the true devotee feels impelled to laugh, yet dare not!

"THERE is something fascinating about the music life!" said a student one day. "A man or woman who takes up that work must have many happy hours in the course of a life-time." I have so many even in my modest part of a dilettante." The cynical musician smiles, but grimly, when he hears such outbursts from pupils.

A RAILROAD track across a level plain, viewed from the roadside in a spot far removed from the centers of busy commercial and social life, seems a potential force of almost infinite possibilities. But let a man, cut off from the rest of the world by accident or design, have the means of making to himself music, and vistas of spiritual life are opened to him, broader and richer than any that the railroad may suggest to the recluse by the mountain side, or on the wide-spreading prairie. There is potentiality in your piano, your violin, your pencil and scrap of music-paper, my brother-musician.

TRAIN your imagination! Fill your soul with enthusiasm! Work to express your ideas! What follows? So very little, often. We say, "Words are inadequate to express certain feelings." Is it not so with the singer, the player? He must feel so much in order to be able to express, through our weak, mechanical, material instruments, a very little.

You call yourself a teacher, but are you one? What a pregnant word it is!—teaching. Be sure that you do teach. No work is worthy to be a life-work that does not demand earnest, concentrated effort. If your teaching is of the happy-go-lucky kind, it can scarcely be worthy the name.

A CORRESPONDENT recently said: "One of your editorial notes seemed just to fit my case." One idea is a page, if it be one to aid, to stimulate others, is worth having written. Why not try to give your ideas to others in such form and expression as to do them good?

Experientia docet (experience teaches). The old Latin dogma is familiar to all. If the expression, as above, is new, the ideas are not, as many of us have learned through bitter travail. Yet a truth learned by one's own hard work, earnest toil, and unselfish endeavor, is worth more than ten learned by mere hearsay. What we have wrestled for and have assimilated becomes bone of our bone, flesh of our flesh, and a living force in our hearts and lives. Are you delving after truths? Be a student first and then a teacher. What you know should be a part of your real self.

WHAT peculiarities are in each of your pupils that may form the pivotal point of your work for them? You must get some one thing to tie to a base of operations from which to make further advances.

TRAIN the fingers for musical purposes, but keep mind training also space.

The successful musician needs certain well-developed elements of character. A delicate sensitiveness is one of these, and strong emotions is another. But both of

these tend to unfit him for rough and tumble contact with the world of business. If things go wrong he is too much stirred up, perhaps even to the loss of self-control and to the letting loose of his temper. Scores of notices in every-day life that other people take no notice of irritate him, and people call him thin-skinned and fussy. His daily studies demand of him perfection in the minutest details, and these small things soon mean to him so much that he is constantly annoyed by the carelessness of others, not only in regard to his pupil's heedless hindlers, but in the common affairs of daily living and by contact with his fellow-men. If he was not made this way he would be no musician. And yet he should learn to confine his exacting demands to his art and not require or expect too much of the people with whom he comes in contact. He must learn to take life and his personal experiences as he does the weather, as a matter of course.

JUST how much the teacher should consider the family circumstances of his pupils in the pieces that he selects is a grave question. Often music lessons demand close economy in the home that the daughter may take a few lessons, and those who are thus depriving themselves should have a reward in the music given, that it be not such as they can not enjoy. The daughter of the day-laborer will hardly shine in polite society, hence a careful consideration of the people who will hear her play is but a common-sense duty. To give as good a quality of music as circumstances will allow is also a common-sense duty. To give such a pupil a severe course of technic, dry études, and sonatas would be, as it were, defrauding her and her parents and friends of the musical pleasures that are plainly their due.

THE manufacture of reed organs have placed hundreds of thousands of these instruments in the homes of the people, and thousands of teachers are daily giving lessons to reed-organ pupils. A large part of reed-organ pupils aim at nothing higher than to play gospel hymns and church music, and as a matter of fact, for home amusement, playing and singing these hymns is much the larger part of their home musical enjoyment. Marches and dance music come in for the next share of popularity. But the ambitious teacher can do much to improve the taste of his pupils by inducing them to learn the best melodies and arrangements for this instrument. There are quantities of really good things, arranged in all grades of difficulty, published in sheet-music form, as well as many good book collections of reed-organ music which will be an agreeable relief to the tonic and dominant harmonies of the gospel hymn.

CERTAIN business aspects of the teaching profession are constantly coming to the front: whether to charge for lessons by the term, quarter, month, or by the year; whether to charge for missed lessons; what shall be the charges for sheet music; long prices, or at a discount; if at a discount, what per cent. shall it be? If lessons shall be given at the pupil's home or in the studio; when there are two or more pupils in a family, if they shall be taken at a discount; if there shall be one price to all or not. Contracts by the month are gaining ground. This gives one extra lesson a month frequently, but it offsets a lesson lost now and then. About missed lessons, nothing but vacations especially arranged for, long absences, as going from home, or long cases of sick-

Woman's Work in Music.

new should go unchanged. If a lesson must unavoidably be missed it is but common courtesy to tell the teacher, for then he can make a profitable use of the time; still, as the time has been engaged, there should be no discount from the tuition. As to the sheet music charges, music gets worn and soiled and many pieces prove unusable. Some pupils can not afford to pay for music, so the teacher gives a piece now and then. There is the expense and loss of accounts by patrons never paying. Taking it all in all, music should be sold at low price, or never at a discount of more than twenty-five per cent. Many teachers furnish at cost to pupils who can not afford to pay full price, making it up on their patrons who can afford to pay full price. It is an almost universal experience that pupils do better work when they take lessons at the teacher's studio. It is more formal, there is an atmosphere of musical study about it, and the fact that they have to prepare to go for the lesson causes more earnestness of preparation. It is universally considered just to charge all alike, but there may be circumstances in which it would be just to make a discount in tuition. Where there is a lack of means to pay for music lessons it is sometimes best to take part in cash and take a note for the balance.

There exists some confusion regarding the "stab touch," as to what is intended by its cultivation and how much time to give to it in daily practice, and how to practice it. Many pupils allow their fourth finger-nail-joint to collapse, instead of keeping it in a curved position. It straightens out because it is too weak to maintain the curved position when in active use. In a few pupils all four of their fingers flatten or collapse. In these cases the "stab touch" is of value if at the instant of key contact the finger is curved and kept so; but it should not be used with too much vigor, for the shock to the joints tends to stiffen rather than to strengthen. This touch indeed needs to be lightly used, and not practiced long at a time.

EXAMINATIONS FOR MUSIC TEACHERS.

There has been considerable discussion concerning the matter of an official examination for persons proposing to teach music. England has a number of institutions which conduct examinations and grant certificates. The great aim of many people is to secure a certificate, how or whence seems a matter of small consequence. Sir John Haller draws an interesting picture of the result in an address before the Incorporated Society of Musicians at their recent meeting in London:

"If a amateur wants to become a paid teacher, let them pass through the same training and ordeal as professional students. There are scores of them, I am aware, who have already done so, and we meet them with friendly hand as co-workers; but, the tests should be of universal application before we can even hope to suppress the vast amount of worthless instruction now being given. And if any remedy can be found, the remedy must be applied to the teacher as well as to the pupil. The teacher must be better, for the mischief is rapidly spreading, and it is brought others in its train. One of them is this: If in any town some known (or suddenly) announces that he has won a certificate, and takes his admiring throng into his parlor to show them how elegantly it is printed and how beautifully it is framed, scores of other people who rightly know how small his qualifications are go to him to be coached for the same examination. He goes his best to get them through; the greater number go through the more numerous with a certificate. But these pupils, as soon as they get the coveted piece of paper, begin to teach and prepare others for the same examination. The result is that if one had teacher gets a start in a town it creates a constant increasing class of bad teachers, whose bad influence goes on spreading in ever widening circles. I once asked an old established and much respected provincial teacher how he was getting on. He replied, 'Oh, there are no pupils to be had now. I have discovered how profitable it is to be a bad teacher, so instead of having a few examining bodies of recognized position and authority, we find a large number of institutions and limited companies competing among themselves for the profitable business of holding examinations in our towns, and we find them appointing them in their unseemly scramble. Now, country in which these examining bodies, one to nineteen, exist, it is of common. They are responsible to nobody.'"

From time to time there have appeared in THE ETUDE accounts of musical societies and clubs composed of amateur musicians, but none which seem to have worked along the same line as the one with which I have the honor to be connected.

For this reason I venture to give an account of our society's work and scope. Our experience may prove an incentive to many students and lovers of music, who have a desire to combine work and social interests to produce systematic results.

Our society, which we have named "The Crescendo," is now entering upon the fourth year of its existence—noteworthy fact, as the city in which the club is located has long enjoyed (?) a reputation for indifference to the better class of music.

The number of members is limited to twelve, elected by vote of the society, two negative votes being sufficient to exclude a candidate, thus securing congeniality among the members. Each successful candidate must possess a fair amount of musical education, either in singing or the use of some instrument, enough to enable her to interpret with some degree of intelligence the music of the various composers prescribed in the course of study for the year. Meetings are held every two weeks from October until June, at the homes of the different members.

The program includes a written examination upon the essays of the last meeting from questions provided by the examiner. A record of each person's work is made, and a prize awarded at the end of the year to the one having the largest number of correct answers. Upon the conclusion of these important preliminaries the musical program is taken up. A regular subject is assigned beforehand, and each member is expected to take active part either in solos, duets, trios, or in any way she may prefer.

Simple refreshments are offered by the hostess at the end of the musical numbers, affording a delightful means of carrying out the social spirit of the gathering.

The latter part of the afternoon is devoted to a musical game prepared by the hostess. This may be original or a musical adaptation of the many games now in vogue. The work of the first two years was general in character, but last year a more elaborate plan of study was prepared and carried out, as follows:

October 31.—Country, Italy. Period, seventeenth and eighteenth centuries. Essay, "Music in Italy previous to Seventeenth Century." Sketch, Scarlatti. Composers: Carissimi, Monteverdi, Colonna, Stradella, Rossi, Scarlatti, Durante, Cimarosa, Pergolesi, March 6.—Sketch, Cherubini. Composers: Cherubini, Belli, Spontini, Martini.

November 22.—Country, Germany. Period, seventeenth and eighteenth centuries. Essay, "Music in Germany previous to Bach." Sketch, Bach and Paganini Music. Sketch, Handel and the Orationale. Composers: Bach, Handel.

December 12.—Sketch, Gluck. Composers: Gluck, Paganini, Rossini, Donizetti, Verdi.

December 26.—Sketch, Mozart. Composers: Mozart, Kienzl, Cramer, Hummel.

January 9.—Sketch, Haydn. Essay, "The Symphony." January 23.—Sketch, Beethoven. Essay, "The Sonata."

February 6.—Country, England. Period, seventeenth and eighteenth centuries. Sketch, Early Music in England. Composers: Byrd, Purcell, Field.

February 20.—Country, Italy. Period, nineteenth century. Sketches, Bellini, Donizetti, Rossini, Verdi.

March 6.—Essay, "Italian Opera." Composers: Same as February 20.

March 20.—Country, Germany. Period, nineteenth century. Sketches, Weber, Spahr. Essay, "Romantic School." Composers: Weber, Spahr, Marschner.

April 3.—Sketches, Schubert, Meyerbeer. Illustrated reading, "The Erl King." Composers: Schubert, Meyerbeer.

April 17.—Sketch, Mendelssohn. Essay, "The Orationale of Mendelssohn." Composers: Schubert, Schumann.

May 1.—Sketch, Schumann. Composer: Schumann.

May 15.—Sketch, Wagner. Essay, "Wagnerian Opera." Composers: Wagner, Wagner. Essay, "The Flying Dutchman." Composers: Wagner, Wagner.

A public musicale at which works of Schubert and Schumann were performed was given during the year. The coming year will be devoted to nineteenth century composers in various countries. In selecting music for our programs, we have kept in mind the saying,

"What is worth doing at all, is worth doing well," and have taken only the best of each composer's work, no matter if, so far as we were capable, in a style befitting its worth.

It has often been remarked that in our intercourse neither mutually spirit nor friction has developed. The explanation is simple. While we recognize the social spirit in our gatherings, we emphasize the intellectual bond which unites us, and in mutual interchange of knowledge we have thus far found no opportunity for small jealousies.

Emerson says, "Hithe your wagon to a star." This is tacitly our motive. As we rise in musical and intellectual power, we must inevitably find more room for broadening and increasing our capacities. By this means we hope still to retain and deserve our name, "The Crescendo."—M. BERTHA ROSSON, of Newburgh, N. Y.

It is unfortunate. As we see in musical and other animosities played so prominent a part at the last Convention of the Federation of Women's Musical Clubs, which was held in Chicago.

The press of the country could not restrain their gallantry; but made toothsome morsels of the squabbles, and rolled them under their tongues with a gusto that savored of more than ordinary satisfaction. Sans-serif witticisms and condescending cynicism offered every reference to the proceedings.

It is to be hoped that the cause for which, thank heaven, we have been laboring has been less injured by those who sought merely to fill the public eye and ear.

Just how much serious work was done we are not prepared to say, and what permanent good has been accomplished remains to be disclosed by the future which is yet to come.

That Mrs. Satoru did earnest, energetic, self-denying work must be acknowledged by all, even by those who refused her their ungrateful approval. It has been proven that a Federation is among the possibilities. It is self-evident that thorough and comprehensive organization, even a centralization of the general direction, must give force and definite energy to all efforts for the improvement of the home and social life of the women of the United States with all the multitudes here involved by development in the life and ideals of the mothers and sisters.

Mrs. Uhl, wife of the former ambassador to Germany, a lady of culture and high social experience and tact has an abiding field before her as president. The seed sown by Mrs. Satoru and her administration must have fallen into fallow ground in many places, and now let the new officers head every effort to nourish and cherish the tender plants and bring them to a hardy maturity.

It is to be regretted, however, that the manner in which the contest was carried on, and the rather plain evidence of sectionalism, and, perhaps, even civic jealousy, have left scars that may require some time to heal. And yet we feel sure that the Eastern division of the Federation will turn in, and with a will, to set working on the work so successfully and promisingly initiated. Nothing is to be gained by division, and everything better accomplished may be lost. The work is here to be done; let the workers not be wanting.

RUFUS HUGHES contributes an article to the March "Century" on "Women Composers," in which he says: "A prominent publisher tells me that where, some years ago, only about one-tenth of the manuscripts submitted were by women, now their manuscripts outnumber those of the men two to one. While this ratio will not hold in published compositions, the rivalry is close between them. Women are writing all sorts of music. A few of them have already written in the largest form, producing work of excellent quality and still better promise. It is in the smaller forms, however—in instrumental solos and short songs—that they have naturally found their first success. So good has their work been here that bonesty compels the admission that hardly any living men are putting forth music of finer quality, deeper sincerity, truer individuality, and more adequate courage than the best of the women composers."

MUSICAL ITEMS

It is announced that Sarasate is to make a concert tour in Russia.

PADEKIEWSKI played in Leipzig during the past month with Nikisch as conductor.

The veteran violinist Joachim is still giving concerts. His quartet is to play in London this month.

A "FRENCH Bayreuth" at Versailles is talked of as a result of the recent Wagnerian movement in Paris.

A new work by Richard Strauss, founded on the great Spanish classic "Don Quixote," is soon to be given, it is said, in Cologne.

MARONTELL, a noted pianoforte teacher of Paris, died there a short time since. Bizet, Dubois, Paladilhe, were among his pupils.

BOSCHI, the well-known pianist and Bach editor, is the son of an Italian father and a German mother, uniting in himself two strongly marked musical races.

SIR ARTHUR SULLIVAN has given up his country residence and will hereafter live in London and on the Continent. He will bear the right to a life of pleasure and travel.

MR. DAVID BISPHAM has lately appeared in a new light—that of a playwright. He has arranged a musical drama called "Adelaide," in which he himself takes the part of Beethoven.

AFTER various contradictory reports it seems settled that Anton Seidl will not return to Germany although it is an undoubted fact that he received several tempting offers from the Fatherland.

THERE is a report current that Lady Charles Hallé will make a concert tour in this country. Lady Hallé, known as Norcanton-Neruda before her marriage, was perhaps the finest lady violinist in the world.

THERE is good reason to believe that a fund will be established by wealthy New York City patrons of music to establish a permanent orchestra in that city. Philadelphia papers are arguing that a similar movement be initiated in the Quaker City.

MRS. MELBA will make a tour across the continent to San Francisco and possibly to Australia, with a strong support. She will appear in all her leading rôles. No doubt the West will welcome this opportunity to hear the greatest prima donna of the day.

MR. A. J. HIPPENS, the historian of the pianoforte, makes the announcement that an upright grand piano has been discovered in Italy bearing the date 1738. This antedates Frederick's instruments, and, if authentic, is of value to the history of the pianoforte.

It is now announced that Emil Paur will remain as conductor of the Boston Symphony Orchestra, that his contract has five years more to run. Colonel Higginson states that negotiations had been entered into with Richard Strauss and Felix Weingartner.

MRS. MARY COWDEN-CLARKE, the authoress of the "Concordance to Shakspeare," and daughter of Vincent Novello, founder of the great music publishing house of Novello, Ewer & Co., died in January. She was editor of Novello's "Musical Times" for some years.

DR. E. J. HOPKINS, whose name is well known to organists and choir-singers, has retired from his position as organist of the historic old Temple Church in London. He is nearly eighty years of age. An English musical journal calls him the "Grand Old Man" of music.

GREAT interest has been manifested, in the few large cities in which Franz Rimmel has appeared, in the playing of this "veritable giant," as one of the New York papers calls him. The historical recitals which he gave, on a previous visit to this country, made a profound im-

pression upon the musical public. A demand is made that he duplicate that series.

THIS collection of musical treasures of all kinds, made by the late Alexander W. Thayer, Beethoven's biographer, was sold in Boston during the previous month. No doubt some of the material is valuable toward a completion of Thayer's great work, a consummation much to be desired.

THE approaching English Covent Garden opera season will include the following well-known artists: Calvé, Melba, Nordica, Eames, Gadski, Zélie de Lussan, the de Reszkes, David Bispham, and Plançon. Some new operas by Mascagni, Saint-Saëns, and Massenet are expected to be given.

At the last meeting of the Board of Directors of the Cincinnati College of Music, one of the members made a severe attack on Mr. Frank Van Der Stucken and his management. It is said that the school has greatly prospered under his direction, and no cause for dissatisfaction seems to exist.

CHICAGO is to have an addition to its list of concerting and studio buildings. The new Studebaker Building, provides for two music halls on the ground floor, and in the upper part for a magnificent assembly room for private musicales and assemblies. A very large part of the space is to be devoted to music studios.

THE New York newspapers announce that the operatic forces of the Danrosch-Ellis and Gran people are to be united in some measure. This will give a fine array of eminent singers, probably the best in the world. It will be a relief to the musical world that the acrimonious rivalries of late years have been amicably adjusted.

It is reported in one of the Boston daily papers that the successor to Carl Zerrahn, as conductor of the famous Handel and Haydn Society, will be Mr. Augusto Ronconi, well known to students of the N. E. Conservatory of Music, as a successful teacher of singing and a conductor of prominence in Italy before his coming to this country.

THE Pittsburgh Orchestra is having its trials. The concerts during the past season have not been a financial success, and the conductor, Frederic Arner, the famous organist, has not been re-engaged. The baton has been given to Mr. Victor Herbert, the well-known operatic composer, cellist, and handmaster. He will commence his duties in the fall.

THE Italian Banda Rossa (Red Band) has had a stormy career in this country. Last month they came back to New York penniless and in much desperate straits, but with the organization intact. They are victims of the rapacity of a greedy promoter who sought to exploit the band for his own benefit. When publicity support failed the rapacious methods employed, public support failed the whole undertaking.

It is announced that John C. Freund, well known in the field of musical journalism, will establish a new paper in New York, to be called "Music, Art, and Drama." The first number will appear in the early fall, so it is said. We hope the new enterprise will find abundant support. It is also reported that the Boston "Musical Record" will be removed to New York City. Nothing has been announced, but we suppose Philip Hale is to be the editor as heretofore.

THE Incorporated Society of Musicians met in London last month. This organization includes nearly all the prominent English musicians. A fine program of lectures and discussions was the special feature of the gathering. Tallis' great motet in forty parts was sung. A number of the members were in the chorus. The motet was followed by a toy symphony, the orchestra being made up by members of the society. Ebenezer Prout was conductor.

ON April 1st, Herr Johannes Weidenbach will celebrate the twenty-fifth anniversary of his connection with the Leipzig Conservatory. It is proposed to present him with a testimonial on this occasion. All American pupils of Herr Weidenbach, who may read this notice, are of Herr Weidenbach, who may read this notice, are earnestly requested to communicate at once with Mrs. Nellie Strong Stevenson, 3831 Olive street, St. Louis.

Mo. Mrs. Stevenson is acting as the American representative of the Leipzig committee.

A MATTER of interest to Bach admirers and to historians and antiquarians has just been announced in London. Mr. Arthur J. Balfour, the well-known statesman, is an ardent lover of music, especially the old German masters. He proposes to pay the expenses of the publication in English of the famous book of Andreas Bach, which is in the Leipzig Library. The book belonged to a relative of the great Bach, and contains manuscript copies of fourteen works by J. S. Bach, besides a considerable number by other masters.

FREDERICK PROUT, the well-known English theorist and editor, recently said that Bach, like Shakspeare and the Bible, is inexhaustible. He went on to say that every three weeks he figured through the whole of the forty-eight preludes and fugues, discovering new beauties each time that he had missed before. Bach is certainly the musician's musician. One that certain peculiarities of construction, so different from the modern romantic and dramatic school, are understood, the player delights in delving in the polyphonic mysteries of the great master, and rejoices in the rich treasures of harmonic beauty hidden there from the casual student.

LAST year there was considerable talk concerning Shakspeare's huge hand and his great stretch. Siloti, the Russian pianist now touring this country, has a most remarkable power of extension in his hand, although the size is not extraordinary. He is able to reach from C to F sharp in the octave above. He is also able to play an octave with the thumb and forefinger. Another feat attributed to him is to play two thirds, separated by an octave, with one hand, as G—E—C—E, with fifth, fourth, second, and first fingers. A number of great pianists, with small or medium-sized hands, have also possessed this facility of extension, although, perhaps, not to so great a degree.

It seems undeniable that interest in music, as well as willingness to support musical enterprises, is growing in the Southern States, when one reads the announcement of the South Atlantic States Musical Festival, to be held at Spartanburg, S. C., under the auspices of the Converse College Choral Society, April 27-29. Dr. R. H. Peters, of the college, is the general director of the festival. An orchestra of forty-five, from Boston, under the baton of Moltenbaker, will assist, and the soloists will include such well-known artists as Campanari, J. H. McKimley, Wm. H. Rieger, Mary Louise Clark, Kathrin Hilke, and Dr. Carl E. Duft. We wish Director Peters and his enthusiastic coadjutors a complete financial as well as artistic success. If more of these enterprises, even on less extensive a scale, were initiated in other parts of the country the interest in music would be doubly and trebly strengthened.

PRIZE ESSAY COMPETITION.

THE annual essay competitions which THE ETUDE has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to THE ETUDE in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

We will show our appreciation of the effort we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale:

First prize,	\$35
Second prize,	30
Third prize,	25
Fourth prize,	20

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We do not use historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this journal. The length of the essay should not exceed 1500 words, and competition is open to all.

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 in the questions in THIS ETUDE. Questions that have no general interest will not receive attention.]

1. C/O.—Reed-organ bellows may be defective from no many causes that it is impossible for us to advise you without further particulars. Can you not find out where it leaks?

2. C/O.—The use of a bowl of water in a room where there is a piano is to create sufficient moisture to counteract the dry heat produced by the stove. But to do this the water must be evaporated by heat, therefore, the water is useless unless placed on the stove; on no account place it on the piano. Rubbing the strings constantly with a chamois skin is the best and safest way of removing rust. Carbolie acid should never be used.

3. D.—In reply to your question in regard to plain notes, we can recommend the work by Holman, published in Nordre's edition of music primers, in the organ in "Plain Song" in Grove's "Ecclesiology."

M. R. W.—Your question in regard to position at the piano can be answered copiously by quoting from a recent article in an English exchange by C. A. Ehrenfeucht, a well-known expert of the Doyne method.

"If you all high, the whole weight of the arm comes more or less to lean on the wrist and fingers, hampering the independent action of the fingers. If you sit low, so that there is a free line from the elbow to the wrist, then the position will be correct, the arm will assume the proper shape, there will be no strain on the wrist, the fingers, and while the muscles are in the powerful state of tension, keep the arm low. You may have it as high as you like, if you sit high the arm will not be powerful."

In regard to distance from the keyboard, we quote the following: "Neither too close nor too far from the keyboard, the latter must be avoided. Often trouble arises from a strain on the spine. A hard position placed between the back of the pupil and the chair will remove stiffness and strain."

L. P. R.—London's "Writing Book" was compiled on the principle that each subject should be thoroughly treated before introducing the next, hence the book itself was not introduced until the beginning in music was well grounded in the notes of the treble-clef. Also, when the treble-clef was first used in the mind of a pupil, it was as a foundation upon which he could build the notes of the bass-clef without confusion, learning them as a part of a great staff of seven lines, with the middle line omitted except when no demand is proven.

K. K.—Elementary harmony should be begun at about the fourth grade, on a basis from 1 to X. But much depends upon the mental maturity and brightness of the pupil when to begin harmony, and while it is not an especially difficult subject, yet it demands close study and the ability to think out the application of principles in independent work. Carle's "New Harmony" now is course of preparation, to be used by the home, was especially adapted to student use, for while not a difficult method, yet it is an advanced idea. Your question about what to study: You will not begin the major piece of Schubert, Schumann, Chopin's Mazurkas, and the best movements from Mozart's sonatas; also, the better studies of modern composers, such pieces as Brahms's "Polka Bohème," his "Kammermusik," and "Lieders," also, "Matin," "Chaconne," "Water Symphonies," "Pavane," and "Scarf Dance," etc., and is designed to develop the general musical faculties of the pupils. Children should not work a week for this exercise. Adults who study professionally must work twice a week. The work is not tiring, and the result, not only in playing at sight but also in all-around mental preparation, are excellent.

Y. S. 1.—It is, as you say, true that beginners follow the fingerings in their first reading other than the notes. After more than thirty years of experience the writer can say no harm in this, for it is well for the pupil to know early that fingering is important. It is difficult for an instructor to tell to do many things at once, and if the child can read out for a few weeks by going partly by the fingerings, he has gained that much. Later he will find that the fingerings do not always make a certain key, and will be able to read out notes instead of reading by fingerings, and before the latter has become a fixed habit.

2. The do, re, and syllables are pretty generally used by vocal teachers. They help to give an individuality to the tones of the voice and when used so that the same syllable indicates the same degree of the scale in all of the keys, the names are useful in singing.

3. The tonic scale system is a method of teaching sight-reading and harmony by the movable scale and the use of alphabetizing. Further than this, it employs a letter notation, which is simply the initial letter of each name, instead of the usual notation upon the staff. The name tonic scale was adopted by Mr. Curwen, the founder of the system, as a protest against Italian's system, then in vogue, which attached the sol-fa syllables to the absolute pitch of C, D, E, etc., without regard to changes of key. So that tonic scale makes the movable do an fixed do.

4. Transposing into different keys by the ear alone is good, inasmuch as it gives a more vivid mental conception of shifting, and helps the hands to find their way from key to key. By this means transposition becomes instinctive. But when the foundation has

been laid, it is necessary that the scores should be carefully studied, and that the changes of position in the notes should be reasoned out.

II. G. 1.—When an accompaniment is in sixteenths and at the same time there is a dotted eighth note with a sixteenth in the melody, play the last melody note nearly with the last sixteenth, perhaps a very little before taking the sixth accompaniment note. The dotted eighth note makes the sixteenth following a dotted eighth note too long, often giving it the same length as that given to the dotted note, in other words, playing two eighths; yet they get the dotted sixteenth effect, a certain indefinite halting that they think gives each note its true time value; hence there is no harm in having a pupil make the sixteenth fully short.

2. Your pupil that lacks animation and life can get a touch with some time in by studying the Mason's "Technic" properly. She should give much attention to the exercises Nos. 3, 5, 9, and 22nd vol. 1, and of the assorted scales and arpeggios of vol. II. These exercises demand a rapid and energetic use of the fingers. Also, give lively and vivacious music a part of the time, but not entirely out of the dreamy kind that is enjoyed by the pupil so much. Teach her the short touch first in the latter part of Landau's "Pavane-Tourterelle Materials," and then give her some of Scott's Clark's marches, Mendelssohn's "Wedding March," and pieces containing chords that are full of brilliancy.

3. In reply to your question in regard to scales, we quote the following from a standard work on technique:

"The passage, in a concerted manner, of the third finger over the fourth and fifth, the right hand ascending and the left descending, scales of thirds, requires much scrupulous attention. The usual position of the hand is changed by turning it a trifle to the outside, thus assisting the fingers, $\frac{3}{2}$ in giving a perfect connection. The connection between the $\frac{3}{2}$ is accomplished by the fifth finger only, which must remain down until the third is passed over and placed upon the next key. In like manner scales of thirds are to be connected, in the right hand descending and left, ascending, by means of the thumb, the hand, however, retaining its usual position."

E. M. G.—Pupils need to learn to play arpeggios on the common chords with the thumb on the tonic, even if the latter is on a black key, as well as using the thumb on white keys only. The best teachers require this in their daily work, hearing and seeing them played by pupils both ways. In an elementary work, the author of "Touch and Technique" thought best to give the thumb to the tonic in all of the arpeggios made of the common chords, whether it began on a black key or not.

E. L. W.—As you say, there are many musical pieces that are so near the borderline that separate good music from trash that it is hard to decide sometimes whether it is worth or not. The writer has recently been trying to get a girl interested in Schumann's "Album for the Young," but with poor success. He then gave her Layback's "Folia Noturna." This piece was heard quickly and with interest. Slow-moving pieces can sometimes be swayed into a spirited style by giving them Blake's "Waves of the Ocean," or "The Windmill." In such cases those pieces are a definite art purpose and are of value, rather than almost indistinguishable.

G. J. N.—The poor playing that your pupil is doing doubtless comes from her being allowed to play her first little pieces and exercises imperfectly, for, as you say, she loves music and has talent. Allowing a pupil to pass lessons imperfectly learned is a common mistake, thus hindering all real progress and meaning confining a habit of half doing allotted lessons.

T. M. D.—Pupils should play well enough to place in the fifth or sixth grade before beginning the study of the pipe-organ. Stainer's "Organ Method" is excellent for the first lessons, for it requires the pupil to use his feet without looking at them or the pedals, and gives many pieces for the training of the feet and the left hand to be independent of one of the other.

E. T. R.—Sight-reading in chords for the pianoforte, we learn from Carl Felsen, is taught in a large classroom with eight pianos, eight to sixteen pupils participating in the work. They play at sight, in unison, music for two hands and four hands. This, however, forms a part of the training, which also includes training in transposing, memorizing, analyzing, keyboard harmony, etc., and is designed to develop the general musical faculties of the pupils. Children should not work a week for this exercise. Adults who study professionally must work twice a week. The work is not tiring, and the result, not only in playing at sight but also in all-around mental preparation, are excellent.

II. R.—You ask what material for work on the organ forms a good monotonous to Kuller's "Book II of Sonatas," or Clemm's "Sonatas," Op. 35, 37, and 38, and 39, and 40, and 41, and 42, and 43, and 44, and 45, and 46, and 47, and 48, and 49, and 50, and 51, and 52, and 53, and 54, and 55, and 56, and 57, and 58, and 59, and 60, and 61, and 62, and 63, and 64, and 65, and 66, and 67, and 68, and 69, and 70, and 71, and 72, and 73, and 74, and 75, and 76, and 77, and 78, and 79, and 80, and 81, and 82, and 83, and 84, and 85, and 86, and 87, and 88, and 89, and 90, and 91, and 92, and 93, and 94, and 95, and 96, and 97, and 98, and 99, and 100, and 101, and 102, and 103, and 104, and 105, and 106, and 107, and 108, and 109, and 110, and 111, and 112, and 113, and 114, and 115, and 116, and 117, and 118, and 119, and 120, and 121, and 122, and 123, and 124, and 125, and 126, and 127, and 128, and 129, and 130, and 131, and 132, and 133, and 134, and 135, and 136, and 137, and 138, and 139, and 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RUBINSTEIN'S THOUGHTS AND APHORISMS.

[Extracts from a little notebook left by Anton Rubinstein when he is noted down, from day to day, and by perfect frankness, his ideas and impressions.]

I consider Brahms as the continuator of Schumann. I have attempted to be that of Schubert and Chopin. We two, I believe, close the third epoch of musical art. Pretty women do not know how to grow old; artists do not know when to withdraw in life. Both are wrong.

Talent, genius even, without application will not go far. Without talent, but gifted with application, it is quite the contrary. Thus it is that genius slowly fades away, while the worker, in time, makes his worth known.

It is with musical works as with women. So-and-so is smitten with a woman that I find ugly, and remains indifferent to some other who, to my taste, is a marvel of beauty. In the same way a musical work that enchants me is displeasing to others, and that which I find detestable is, for them, a veritable *Croci di Dante*.

Death claims us sometimes so suddenly that this thought lives always with me: "In an instant you will be no more." Is it not this which explains my exaggerated application to work? I also, would like to leave something to posterity.

There are thinkers who come to the world too soon; others, too late. The first are martyrs; the second, failures. It is rather difficult to arrive at the right period, and thus these privileged ones are not very numerous.

If one asks me for my opinion, I express it without reserve, even though it may be disagreeable to hear; but if one does not ask me for it, I am silent, willingly.

Great masters of art ought not to form scholars, for they are exercises on them but a very indirect influence. Without doubt it is a profit to the latter to hear master execute a musical work in his own style, but they will never be able to assimilate him individually. As for the rest, they can learn it just as well from lesser professors. This, assuredly, does not prevent there being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and spitting like him.

There are artists who rise in indignation against all expressions of approbation given to the theater by the public. There are even some stages where any manifestation of this kind is forbidden, under pretext that it will destroy the illusion. I am not sure in this way of looking at it; for, with me, the artist can not do without encouragement. If he feels himself unmolested by the public, his execution becomes cold and loses its charm. But it goes without saying that I do not approve that custom so common in Latin countries which requires that the artist after each well-deserved passage or well-sung air should thank by a gracious smile the audience which applauds, and should come to the footlights to salute, but at the end of the pieces the artist may receive the expressions of satisfaction from his hearers, and I see nothing illogical in his thanking the public then, for the time the approbation is addressed to him and not to the author.

What is the most flattering compliment that a lady can address to an artist? Is it this: "Your playing has made me ill!" or this other: "Your playing has completely cured me!"? We often receive these two compliments right in the face, and the ladies who give them are equally grateful to us for being made ill or for having been cured. This is very flattering for musical art.

It is surprising to see how many details of execution escape the public. Is it indifference or simply stupidity on its part? It is, undoubtedly, disdain for the artist. Is it worth while troubling one's self for nothing? And it will continue just like this so long as art is considered as a pastime, a distraction, and not as a sacred manifestation of life.

It is rare that great personalities gain on being seen at too short range.

A man feels within himself a longing for a certain conviction; it permeates his whole life, and his ideas converge

toward this single end—to create something in such and such a line, something grand, beautiful. He sacrifices everything for it, and now he finds that he has deceived himself, that he would have done better if he had entered some other line of work. How can God permit that a man should start out like this in the wrong direction? Truly, there is enough in this to make one an atheist. But the most terrible, the most tragic thing is that there are always people who will say to the distracted artist, "Yes, your playing pleases me very much."

MUSIC VERSUS TRADE AS A MEANS OF LIVELIHOOD.

As a means of livelihood music offers more opportunities than any of the other arts because it has come to be recognized as one of the necessities of civilization. Those who are conscientious and work with the same degree of enthusiasm and interest that others display in a regular mercantile business or a mechanical trade do quite as well as the latter, their salaries being as high as those received by the wage-earners mentioned. It is only in the large cities, however, where a regular musician would be apt to receive steady work. Of course, there are ups and downs in every walk of life, but in music there is an immense number of drawbacks, usually owing to the fact that so many flock to the large cities and soon overwork the profession. Unless one is at the top, it is folly for him to devote all his time to the art, for the chances are that he will be compelled to wait a long time before he secures a steady position. "But there are so many theaters, large halls, and hundreds of places where music is required in the big cities," perhaps the reader will say. Yes, that is true, but the number required to fill these positions is small compared with the number of competent musicians who are available, anxiously awaiting their chances for each employment.

When we say that musicians are as well paid as any others who follow an ordinary trade, business, or profession, we mean that their salaries are on a par with the latter's. We would not recommend any young man or woman to enter the professional musical field unless he or she is exceptionally gifted, and even then it would probably be many years before either could gain the recognition desired or deserved. In the United States there are thousands of teachers who make comfortable incomes from music every year. This is because the people have awakened to the fact that it is no longer necessary to go abroad to obtain a musical education. This is certainly a healthy state of things, and augurs well for the future of American music.

A correspondent writes: "I have a boy of seventeen who is determined to follow the profession of music. He is a player of great promise, but I am somewhat averse to his becoming a professional musician, my preference being a commercial life. What is your opinion?" Has arrived at an age when he should be permitted to follow his own preference. If the father attempts to use force in making his boy follow a commercial career, the probabilities are that the boy will utterly fail to make a success. If the young man has real musical talent he should be allowed to develop it. Of course, he will meet with many disappointments even in his chosen professional career, and he will find, as he travels along life's journey, that the stamper, the pluck, and the courage, he will come out on top. It would not be well to have things too easy, for then he would be sure to amount to nothing.

A well-known teacher of instrumental music said to the writer not long ago: "I never expect to become a millionaire, but I make a comfortable living and I love my art. If I were offered under which I was to receive it was that I must give up music, I would refuse, and offer with the greatest scorn. Music to me is more than dollars and cents." This is the view that our aspiring musicians should have of the musical art. They would then do themselves justice.—W. H. A. in the "Metronome."

MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE COMING MEETING.

THE 1898 meeting of the Music Teachers' National Association, which is to be held in New York City, promises to be the most unique and profitable meeting of its history. The attention of the profession is very directly called to the necessity for a change in the administration of its affairs at the last convention, and a repeat meeting in New York was deemed advisable for the purpose of thoroughly testing the new system under the most favorable circumstances.

Aside from the concerts and interesting educational and artistic attractions which are an important factor in the success of such a meeting, the interest will be centered upon the delegate system of the Association. Mr. Carl G. Schmidt, chairman of the Committee on Delegate Membership, has already planned and carried into execution his program of organizing a consistory of delegates. Every university, college, and incorporated music school has been communicated with in reference to delegate representation; also, the boards of education of the principal towns and cities of the United States, in the interest of the public school features. It is a source of great gratification to Mr. Schmidt and his committee that there have been so many prompt and encouraging returns.

The program promises to be of extraordinary interest. The objectionable feature of too many attractions in progress at the last meeting will be more carefully adjusted and the work concentrated.

The committees have felt that it was advisable to hold a five days' session, as last year, and also to have one of the intervening days a Sabbath. The dates decided upon are June 23d, 24th, 25th, 26th and 27th. There have already been offers of high-class talent quite sufficient to insure a program of exceptional interest and value to the profession. The membership of the Association, fifteen hundred, and it is the intention of the committee, if possible, to increase it to five thousand.

The report of last year's meeting was an interesting volume, is just coming from the press, and is a choice tribute to the scholarly musicianship of the musical profession of America. It contains essays on subjects of the greatest interest to the profession from the respectables in its ranks. This book can be obtained by applying to the Secretary, Mr. Jas. P. Keough, No. 13 E. 14th St., New York City.

MUSICAL PAUPERISM.

Few, indeed, are the people who can suffer themselves to be objects of charity without resulting deterioration of the moral nature and blunting of the finer sensibilities. Philanthropic organizations have had this fact brought home to them by oft-repeated experience until in self-defense and in order to be genuinely helpful they have been forced to dispense largely with charity pure and simple and to exact some small return for benefits offered, either by manual labor or in pecuniary form.

Individual philanthropists have not all learned this lesson, and charitable music teachers perhaps least of all. Given a promising pupil and the plea of disadvantage of lessons because of financial limitations, and the kind-hearted teacher in nine cases out of ten will carry along the pupil "for nothing," the result being that the time and attention lavished on the pupil is the estimation of the pupil by cheapening his work. One day he realizes this, when the ungrateful pupil upon some slight pretext makes off to another teacher, and the music teacher tries to pay for the lessons received from the new instructor. Alas! that an understanding should prove to be only a misunderstanding after all.

Of course there is usually the temptation, to bring joy to the heart of the teacher by grateful appreciation and ultimate payment. Nevertheless, the fact remains that in most instances it is a risk to the music teacher to "mark down" or give away his wares. The teacher who takes a firm stand in this matter avoids two evils. On the one hand he preserves his faith in human nature and spurs himself to a disagreeable experience. On the other, and this is by far the most important consideration, he saves the pupil's self-respect. A lively sense of obligation has its advantages as it tends to the effort, and for one case where it is paralyzing there are many others where it is morally necessary as a preventive to deterioration. Let the teacher somehow convey this sense of obligation to the favored pupil, he need not feel it necessary to grant the favor, even if he does not expect or desire ultimate payment. A musical pensioner too often means a musical pauper; and an ever-ready hand clothed in the garment of respectability, is the worn gown of moral rectitude.—N. E. Conservatory Quarterly.



I have recently taken up Dr. Mason's "Touch" and "Technic" and wish to ask a few questions regarding it. I have a little pupil who is just starting lessons; he is seven years of age. I have sent for Mathews' "Twenty Lessons to a Beginner"; after that is finished I shall take up "Touch and Technic." Please tell me what I shall give him with it. His mother is also beginning with me, and I think I shall also use it with her, though she is quite advanced. What studies and pieces shall I use? What is the best book on harmony for me to study without a teacher?—Mrs. A. P. L.

When you get the "Twenty Lessons" you will find that the Mason two-finger exercises and arpeggios are taken up quite early in it, but by rote and not from the notes. When the pupil completes the "Twenty Lessons" (which very likely will take about twenty weeks), better go on with the "Standard Grades," and use some of the Mason arpeggios in connection with the first and second grades; also the two-finger exercises—about twenty minutes a day upon the Mason exercises of all kinds. Occasionally give a piece. For this purpose look in the selection of first and second-grade pieces published by Mr. Presser.

It is impossible to answer your question regarding the studies and pieces for the advanced pupil. Everything depends upon how she plays and how difficult work she is prepared to undertake. If you want to be safe, perhaps you had better try her in the third grade of the "Standard Studies," and from that go to the fourth. But she could begin with the fourth, but probably not further on. Use plenty of Mason arpeggios and two-finger exercises, changing off to scales on every alternate month. The Mason arpeggios and scales afford training for every grade up to and including the fifth, or beyond. You can have them easy or difficult, according as you complicate the rhythm and advance the speed. For harmony without a teacher I advise taking Dr. Clarke's book and submitting your exercises to him by mail, which he will correct for a very reasonable price. You can not learn harmony well without a teacher, because you will not take care enough, and you can not find the faults in your own exercises; accordingly, pupils go on to the end of the book writing the faults properly appertaining to the first three lessons.

In Mason's "Touch and Technic," volume I, exercises Nos. 39 and 40 are beyond my ability to complete satisfactorily after the "etc." How should it be done? Is it Dr. Mason's idea to have these exercises in Book I gone through in different keys, or only as here given?—H. P.

Exercise 39 is a variation of exercise 32. If you will compare the first part of the two exercises you will observe that in exercise 39 you stop on the accented B, second measure of exercise 32; then, repeating the B, you go on to the accented A, where you stop. Then, beginning on the A, you go on down and up again to the accented E, where you stop again. Beginning with the accented E, you go on to the accented high E, and so on. The last bit of exercise 39 is the same as the last measure of exercise 32. In short, exercise 39 is precisely the same as exercise 32, except that you stop at each accent and put in a measure rest. The idea is to let yourself get more speed by dividing the journey up into small runs. In the same manner, exercise 40, when completed, will be just the same as exercise 39, only you will stop a measure at each accent and then repeat the same note in starting. I understand Dr. Mason not to particularly care whether these exercises are transposed into other keys, believing that a certain amount of this kind of practice will be about as productive in the key of C as in any other. I think, however, it is a good idea to transpose them, because it accustoms the hand to different adjustments of black and white keys.

I am studying the piano and would like to be a good pianist. Will you please tell me whether it will harm my piano touch to practice on a pipe-organ? Several

have asked me why I did not learn. Some have told me that the touch is different and that one would interfere with the other. Please advise me.—A. M. D.

In playing the piano the power depends upon the force with which the key is struck. Sometimes one deliberately forsakes a key before it is meant to extinguish the tone, leaving the pedal to hold out the tone. On the organ the force of touch makes no difference in volume of tone, but you can not leave a key and have it go on sounding (unless you are exhibiting a new organ, which case this will be likely to happen one or more times in the course of the evening. But this is a detail for the organ maker). Organ playing promotes legato, and with organs so now made the work does not stiffen the fingers. On the contrary, better than any practice clavier for piano technic is a good "tracker action," with two keyboards coupled, and a good stiff Bach fugue. Nothing gives the fingers discipline more rapidly. If you practice the organ too much, or with too heavy an action, it promotes monotony in the touch and you have to compensate for it by piano exercises for lightness and delicacy; but your fingers will be much more reliable. So, on the whole, if you use a little good sense, organ practice will be likely to do you as much good in one direction as it can do you harm in another, and probably more. Learn it by all means; it is a good thing.

Is accompanying a desirable and profitable way in which a lady, wishing to support herself through her knowledge of the piano, may begin? Could she not combine this with teaching? I have in mind accompanying vocal teachers. What is the best way of searching for such a position? What pay might a beginner expect? I am living in a small place, where pupils are few, and it occurred to me that I might put in a couple of days a week in the city.—M. A. B.

Accompanying is not a very profitable occupation. A very few of the first-rate teachers employ an accomplished accompanist, who is usually an accomplished young pianist, and often one who desires to acquire skill in the art of teaching voice. Many give lessons to pupils as a means of support. When a salary is paid for their own vocal lessons, more than eight or ten dollars a week is low—nearly more than eight or ten dollars a week. As for the method of going about such work, you will have to advertise until you attract the attention of some vocal teacher needing an accompanist; or you can call upon the teachers *en masse*.

Do not make the mistake of undervaluing the work you will be called upon to perform. The accompanist is expected to be able to play anything in the singer's repertoire, including all operatic airs, in which the interpretation is often a matter of tradition; and the whole range of modern song, from Schubert to Tchaikovsky and Brahms. Moreover, you would be expected to transcribe almost anything upon call, and if you were not asked to do so at sight it would be an especial merit. Upon this point, call upon any good master of singing and ask him what the accompanist is expected to do. Your piano instruction must have been unusually good if it has prepared you for filling a first-class place as accompanist.

Would you advise giving Berens' "School of Scales" along with Czerny's "School of Velocity"? Book III is what I must do with a pupil whose right wrist is very loose and limber—much more so than the left. Is there any good four-hand work for pupils, to be used as warm-ups? Sould pupils have gone through Czerny's "School of Velocity"?—A. P.

I advise Mason's "Touch and Technic" for technics, and I do not think either the Berens or Czerny works necessary; I think you can do better with some selected pieces like the "Standard Grades." When a pupil is kept on the studies of a single composer for a long time the work is too much in one style. It is better to diversify; more interesting and more profitable to the hands and intelligence. As for the case of the left wrist which is not flexible enough, give loosening exercises for the left hand alone until it acquires the proper state. In left hand alone until it acquires the proper state. In the earlier stages require liberal motion; later, push for speed. There is any quantity of interesting four-hand matter.

Pieces by Schubert, Moszkowski, and lots of matter. Write to the publishers of this paper and they will send you a four-hand stock on selection.—I think.

I am teaching Mason's two-finger exercises. Should they be given the pupil to practice at metronome speed, or should they be taken more slowly at first? Do you not think it better for untrained fingers to begin with some good five-finger exercises before giving these exercises?

From a great deal of practice my fourth and fifth fingers are inclined to be crooked. Can you recommend any exercise or treatment calculated to straighten them? I have a pupil whose right-hand fingers are very weak in consequence of an accident. She is also very deficient in time, and only lately have I been able to induce her to count aloud. She is about fourteen years old. I have given her a great deal of slow practice on Schmidt exercises and slow scales. Her fourth and fifth fingers are particularly weak. What exercise would develop her lifting power of fingers most rapidly? Also, what can I do with a pupil who can not remember the signature? and another who has great difficulty in fingering correctly? I am afraid if I use Mason's work in these cases I will not be able to secure enough slow and even practice.—B. M.

Mason's slow exercises are better, I think, for most pupils at a slower time than given in the book. I think quite a bit slower. The first ones can not be done too fast, if they are played evenly and rapidly; but in the slow ones concentration, a deep tone, and considerable power are demanded. These depend upon concentration of will, and time is needed for the pupil to gather her powers for the exertion.

I do not care for five-finger exercises. I believe if one knows how to use them, better fingers can be formed by the Mason exercises—very much better, and better positions of hands. I can not recommend any exercise for straightening the weak fingers bent by too much practice. It is like being bow-legged. You could have them broken and set over again—like the lady who had her head cut off in order to straighten her crooked nose; but I do not recommend it. The way I use Mason's exercises, I get strong hands and fingers and a good-looking hand. So also does he, and a beautiful one. What more would you like? I am all in knowing how to balance the various demands upon the hand so that it gets vitalized and diversified in every direction. The good-looking hand is the strong and well-trained hand. Mason's arpeggios and scales are very useful for pupils who are not willing to count aloud, since measure is vital and central in them. Then, for the one who can not remember the signature, you will have to train her in scales and chords until she can write the scales. Then have her write the scales in notes. Then have her write something else written and later have it transposed into several other keys. In other words, direct her attention to the notation until she is able to take it all in and remember it.

Intuition is a very common and almost a normal incident with girls at the age you mention. Education is mainly for the purpose of training the attention. Mason's combination of exercises does this better than any other technics whatever. The same is true of the singing; make her think of fingering. Give Mason's scales in canon forms with different metrical treatment. If this does not make her solid on fingering I do not know what will.

Then, too, as to the value of slow practice. It is good only when taken in connection with some of the opposite kind. Mason's graded rhythms seem to me more surely than any other method I have ever known, except practicing with a metronome; and the latter is almost sure to make the playing wooden; whereas Mason's way establishes a musical rhythm, and the pupil has to hold back in the early stages in order to have elbow-room enough for the fast forms later on in the table. When you have the same form carried through at least three grades of speed, such as quarters, eighths, and sixteenths, if the time is strictly kept, the work will be very good to go somewhat slowly in the early stages in order not to be hustled beyond bearing in the quicker passages.

—Every person has a lead with which he attempts to measure the depths of art. The string of some is long, that of others is very short; yet each of them has reached the bottom, and in reality art is as a bottomless deep that none have as yet fully explored, and probably none ever will. Art is endless.—Schopenhauer.



THE RHETORICAL VALUE OF A REST.

More this past winter than ever before have I been impressed, while listening to a large number of piano recitals every week, good, bad, indifferent, with the value of the *pause* in the rhetoric of musical interpretation. When piano playing is poor, one of its salient defects is invariably a wretched, unintelligent handling of rests.

Just as the orator makes his great effects by pauses, so does a musician convey a whole story in a rest—provided he knows how. This knowledge is one of the self-evident distinctions between the amateur and the professional in all branches of expression, and even more of a difference does it show between the artist and the mere performer. To the initiated it sounds like a paradox or a stipulation to call a rest *crisp*, but I assure you The Listener has enjoyed crisp rests as well as sentimental, serious, grave, or gay rests in the work of a few great orchestras and in the piano playing of men like D'Albert, Rosenthal, Franz Krumpholtz, whom we are hearing again this month, Franz, to our great edification as well as satisfaction—and a dozen others. Raphael Joseffy is as great an adept at eloquent "resting," as he is at eloquent pedaling. Each man has his own method of "resting," but the true effects and nuances are always obtained by them all, no matter how, because in the mind and heart of the rounded-out musician there is a wonderful instinct for dramatic effect, and the pause is essentially dramatic.

Amateurs, unless born with these same dramatic instincts, seldom make a clear-cut pause—they enter a phrase after the time and begin ahead of the beat, their rests are consequently slovenly and without meaning. The pause, in all rhetorical utterance, from the early Greek and Roman days, has been treated not only as a punctuation, but also as an instrument to conviction. The orator knows the power of his periods, commas, and semicolons. Why should not the pianist likewise reveal the strong significance of his whole-rest, half-rest, quarter-rest, and so on, through the whole gamut of musical rhetoric?

In the German school of piano teaching the rest is emphasized as of great importance as a medium for the truthful interpretation of a composer's idea, but the loose American tendency to do away with precision entirely in the development of individuality causes a growing laxity in this direction—most reprehensible, according to The Listener's view of artistic integrity.

I hardly know when I have found a young amateur struggling with "expression" who had the faintest valuation of a rest outside of its time value. They rarely know what rests are for, except in their capacity of torments to those whose ideas of time are not instinctive.

My dear young musicians, remember that rests are punctuations of musical phrases, and give them their due.

AN AMERICAN YOUTHFUL PRODIGY.

We hear of, and occasionally hear, European musical prodigies; but so far, as a nation we have produced few worthy to stand in that category. But now there comes to light in the city of Boston a youth of barely eighteen years with a technique bordering on Paderewski perfection, and with a musical intelligence at least a hundred years old—mature, ripened, and deep is it. He also bears some of the birthmarks of prodigious genius. His mother was Modest Strong, now deceased, a German pianist and teacher, for many years a resident in Boston. She was the source of her son's great musical feeling and to her, doubtless, is due the marvelous possibilities of his fingers. Nothing musical was evolved from this child until he was four years of age, when one day Modest Strong, who had just finished giving a pupil a Haydn sonata, heard some one playing the sonata through perfectly, as to notes, with the right hand. In

surprise she returned to her music room, to find four-year-old Willie performing on the piano in this wise. He introduced himself to the musical world thus, and if it were not that he has inherited from his father's family abundant means, The Listener, for one, would expect to know of Mr. William Dietrich Strong as not only a musical lion, but as a musical artist within the next ten years. But unfortunately pecuniary affluence is destructive of talent, if anything can be.

I print the program this lad gave recently, to show you what he attempted and what he achieved phonemically, also as a suggestion in the way of program making, some readers having expressed a desire for an occasional program from the centers of musical genius.

Variations Serenades, Op. 54, Mendelssohn.
Sonata, Op. 31, No. 3, Beethoven.
Molto agitato, G minor, Schumann.
Andante e molto Cantabile, B-flat major, Brahms.
Rhapsodie, Op. 78, No. 1, Chopin.
Ballad, G minor, Op. 25, Chopin.
Phantasies, A major, Mrs. Beach.
Two Etudes, from Op. 27, Arthur Fuchs.
Valse de Concert, A major, Clayton Johns.
Etude, C major, Op. 34, No. 2, Moszkowski.

This was one of the few opportunities there has been to hear this lad, who wisely holds himself in the background until he is assured of his own self-mastery, something more important than prodigious virtuosity, it being the corner stone of the edifice where all genius is concerned.

I believe that some day you will all hear Willie Strong, as he is still familiarly called.

FRANZ KUMMEL.

ANOTHER program I have for you is one of exceeding interest, played by Franz Kummel at one of his first recitals among us, after a long absence. Kummel exhibits all of his previous perfections, fewer of his faults, and most of the elements of greatness in his field of achievement, patent to those who heard and knew him formerly. His program reads as follows:

Andante con variazioni, Haydn.
Sonata, Op. 110, Beethoven.
Phantasie, Op. 17, Schumann.
Barcarolle, Op. 60, Chopin.
Cavatina, Op. 76, No. 2, Brahms.
Intermezzo, Op. 76, No. 3, Brahms.
Nocturne (Valse Caprice), Peters, Strauss.
Tausig.
Nachtflucht, Op. 17, Bruns.
Rhapsodie Hongroise, No. 12, Liszt.
An Bord d'une Source, Liszt.

OUR ARTISTIC WINGS.

MR. DAMROSCH says that "art is a necessity for the poor"; that "it is necessary to stimulate the mind engrossed with the sordid care of eking out a material existence."

If he would change the word art to music, The Listener could agree with him; but among the great masses of human beings art, as that word is generally understood, has no acceptable place, and less what a distinction between high art and low art—something The Listener can not admit. Can such a thing as low art exist? Art has in it an element of instruction and education not acceptable to the masses, who, wearied from a day's toil, want beauty that pleases and relaxes, not beauty that forces voluntary thought. So long as music is confined to emotional expression, it is desired and appreciated more than any other general form of utterance, but not as music taken on the features of intellectuality, and the humble mind goes to sleep or is bored to death. But a good half of the music published, like the same number of books, has no art in it, and at the same time has a great mission among just those people to whom Mr. Damrosch referred, bringing into full material lives a bit of gaiety, recreation, or enjoyable sentimentality.

For instance, The Listener knows of a woman who is a fashionable dressmaker in one of the great cities of America. She is a woman between thirty and forty years of age, and still at that time of life her chief pleasure is to take piano lessons and to practice an hour every night, arising at six every morning for another practice

hour before she begins her most material day. Her is not great talent thwarted by circumstances; she plays very badly; but, just the same, nothing else makes her so happy as this diversion, which to the majority would be a punishment. No doubt she hears in her imagination a beauty that her fingers will never express, and is her the commonplace music she performs is an inspiration and an outlet. Only in Germany do the masses find solace in art pure and undiluted. It is impossible to predict for America's future, but I am forced to believe that hundreds of years will pass over our heads before the American laborer, returning from work, will whistle Hindels' Largo, as he has been known to be the case in Germany, or a father and son, in artisan bloomers, will walk side by side on the streets singing male duets from grand opera, as I once heard two men do in Paris. Each year the universal taste is urged upon by just such men as Mr. Damrosch, but there is no hope that the masses will ever attain one high level of appreciation of music, any more than they now give equal valuation to the art of literature—the oldest, most convincing of all arts. Even in our day the majority prefer to read absorbing, diverting novels to perusing Shakespeares or Dantes, and so it will be to the end; the majority also prefer waltzes and "coon songs" to a Beethoven or Brahms symphony, and so it will be to the end. A great mind produces that which comes only within the grasp of those large enough to receive the thought. There never will be a level of musical understanding, any more than there will be one level of moral equality for man—at least, not until he puts on wings. When we all put on our musical wings we will fly side by side with the prophets of the musical art, but not before. All we can do is to step as high as possible each day, waiting and hoping for the day of universal wings.

Is an article in "The Music Trade Review," Drexley Bick traces the connection of the voice and musical instruments, and shows how the mechanical development of the latter was influenced by the advance of vocal technique. He continues as follows:

"Now we find, especially in Italy, sunny Italy,—partly, no doubt, from the influence of the climate, that vocal music began to develop in the line of velocity, until in 1850 a rapidity of vocal execution was attained such as the world has never seen since. Take Rossini's opera and see what was required of some of the singers. It would take a very good player to execute rapidly upon the piano the runs and shakes. The fault of this school was emptiness—too much musical froth; but these works remain in use as studies. In the meantime, the organ player had given up the attempt to keep up with the singer in the matter of velocity, and things were at a standstill, though many great organs were built. Bach never saw or heard a piano, as we call it. Most of the instruments he knew were harpsichords. By that time the organ had been improved, but the necessities of the ornamental and elaborate style of singing led to the invention of the piano. The two styles of music, instrumental and vocal, were now clearly separated, and a subclassification was made in instrumental music—organ and piano. The time of Bach was a doubtful time; things were written for the organ that were only suitable for the piano. Now come in various improvements in the piano, in modes of stringing, in compass, and in action. The violin is its form is very old—it has hardly changed at all. Paganini brought the violin in music, as Liszt brought the piano, up side by side with the voice work of Rossini. Now comes another change in our day. The rapid and elaborate vocalization, the 'skyrocket' music, is not so much in demand. The 'shower of pearls' and 'shower of diamonds' period is passing away. The improvement in the piano, especially in sonority, makes other kinds of music possible. One effect of this has been to revive Beethoven, because it is now possible to carry out his musical ideas. Vocal music is working along the dramatic line, with less of the ornamental. Evolution in nature goes on forever, and who knows what will be evolved in nature? We do not reject the old, but we do for what it may give us, and pass on to newer forms."

PROFESSIONAL PIANO STUDENTS.

BY ALEXANDER MCARTHUR.

WHEN Paul Veronese was a student, Maitre Badile, his master, said to him one day:

"One has never done well when it is possible to do better; one has never learned enough when it is possible to learn more."

There is no wiser precept than this in all the wisdom of art; no weapon that fights more certainly than architecture of the great and the noble in all branches of art—self-conceit. Of the hundreds, I might almost say thousands, of pianists I have known, and the two greatest have been the two humblest—Rubinstein and Paderewski.

Fifth- and tenth-rate artists go about holding their noses in the air, boasting of their exploits and of their superiority over their colleagues. The great artist is great because, in the words of Socrates, "he knows that he knows nothing."

"I don't need to practice Op. 53 (Beethoven); I know it thoroughly. It is only a waste of time to practice it more," said a pupil once to Rubinstein.

One of his saddest expressions came over Rubinstein's face, for there was never a master that lived as he did in the work of his pupils.

"Don't you," he said slowly. "Well, you are eighteen and I am sixty. I have been half a century practicing that sonata, and I need still to practice it. I congratulate you."

From that time on Rubinstein took no further interest in that pupil, for to disappoint Rubinstein once in an art truth was to disappoint him forever.

At St. Petersburg Conservatory, of which the rules and regulations were drawn up entirely after Rubinstein's idea as to what a conservatory should be (he has more than once told me that when dead he wanted to be remembered by no other work but this Conservatory), there were two pianoforte branches: one for virtuosi, the other for pedagogues, the training, of course, in each branch being different. One of the first questions asked a would-be candidate was, "To which branch do you wish to belong?" Generally speaking, the pupils, acting under the advice of one of the professors, joined the one class or the other, according to the shape and strength of their hands and general physique. The technical knowledge and gifts for both, however, were the same; that is to say, a correct ear, musical ability, and general fitness were sine qua non.

Pupils of the pedagogic classes were not required to give so much time to practice; they were not expected to learn so quickly; not to play from memory, but rhythm and neatness in their playing, with history, analysis, a complete mastery of harmony and counterpoint, and more or less a study of the entire piano literature, they were expected to have accomplished before receiving their diplomas.

It would be well for all professional students to satisfy themselves early in their studies as to which career they are fitted for. It would save so much misery, so much wasted energy. This minute and always there are thousands of unhappy students striving for that which they can never attain—"concert technique." Sonred, disgruntled, or, worse still, conceited, they are a burden to themselves and to all around them.

Good teachers are needed everywhere, and if a student is weak or sickly, if he or she have a small or unfavorably formed piano hand and are endowed with enormous talent, then by all means let them fit themselves for teaching, since, in the end, no matter what their ambitions may be, they can only finish so, or else starve as virtuosos.

To do or be anything as a pianist requires at least ten to fifteen years' serious study, and not a day less; probably a few years more. This work is best when accomplished from the tenth to the twentieth or twenty-fifth years.

Prodigies there are—but let us take Liszt and Rubinstein. Both were children when they started Europe by their genius; but both were full grown men when they were not mere Wunderkinder, but musicians. It was from the year 1824 until 1834, while Rubinstein was living in the palace of the Grand Duchess Helene of Russia, at Kamennoi Ostrow, that his great preparations

for the career of a virtuoso were made. People who have known Rubinstein during these years have told me that it is "unpardonable" the amount of time he spent at the pianoforte. Professional piano students should remember that Rubinstein was twenty-five years old when he started out to conquer Europe as pianist. He was eight when first in Moscow he stepped on a concert platform, and when he commenced his first European tour. Yet in spite of his undiminished genius it was not until he had spent just twenty years (he commenced when about five or six years old) in study that he considered himself fit and ready for the conquest of the world of music.

"*Avanti, vita brevis!*" How often have I thought of this when American students have come to me in Paris and elsewhere and told me they were spending a year in Europe to finish themselves?

Every pianist who goes before the public desires before all things success, and at the present epoch there is nothing so difficult in the having.

All events there is one thing certain, and that is that success largely depends on originality. Every pianist should endeavor to give a new yet a true conception of piano literature. When the famous painters of old put the "Transfiguration," the "Holy Family," or "Our Lady" on canvas, no two of them painted after the same manner. Pianists should think of this when they study.

As to who is worthy of being an interpreter, that is another question and a great one.

With all young artists who start out, especially in America, there is always this great question of the pianoforte manufacturers, and there is only this to be said: never, no matter what the temptation, play on an inferior piano, for the simple reason that your art and reputation must suffer.

We know of great artists who play on inferior pianos; they do so only from two motives—either because, being foreigners, they are ignorant of the shortcomings, or because they want money. The latter is no crime except when it arrives from artists. At the same time it is incredible to me that any one could choose as an instrument any other but the best that the country can offer, for I know of no delight equal to playing on a fine instrument, and I know of nothing so disappointing as playing on an inferior one. There is as much difference as between a true friend and a false friend.

The first start for a young artist is to put himself or herself in the hands of a reputable impresario; best of all an impresario who manages no other artist. A start like this is to say, a correct ear, musical ability, and general fitness were sine qua non. Many of these articles were culled from THE ETUDE—enough so that one can see the strides this valuable journal has made in its prosperous career. Such a book should be carefully indexed, or its value will be greatly lessened.

Besides representing much industry, great good remains to the collector of scraps. He becomes an adept at classifying, at a glance deciding upon the merit and usefulness of an article. He also becomes more familiar with the names of leading writers, for the name of the writer—the authority, as it were—is usually associated with the production. He gets into the habit of looking for information everywhere—in the newspapers as well as the musical publications,—and so reads and collects to a purpose. He gets into the habit of becoming orderly and systematic, and critical in his work.

It were indeed strange if amid all this collecting and arranging some of the material matter should not be found clinging to the mental man.

Better try to keep a scrap-book yourself; and the venture is that you will soon be wondering how you could have lived so long without one.

Only those who can not help themselves should become artists. Any who hesitate, or consider, or draw back, should take up any other calling in preference; for, while there is nothing grander, nobler, than a great artist, there is nothing sadder and meaner than a little artist; better, far better, be an appreciative member of the audience.

Of course, there are artists and artists. We can not all be Liszts and Rubinstens. We can not all paint the "Last Judgment" like Michelangelo. The great thing is to know our limitations. Had Albrecht Dürer been cursed with "the vaulting ambition" that "overleaps itself," and followed painting rather than engraving, one of the great names in art would be wanting to-day.

Very few virtuosos realize during their study what a terrible ordeal the concert platform is, and, while there is no remedy against nervousness—as a rule, the more nervous some artists are the better they play,—yet for days before the concert the young artist should hold himself back by practicing to the slowest of tempi possible. This prevents that "running away of the fingers" so common among nervous pianists. Young artists should also remember that a slovenly performance is not excusable because of nervousness. The fault lies with themselves entirely, arising from insufficient preparation or wrong methods of practice.

Concert performance is always a strain, and no matter how flawless and beautiful the interpretation of the player may be, the public may rest assured, as a rule, it is because of nervousness, and in spite of it, rather than for lack of it.

A young artist starting on his career should have at least two hundred pieces in his repertoire—pieces which he can play from memory, ready, with a little running over, to play publicly. Rubinstein had a colossal memory, and his repertoire included eight hundred pieces, but not many young artists can aspire to this. Nor is it necessary that they should.

When praise is bestowed, never feel elated until you measure the value of the criticism. Fight the sham, the fake, the false in art, mercilessly and fiercely; give them no quarter; then, be your name and position never so humble, you will have served art better than many artists whose names are world-famous to-day.

SCRAP-BOOKS.

BY E. A. SMITH.

THERE are books and there are scrap-books, and one might go farther and fare worse than to be a "crank" upon the subject of "scrap-books." To be personal: In looking through quite an extended collection of my own, I was surprised at the variety of musical topics and the number of articles upon nearly every musical subject mentioned. For the past few years these books represent the growth of musical literature in this country better than anything else possibly could to me. There is a gradual progress running through them for the better. The merit of the articles in the first book does not at all favorably compare with those in the last. Many of these articles were culled from THE ETUDE—enough so that one can see the strides this valuable journal has made in its prosperous career. Such a book should be carefully indexed, or its value will be greatly lessened.

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THE OVERCROWDED MUSICAL PROFESSION.

BY ROSE ADAMS GRUMSHINE.

I GRIEVE to hear any one who calls himself a musician express the sentiment contained in the following clipping, and I grieve still more to find it quoted in THE ETUDE:

"There does not seem to be any remedy for the deplorable overcrowding of the music profession unless a check can be placed upon the number of those going in for music at the very outset. That is to say, if teachers and leaders of musical institutions could only be prevailed upon honestly to tell an intending student that he had no natural attitude for music, the output of 'half-baked' musicians would be very considerably reduced, and the profession, as a direct result, would suffer less from overpressure within its ranks."—*Krynade.*

What is the complaint? That there is an "overcrowding of the musical profession"—the "Keynote" calls it the "music profession." What does this mean? If it means anything it can only mean that the class who follow music for a livelihood has grown too large to be supported by the patrons of music. On any other theory there can be no ground for the complaint.

It can not be contended that too many persons are studying music for the comfort of society or the happiness of mankind, and it would hardly be claimed that there is a limit to the world's enjoyment of the art; that music is like a feast spread for a particular chosen company—a certain, limited quantity that will not reach around if too many are admitted to the feast board. If that be the trouble, then with equally good reason is it to be urged that our schools should be closed against "overcrowding," lest the general supply of education give out; and the same logic would suggest the precaution of "honestly" deterring sinners from repentance, to avoid the discomfort of "overpressure" within the ranks of the heavenly hosts. If a place in the celestial choir had a commercial value in the market-places of the earth, that is precisely the argument we should expect to hear advanced by the thrifty-minded persons who are always in a state of mind at the dire prospect of being "overcrowded," which means crowded out. The very statement shows its absurdity, and forces those who utter the complaint to the confession that it is only in its pecuniary aspect that it can have any application. In other words, it is music as a business that is dull, and in the absence of an influential lobby in Congress they propose to reduce the pressure of competition some other way. Why not organize a trust? Assuming that there is only a given quantity of gold that is paid out for music in a given time and place (not to mention the coppers tossed to the organ-grinders), there are too many musicians—third rate teachers and mediocre "artists"—who are scrambling for it. Where there are three or four long-haired fiddlers for a place in the orchestra, there should be but one; and it is proposed to cut down the supply to the demand, not exactly by a crusade against foreign immigration, although that has its patriotic advocates, but by exhorting teachers "honestly" to discourage and dissuade all students with no "talent" from the further study of music.

If any word ought to be eliminated from the English language it is that much-abused word talent. It is very tiresome. Sarah, who works hard, applies herself, has ambition, good home training, a common sense teacher, and plays well, is so "talented." Sallie, who is lazy, careless, moonstruck, and spoiled, and plays like an elephant, she has no "talent," poor thing. It is not my purpose to raise this question here. I admit that all do not have the same amount of brains, just as some have bigger noses than others; and I agree that a person with no hands has no "natural aptitude" for playing the piano, and should, perhaps, be "honestly" dissuaded from attempting to become a virtuoso; but even that misfortune need not disqualify him from knowing something about music. I will admit further, just for the sake of peace and quiet, that there may be a score or two of musical geniuses in the world, ready made in heaven perhaps, that is to say "born," while all the rest just "grewed," like Topsy; but I have taught music over twenty years, how much over I don't need to tell, and in that experience I have never yet seen these

two things—a ghost and musical "talent" that could not be explained on natural, rational grounds. But what I do protest against with all my might is the propagation by musicians of this insane fallacy that rules a pupil have decided "talent," "natural aptitude," or what not, it is the teacher's duty, even by the aid of a police officer if necessary, to suppress that "intending student" (*sic*).

I do not believe that in art, whatever may be true in the purely utilitarian pursuits, "a little knowledge is a dangerous thing." Whatever ministers to the sum total of human happiness is a good thing, and I would not dissuade the ignorant dandy lad from playing the bones if it made him happy—and he was out of my hearing!

Have we dropped by one sudden plunge into the malarial mire of commercialism? Has music study degenerated so quickly into a bread-and-butter science? Nothing in it but dollars and cents which we must prevent the quacks from snatching away from us? Why, that is the way the lawyers and doctors and preachers are doing, building barbed-wire fences around their preserves, to protect their dignified and magnificent "professions" from overcrowding; making elaborate and absurd systems of professional ethics to keep the laity in, and the out, under the shallow pretext that it is all for the good of humanity. Have we fallen to the "professional" level? Do we learn music as a trade? Is it all a mere scramble for a livelihood?

Professions generally, and decent society at large, draw a proper line of moral conduct. Right. Let the "profession" of music insist on a proper observance of that. A common standard of qualification, beneath which exclusion from the privilege. That is good likewise where the conditions do not vary or where the standard varies with the conditions. A physician needs the same degree of skill and knowledge to mend a clodhopper as to heal a professor of revealed religion. And yet there are widely divergent degrees of ability even in the highest professions where the greatest precautions are exercised. But the qualifications of a musician are wholly relative to his environment. A teacher may do excellent work in one place who would be utterly worthless in another. We don't insist that a man must be qualified for a chair in Harvard to teach a district school; or because he is not fit to conduct an orchestra that he should not pound the big drum in a country band. In spite of all precautions every profession is full of quacks. They have flourished since the world began and will probably continue to flourish to a greater or less extent until the millennium. That is a matter that in the long run usually regulates itself. But the one potent remedy against quackery and humbug is higher intelligence and virtue. Therefore, the remedy is not less but more musical study. But whatever measures are urged for putting up the bars to a professional pasture, this is the first time that I ever heard the advocacy of an embargo on study as a remedy. Such "remedy" were infinitely worse than the disease.

The complaint is the "overcrowding" of the musical profession. To every profession there must be a laity, and if the profession is not a humbug, the larger and more intelligent the laity the better. Why not instead of limiting the profession by discouraging music study, increase and improve the laity by encouraging it all in our power? It is no obstacle to an eminent physician to have an intelligent patient who understands the case and appreciates the work done for him. The more cultured and numerous our musical laity, the better for the musical profession. How will an ignorant and barbarian laity support the profession? Where will the pupils come from, where the patrons of the concert and the opera? Even on the low "professional" consideration to "check" music study among the common herd and encourage it only among the select, heavenly-endowed creatures with "talent" is to kill the goose that lays the golden egg. If it killed the other goose it would not so much matter.

Forbid any thirsty child from drinking at the fountain of musical inspiration because it has no "talent"? Deprive a boy or girl from a musical education because they give no promise of becoming a Sherwood or a Nordica? Rob the family circle of all musical enjoyment because its members can't appreciate Wagner? Discourage all

musical culture except such as is predestined to distinction? Withhold its elevating and refining influence from all who can not take a front seat among the elect of the "profession"? On such a theory what is your boasted art of music good for?

Everywhere and at all times, in season and out of season, it is the true musician's duty and the honest teacher's duty to scatter the beauties of his art and the pearls of his wisdom and the spirit of his enthusiasm far and wide, among poor and rich, humble and aristocratic, dull and talented, even as it is the duty of the devoted shepherd of souls to scatter broadcast the blessings of religion.

To talk of overcrowding the musical profession is as sensible, as liberal and high-minded as to express solidarity about overcrowding heaven.

ORIGINALITY IN A YOUNG COMPOSER.

THERE is, I think, 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 that 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, which is what we call an ear for music. The fact that the other musicians such as Beethoven and Mozart, seemed to have been wrapped up entirely in their music is no proof that the 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. It is plain, then, if genius is simply abnormal development of the brain and nervous system, plus a certain aptitude, it must grow as the man grows. Of course, so much cleverness is quick at assimilating ideas, plucking out their essentials, and making them part of its stock-in-trade; but it has to know the idea first of all. In this sense, of course, originality can not be expected in a very young man; but there is a limit of age, that is to say, when once a composer has the technique of his art at his finger ends, so that he can work easily, almost unconsciously, his music should begin to show himself if he has any self to express; and, surely, he should be master of his craft at the age of thirty or so! The whole matter is of some consequence to criticism, because it deals with the question of whether one should condemn a young composer for want of originality. If he is very young, I should say certainly not; indeed, it is a very bad sign if a youth shows no hero-worship in his music. But when once he is a master of music to such an extent that we may reasonably suppose that he has no difficulty in setting down his ideas, then I must confess I do expect originality if he is to be hailed as a composer of genius, of however small a type.—*Ex.*

—In memorizing, harmony is a valuable aid. It is a well-known principle that the most vivid impressions are the most lasting. The study of harmony rightly pursued presents sharp discriminations, well-defined examples, and clearly pictured images. It appeals to the imagination and effectively awakens the activity of this important faculty. This in its turn conduces to the development of the powers of the memory. The memory becomes more retentive and amply meets all demands made upon it.

No 2436

Humoreske.

Waltz.

Fingered by Thos. a'Becket.

Fritz Kauffmann, Op. 16. No. 2.

Moderato. (♩ = 84)

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Musical score for page 2, measures 1-12. The score is written for piano and includes dynamic markings such as *p*, *pp*, *quasi rit.*, *cresc.*, *dim.*, and *rit.*. The first system (measures 1-4) includes the instruction *con Pedale.*. The second system (measures 5-8) includes *una corda.*. The third system (measures 9-12) includes *tre corda.*. The score concludes with a *f* dynamic marking.

Musical score for page 3, measures 13-24. The score continues from page 2 and includes dynamic markings such as *f*, *cresc.*, *dim.*, *pp*, *ppp*, and *ff*. The first system (measures 13-16) includes a *trium* marking. The second system (measures 17-20) includes a *dim.* marking. The third system (measures 21-24) includes a *Play octave lower.....* instruction. The score concludes with a *ff* dynamic marking.

Nº 2437

A Rustic Dance.

Ländler.

Extract from Suite.

Joachim Raff, Op. 162, No. 3.

Allegretto. $\text{♩} = 132$

semplice.
mp

poco f

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radolcente assai.
pp dolcissimo.

mf

poco f

radolcente assai.

pp dolcissimo.

2437 - 2

Nº 2423

Valse Sentimentale.

Charles Mayer (1790-1863) was a fine representative of the semi-classical, lighter vein of music, whose style of composition, like his playing (for he was a superb pianist) was characterized rather by the charm peculiar to the Piano, than by great depth. Hence this piece, like all from his pen, demands a fine touch, delicate execution, and a facile rendition.

Revised and fingered by Const. von Sternberg.

Ch. Mayer, Op. 121, No. 10.

Allegretto.

Musical score for Valse Sentimentale, measures 1-36. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a waltz-like melody. The notation includes various dynamics such as *p* (piano), *grazioso*, *cresc.* (crescendo), *f* (forte), and *brillante*. There are also performance instructions like *dr* (drum) and *like a)*. The score is written for piano with a grand staff (treble and bass clefs).

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Musical score for Valse Sentimentale, measures 37-72. The score continues the waltz-like melody from the previous page. It includes various dynamics such as *string. e cresc.*, *calando*, *mf* (mezzo-forte), *cresc. e string.*, *calando*, *p* (piano), and *cresc.*. The notation includes various musical symbols and fingerings. The score is written for piano with a grand staff (treble and bass clefs).

cresc.

p

dim.

espressivo

dol. un poco marcato

dim.

p marc.

dimin. e riten.

pp

© These "marcato" do not mean "f," only distinctness, for the piece ends softly.
2423-3

GAVOTTE MIGNON.

Transcr. by A. BAZILLE.

A. THOMAS.

Allegretto.

ff

pp

pp

Handwritten musical score for page 10, measures 1 through 12. The score is written for piano in G major (one sharp) and 3/4 time. It consists of two staves, treble and bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated throughout. The key signature has one sharp (F#).

Handwritten musical score for page 11, measures 13 through 24. The score continues from page 10, maintaining the same key signature and time signature. It includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo). The notation includes various rhythmic figures, including sixteenth-note runs and triplet markings. Fingering is clearly indicated for many passages.

Turkish Rondo.

W. A. MOZART.

Allegretto.

a The appoggiatura (g#) with the bass, on the beat.
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b The lowest bass note with the c#s of treble.

c The hands begin the arpeggios together, exactly on the beat. Observe that the right hand sustains the upper C# its full value.
2402 - 2

d Thus:

La Premiere Danseuse.

SECONDO.

FIDELIS ZITTERBART.

Tempo di Polka.

Musical score for the second part of "La Premiere Danseuse". The score is written for piano in 2/4 time. It begins with a piano (*p*) dynamic and a *cresc.* marking. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *f marcato*. The piece concludes with a *Fine.* marking.

La Premiere Danseuse.

PRIMO.

FIDELIS ZITTERBART.

Tempo di Polka.

Musical score for the first part of "La Premiere Danseuse". The score is written for piano in 2/4 time. It begins with a piano (*p*) dynamic and a *cresc.* marking. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *f marcato*. The piece concludes with a *Fine.* marking.

Trio.

p

f

mf

p

D.S. al Fine

Trio.

p

f

mp

p

D.S. al Fine

The Volunteer. March and Two-Step.

H. Engelmann.
March.

Intro.

March.

TRIO. (Semplice.)

1 last time only.

f marcato *sf D.C.* *p*

f marcato *p*

D.C. Trio.

To Miss S. Isabelle Fayerweather.

QUIETUDE.

Words by
MARY A. deVERE.Music by
HERBERT WILBER GREENE.

Andante.

I heard as the wind went

by me A breath, or was it a sigh, Some thing too vague for

rhym-ing Too tune-less for mel-o-dy; I heard as the wind went

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by me A breath or was it a sigh,

Ria * *Ria* * *Ria* *

Some thing too vague for rhym - ing Too tune - less for mel - o -

Ria * *Ria* * *Ria* * *rit.*

dy . Light,

acell *rit.*

Ria * *Ria* *

light - er than moth wings floating and yet as it swept a long, It

pp

Ria * *Ria* * *Ria* * *Ria* * *Ria* * *Ria* *

Quiétude... 3.

wrote on my heart a po - em and drew from my soul a

Ria * *Ria* * *Ria* * *Ria* *

song; Light light - er than moth wings float - ing and

p

Ria * *Ria* * *Ria* *

yet as it swept a long, — It wrote on my heart a

f

Ria * *Ria* * *Ria* *

po - em and drew from my soul a song.

ad lib.

Ria * *Ria* * *Ria* * *Ria* *

Quiétude... 3.

Rose Kissed Me To-day.

Music by
Nicholas Douty.Poem by
Austin Dobson.

Gracefully, not too fast.

Rose kiss'd me to - day Will she kiss me to -

mor-row Let it be as it may Rose kiss'd me to - day But the pleasure gives way To a

cres. cen. do. rit. molto. a tempo.

sav-our of sor - row Rose kiss'd me to - day Will she kiss me to - mor-row Rose

kiss'd me to - day Will she kiss me to - mor-row? Più Allegro.

rit. molto. f. colla voce a tempo. p.

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WHAT WE CAN DO.

BY ROBERT DRABINE.

There are thousands of teachers of music and musical amateurs in the small towns all over this country who are literally starving for good music, and for musical activity of the kind which will afford them opportunity for development. Musical people who live in the large cities, which support symphony concerts, grand opera, and concerts of every description, and who are fairly smothered with music, can have no idea of how eagerly the music-lovers living in smaller places would appreciate even the musical crumbs which fall from their over-laden tables. A free concert by a military band, such as is given weekly in the parks of all of our large cities, would be the event of the season in some of our smaller towns and villages, while one of the weekly students' recitals of our leading conservatories and music colleges would be a musical treat affording room for thought for weeks.

It is my purpose in this article to give a few suggestions culled from actual experience, by which the musical atmosphere of the smaller places can be improved, and in time made musically worth living in, and by which young teachers or amateurs whose lot is cast in such places can at least save themselves from "rusting out" or "vegetating" until they die the musical death which comes inexorably from living without any musical intercourse with others.

Robert Schumann, in his "Rules for Young Musicians," speaks of the student becoming musically strong through a "many-sided musical intercourse with others," and admonishes the reader that no one can become a musician in the truest sense by shutting himself up like a hermit and practicing scales and finger-exercises only.

Schumann's idea on the subject is no doubt the true one. It is with music as with social intercourse. The hermit who lives in a cave and avoids his fellow-son becomes so peculiar in speech and actions that he has lost usefulness as a member of society. It is no otherwise in the musical art; one must hear music, must perform with others, and must feel the magnetic thrill which comes from moving the feelings of others and know that there is an answering thrill on their part. Music is like a foreign language in which one only becomes perfect through conversation and intercourse.

Let us take the case of a music teacher or amateur whose lot is cast in a village or little town of from 500 to 1500 inhabitants or so. At first glance anything in the way of advancement or musical intercourse would seem a pure impossibility, but it is not. More can be done than seems apparent at the first view.

Our teacher or amateur will probably be called upon to play the organ at the leading church of the place. It will be found as a general rule that the musical activity of the place, whatever there is, will center in the church. The church has been the rallying-point for music for hundreds of years, and still exercises a mighty influence on the development of the music of the world.

Having secured the position of organist, you must next organize a choir. Good voices are to be found everywhere—are not confined alone to the large cities. Among the voices of the young men and women in your little town, and in those of the surrounding country, you can easily organize a quartet, or possibly a chorus choir. Ask no one to join your choir who does not possess a fairly good singing voice, a good ear, and a decidedly musical temperament. Even with a good cabinet organ and a quartet or chorus choir of earnest, enthusiastic young people eager to learn, you will have the basis for a great musical activity.

Young people in the smaller towns and villages have not the multiplicity of engagements with which the city young men and misses fritter away their time, and as a general thing they will be found willing—nay, eager—for choir practice every night in the week, if need be. If the members of your choir have little previous knowledge of music, only the simplest of music can be used at first. By and by, however, the members will become interested; some of them will take private lessons, and all will study faithfully. As their musical intelligence becomes enlarged, more and more difficult music can be

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used, and finally your choir may become the basis of a really creditable vocal society, in which some really good music can be used. I have often found vocal societies in towns of 2000 inhabitants far superior in every way to those in towns of 30,000, the reason being that in the smaller town resided some good musician who worked up interest in the society and kept it at work.

If you are a musical amateur, you may be called upon to do all this church work simply for "the good of the cause;" or if you are a professional teacher, your salary may be little or nothing, and that little payable in cord wood and goose-necked squashes.

But whatever you are in music, I am supposing that you are an earnest musical student, try to develop your musical nature, and to guard against the paralyzing effect of a "musical hermit" life.

You may scout the idea that you have anything to learn from the instruction of a "country bumpkin" choir, but you are in error. I freely admit that it would do you more good to be in constant contact with finished artists in one of our large capitals, but that is not the point we are considering; what we are trying to get at is how a musician can secure the "many-sided musical intercourse" of which Schumann speaks. If there is absolutely no musical companionship in the place where your lines are cast, the only thing left for you to do is to develop it out of the raw material about you.

Human nature is much the same everywhere. The various passions—love, sorrow, anger, grief, etc.—are universal. The various emotions are common to the human race. This being so, and music being the language of emotion, you will be amazed how your emotional, and consequently your musical, nature can be developed in instructing a choir. Emotion is a product of man's social intercourse, and you can not develop your emotional nature from a musical point of view by hermit-like practice. You must have sensitive, emotional human organizations to work on and with, which will, in turn, develop, work on and influence your own.

Another advantage of this choir work will be that it will develop your powers of leadership. All must be trained to follow the leader, and shaped into a harmonious whole. The direction of a little country choir requires the same qualities and powers as the direction of a symphony orchestra or a metropolitan oratorio society. Some of our best directors have, at some time in their early lives, lived and toiled in villages. A director of music must have a perfect mental grasp of the music he essays to direct, and, in addition, the power of impressing this conception on others. He must have magnetic influence in holding the performers together, and an exact and unvarying rhythm which all the performers under his baton will instinctively feel and respect.

Every teacher who does work worthy the name learns something from his pupils every day he lives, just as a physician learns from observing his patients. From this pupil he gets a firmer conception of the true from the repeated correction of the false—from that one he learns a new reading of a passage, etc., etc.

You can only develop in music in your village surroundings by diligent private practice and by instructing others, so that in time they can assist you in rendering some of the smaller masterpieces of music. If there is any talent in your town, cultivate it, both from a selfish point of view as well as for the sake of its possessor. If there is any young violinist or cellist or cornetist or flutist, try and lead him or her into a serious study of the instrument, and study some of the orchestral instruments yourself, even though to the most limited extent. You will get more ideas of tone color from listening to the living tones of the instruments themselves, than from reading forty pages about orchestration every day. If there is any one in your town who is far enough advanced to play duets with you, set one or two evenings of the week apart for duet playing. Some of the greatest works of music, even the nine symphonies of Beethoven, are arranged in duet, even for the piano. If there is no one, educate a pupil to do it. It will take time, but it will pay you. There is nothing like the action of one musical mind on another. You will get effects out of the music that one person alone would never think of.

Many other plans of musical association and companion-

ship will no doubt suggest themselves to you, but those outlined above will result in the greatest possible good in the way of musical development.

So much for your work with others; now for yourself. If there is a large city near by, and you can afford it, take lessons as often as your time and money will permit. If the nearest large city is distant and your pocketbook is slim, go less frequently, but go, even if only once a year. In your practice, mark everything you find in your music which you do not understand, or which is not quite clear, and thus have a long string of questions to fire at your teacher. Get a list of the best books from him for self-help in music, and buy them, even if you have to sell your best hat or bonnet to get the money to do it. Get him to assign a great lot of work for you to go over by the time you come again. Have your lessons so well worked up that you will only have to play the critical passages for your teacher. You have no idea how many mistakes and false ideas you will get into your music when you practice year in and year out without the supervision of a teacher or an opportunity of hearing music according to the highest ideals; also, you have no idea how much good a first-class teacher can do you in a short time, in the way of correcting mistakes and suggesting technical practice in points where you are weak.

Then you must try to attend a few first-class concerts. Save your money up to attend some of the festival concerts which are given at intervals in most of our large cities. There is nothing like a few doses of first-class music to keep one's musical intellect refreshed. The knife-blade must be rubbed on the magnet from time to time if we would have it hold its magnetism. Our French would grow rusty if we did not hear the language spoken from time to time. There is nothing like a good concert to impress on the mind the proper delivery of musical phrases of an exalted character. A few good concerts a year will keep you in touch with the great world of music, and as you listen to the rise and fall of the strains of some great symphony, you will hear questions answered in the music which have been puzzling you for months.

Be sure always to familiarize yourself with the programs of concerts you attend in advance, and the benefit will be twofold. In your private practice, study only the best, of which there is an inexhaustible quantity.

By all means have a metronome, and buy editions in which metronome marks are given. You will thus get an excellent idea of tempo, and will know exactly how fast the composer intended the movement to be taken.

Read musical works of an improving character, and make it a point to read the musical journals. It will be money well invested.

Study harmony and thorough bass by yourself, if you can get no teacher. Some things it will be difficult to understand without a teacher, but you can get a vast deal of information on the subject out of any good work on harmony, and thus vastly increase your intelligence in music.

Taking it all in all, there is no reason for any musician to despair, no matter how small a place he lives in. Talent and energy in music, as well as in any other walk of life, butter down every obstacle. It is only the faint heart and laggard step which fail to climb the mountain of art, if the genuine love and enthusiasm for music be there.

THE TEST OF TIME.

WHAT is the test of immortality in melody? What is the secret of the survival of so many well known vocal and instrumental numbers? Its first essential is absolute simplicity. Its second complete sympathy with some universal feeling. But what is the rest?

In all such melodies there is something too high and fine for intellectual analysis. If it were not born in all men, then such melodies would be intelligible only to the few, but the most striking fact about them is that the measure of their beauty is also that of their popularity. Whether or not the mind is educated in melody, they take hold upon it and never let it go. Such productions are rightly called works of genius.—"Music Trade Review."

SOME ESSENTIALS FOR MUSIC STUDENTS.

BY EDWIN MOORE.

OBSERVATION shows that many take up the study of music with no definite aim or purpose in view; or, if they have an object, it seems to be more for amusement than profit. Because of this misconception of the true mission of music, and the false ideas that so largely prevail concerning the true object of its cultivation, it would seem that the first essential for the pupil must be

A WORTHY MOTIVE.

The controlling influence should be a lofty purpose, combined with a love and reverence for the art that shall lead finally to a full appreciation of its beauties in its best and purest forms. So much for the motive.

Next comes

THE IDEAL.

Standards vary according to the capacity for appreciation; consequently, if the opportunities have been limited, the ideal is likely to be much below that which competent authority recognizes as the true standard. To aspire to nothing higher than that which an unsophisticated taste approves, must necessarily stifle all growth and defeat the very object of study; therefore, if one wishes to grow in taste and appreciation of the best models, he must make his ideal correspond with the standard of the best authorities. The next point is

TO TRY TO REACH THE IDEAL;

to accomplish which there must be earnest, systematic effort. Success depends not so much on talent or genius as on persistent effort. Dickens has said that "in every service a man must qualify himself by striving early and late, and by working, heart and soul, might and main." Every day must find us laboring diligently for the accomplishment of our object. At the same time it is well to remember that piano practice, to be profitable, does not depend so much upon quantity as quality. The mind must be concentrated upon the work; every sense keenly alive to the exercise of its proper function; the eye to see, the ear to hear, and the perspective faculty to judge and discriminate. One hour of such practice is worth a dozen of that of the average pupil. Another essential is

THOROUGHNESS.

Hand, arm, wrist, and finger-action, touch (tone-quality), must each receive its proper attention. Neither dexterity, clearness, nor accuracy can be secured without the careful, conscientious practice of foundation exercises; many of which, while dry and uninteresting in a musical sense, are nevertheless indispensable for advancement and growth.

But while the value of technique can not be overestimated, or the necessity for its acquirement too strongly emphasized, there is still an additional element needed to fit one for interpretative work. A musician in the true sense must possess

MUSICAL FEELING,

or, in other words, the ability to see the musical content of a composition; to comprehend the idea and intent of the composer. Technique furnishes the skeleton, but expression is the life and soul of a performance. Any one possessed of ordinary intelligence and physical strength can, after a season of drill and practice, conquer the technical difficulties of a composition, but only a trained musician can understand its real import and give it life and character. Expressive playing charms and thrills, while pure technique excites only wonder, impressing us much as an acrobatic feat or other display of physical strength and endurance.

Special training in musical theory, including accent, phrasing, etc., will greatly aid in giving intelligent expression to our playing, besides imparting the added pleasure of real appreciation; our rational enjoyment of art being proportioned to our intellectual understanding of it. Then, there is the essential of

ENTHUSIASM,

the mainpring of all spontaneous action and the governing principle of our best endeavors. When the heart is in the work, we are far more likely to succeed than if

impelled by a sense of duty alone, for perfunctory service always brings a grudging reward.

Again, there is the essential of

SELF-CONTROL,

an important element in the constitutional equipment of one who aspires to playing in public. When we consider the demands made upon the emotional nature of the musician, a nervous temperament, under perfect control, is a desirable acquisition; but the nerves running wild will wreck the best-laid plans. Many a musician, on account of excessive nervousness, has been compelled to abandon a public career. Failure on this account may often be attributed to too great self-consciousness. The mind, instead of being absorbed in the music, is so concentrated upon self and surrounding conditions as often to precipitate the very mistakes that we are most anxious to avoid. Then, again, nervousness may be the result of physical weakness brought on by too close application and protracted study; like the athlete who fails at the critical moment because of overtraining. When the trouble arises from this cause, plenty of exercise in the open air will do much toward bringing up the nerve to a degree of control adequate for any ordinary demand.

Finally, there is the essential of

SELF-DENIAL,

a virtue too often disregarded, and yet worthy of cultivation by all who aspire to distinction in either the amateur or professional line. By its observance the physical, intellectual, and moral nature is strengthened, and the difficulties and temptations common to all are the more surely and easily overcome. The history of achievement, in whatever branch of industry or art, is full of corroborative testimony on this one point. Other essentials may have contributed, but investigation will disclose the fact that, in nine cases out of ten, a rigid adherence to certain rules of living and conduct has been a controlling force in the final attainment of the desired end.

THE PIANO BEGINNER OF YESTERDAY AND OF TO-DAY.

BY IDA B. DISERENS.

THOUGH scientific methods of teaching have long been evolved and applied to primary school work, parallel improvements in elementary music teaching, tending to make study more rational and results more musical, have only recently come into general practice. Fifty times more, from the musical standpoint, is exacted from the piano beginner to-day than formerly. First, play from memory; he must be graceful first, last, and always; he must never produce a tone with an edge to it; his legato must be beyond reproach; and he must be a decent reader—for the sake of his own study and his teacher's patience. And with how much ease and interest to the pupil the fifty times more is accomplished may be shown by a brief comparison of the situation as it was and is to the pupil.

The beginner of yesterday was given some very difficult things to do, and all at the same time. At the first lessons he was given the position (an exceedingly difficult one); hand held over five keys absolutely still, with thumb, finger-tips, knuckles, wrist, and elbow held in a precisely definite way, and said positively immovably maintained while each finger in turn was manipulated up and down at a specific degree of curvature. At the end, the pupil bent up the note to be played, ascertain its location upon the keyboard, observe and only count its time value, etc. The teacher's mind was not a storehouse of teaching material, nor was he expected to have on tap pieces and exercises to teach to him orally. Such humoring was injudicious. The pupil must buy his materials, and, even if he chanced to memorize his pieces, must never play without looking at the notes, so this year old to say, "This must be ♯ (called a note) stands for a two-count rest, and this ♭ (called a two-count slide)," etc. All printed material for children not having a definite beat of the value of a quarter should be rewritten, and its publisher admonished.

As for the fractional names of notes, it means a great deal more to a six-year old to say, "This must be ♯ (called a note) stands for a two-count rest, and this ♭ (called a two-count slide)," etc. All printed material for children not having a definite beat of the value of a quarter should be rewritten, and its publisher admonished.

The acquisition of fluency in note reading is not easy; nevertheless, learning to play was entirely dependent upon development of this process; hence it was long before the pupil was able to read enough material to give exercise to his hands—now hopelessly confirmed in the cast-iron attitudes.

Consequent upon this autism, the tone produced by beginners was bad, and to listen to their practice was torture. Antidotes aimed against the tendency to stiffness were never administered. Relaxation, as now understood, had not been discovered.

Observing the legato constituted another big difficulty which met the pupil at his first lessons, and the conscientious teacher was apt to rest her reputation on strictness at this juncture. Tone connecting, however, is not so easy as it sounds, owing to the fact that untrained fingers will prefer similar to differentiated notes. In the struggle for legato, position was perfect lost, and then would ensue, for both pupil and teacher, that intense kind of trouble over which we will kindly draw the veil.

The piano beginner of to-day pursues a different course. He is started on the road to hand-mastery with a simple exercise involving a very simple act for the two strongest fingers, during which all the connotations necessary to its performance are in order, and he is privileged to put his elbows in his vest pocket or anywhere he thinks most convenient.

From this simple beginning the techniques of hand training radiate. The young beginner is introduced to a tone called middle C, which his teacher plays for him. He learns to write it, and how to make it sound longer or shorter.

He learns to count in groups, to the metronome; and to make up little exercises, drawing bars to show where the count begins over again.

These little time exercises he practices with one finger, at varying degrees of rapidity, always with the metronome.

He also sits with his back to the piano and learns to write from hearing similar successions played by his teacher.

When thoroughly well acquainted with middle C, other tones are presented to him, one above and one below. Thus he slowly builds the great staff upward and downward, line by line, using long lines for the next five above the middle C line, and also for the next five below; after these, little lines again.

Ten bright-colored stars are pasted on the keys of the piano represented by the long lines of the staff. Hand training in all touches, note reading, writing, and counting, and ear training all commence at once, but the pupil is allowed to do but one thing at a time, and never are these distinct processes combined before each has become fairly easy.

Techniques are taught orally. When tones can be connected, little pieces and duets are given orally and written by the pupil, who learns to write what he can play.

Violent or jerky movements are not allowed, nor is a very strong finger stroke sought. Young fingers are not produced it without stiffening the wrist, thus destroying the conditions through which it will eventually develop. Power in music comes of itself as a later reward, like strength of character, when all the conditions have been right.

The aim is to give a soft, clear touch and extreme flexibility of fingers, wrist, and arm.

When the teacher is wise enough to discriminate between the essentials and the unessentials to musical development, it becomes delightfully possible for the child to commence at a very early age, and thus be enabled to acquire, without excessive practice, the immense technique now expected of pianists.

Definitions of scales, pitch, clefs, rhythm, etc., explanations of every known musical sign and every possible combination of time are a few of the unessentials to musical growth.

As for the fractional names of notes, it means a great deal more to a six-year old to say, "This must be ♯ (called a note) stands for a two-count rest, and this ♭ (called a two-count slide)," etc. All printed material for children not having a definite beat of the value of a quarter should be rewritten, and its publisher admonished.

The study of notation, yesterday so important as to engage the teacher's whole attention, is to-day relegated to its proper place, as one department only in the scheme of instruction; while many advanced teachers even make claim that it holds no place in the musical curriculum, and that eventually it will be used by elementary pupils only to write music, all new material being received through the ears. To comment on this idea is outside the scope of this article, but this may be said: until ear-training (which represents the most important phase of modern music teaching) becomes a part of the public school course, the great results which musicians expect from it will never be obtained.

The necessity for the daily occurrence of this form of musical training obviously places it within the province of school work, and makes its perfect application almost an impossibility for the private music teacher, who rarely sees his pupils oftener than twice a week.

A few moments' daily drill in the schools would give ability to understand and to write from hearing tones, single and in chords; tones in short phrases; tones in key-relationship; melodies; intervals; chords; chords in key-relationship; double melodies; harmony.

Such training would tend to endow all with definite perception of tone and tone-relationship, "from which all laws of composition are deduced, as all codes are deduced from man's relation to man," and to make possible for all an appreciative understanding of music in its best expressions.

Such training there would be built up, in time, a general, rather than the present limited, discriminative musical judgment, the value of which in a community can scarcely be overestimated.

TRAINING THE TEACHERS.

Of course there will always be teachers born; people with an innate instinct for imparting truth, for doing the most in the least time, and for advancing in that ability always. One finds one here and one there in the great field of instruction.

There will also always be the great musicians, people of real genius or talent in the comprehension and execution of music, from whom pupils can not fail of learning much, but with whom much time and talent is wasted for want of the science of education—or the laws underlying the application of truths to other minds.

But what of the great seething mass of plodding instructors, the great mass of trained but mediocre executants, who have become imbedded, incrustated, fused in uninspired routine? People whose spirits, if old, have been worn by disappointments, or made cynical through lack of concentration upon the *other mind*, which is to be the receiver of what they themselves know.

If anything is sufficient to show the necessity of normal schools in music, it is the absolute lack of plan, reasoning, outlook, originality in regard to the things they teach by people who make these things a specialty.

One would imagine that specialists would be full of their subjects, not in vaunting, bombastic way, but full of invention, enthusiasm, search, and above all of analysis and reasoning, as to where and what were obstacles and how to surmount them.

There is so very little of this in music teaching that the ordinary educator is shocked at the hazard which the art runs in its teaching. The chance-born teacher and the great master who chances to teach are not sufficient for the daily growing needs of musical instruction.

Among the great mass of routine teachers everything is choked by the ideas, "Every pupil is different, and that art teaching can not be made subject to plan, forethought, or program, because it is art and must be left free to the individuality."

Art must play through individuality, and each receiving mind is different from the other, it is true. But all the more reason why there should be discussion, thought, analysis, study of the subject in its relation to pupils by these whose business it is to teach it. Just because a subject is artistic is no reason why it should be left to haphazard treatment in its study, and music teaching at present is largely left to haphazard.

There must be normal schools for music teachers just as there are normal schools for the teachers of our public schools.

A normal education for teachers does not mean teaching a number of people to teach a number of pupils all the same way, or by the same methods. It means giving a season of earnest, concentrated thought; logical, philosophical, well instructed thought to the subject to be taught from two points of view, the giver's or the teacher's, and the recipient's or the pupil's.

This concentration is aided by training in all the known ways of producing the best results and actual practice in producing them. Also by discussion as to ways which might be more profitably employed, by direction from authorities, by discussion with inferior and superior powers in the same line, by writing of papers on topics under discussion, by the looking up of facts, experiences, and observations, old and new, to substantiate theories by comparison between results, by diagnosis of various temperaments, and the logical application of special treatments to them.

It is not sufficient in intellectual work that a mind work along a certain line. It inevitably falls into routine. There must be interchange, association, and discussion. Teaching of any subject is an intellectual effort, a science; not less because it is the teaching of art. Without this the work, except in rare, exceptional cases, must be inferior, vague, dried up, and haphazard.

This implies, of course, a previous education in the special line itself, an independent and overlooking knowledge, free from book or notebook, vitalized by instinct and nourished by incessant study. But this in itself is not sufficient to form a teacher, especially the average teacher, by whom the great bulk of instruction is given.

This question of normal schools for music teachers has another aspect. By it inferior spirits, crack cranks, and pretenders are effectually kept out of the ranks. The whole standard is raised and ennobled. Fear and distrust are withdrawn with inefficiency and largeness, liberality, and power are the results.

Until the establishment of normal education for music teachers there is little or no value in speaking of the instruction at all.—FANNIE EDGAR THOMAS, in *Music Courier*.

SUGGESTIONS FOR THE MUSICAL YOUTH.

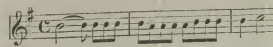
BY CARL REINCKE.

TRANSLATED BY CHARLOTTE REINCKE.

III.

WHATEVER you play, try to know in what form the composition is written. You must not be in doubt whether a piece is in sonata or rondo form; and you must not take for a fugue every piece that begins univocal and contains some imitations.

In every symphonic work that you play or hear, trace the manner in which the composer treats his themes. Without such careful study of the work a sufficient notion is impossible. Besides, for instance, it is interesting to discover for one's self that the eighth-note theme in the first movement of Beethoven's G Major Concerto occurs more than two hundred times.



People will consider that copy of a painting, that translation of a poem, the best, that renders the original most faithfully in every regard; likewise that rendering of a piece of music is the best that follows most closely the idea of the composer.

We speak of the correct, beautiful, intelligent conception of a composition. And this word "conception," to points to the fact that the player has to recognize and to comprehend everything that the composer has put into his work, however subtly the thought may be expressed.

The interpreter, however, should not allow himself to be hindered, into the execution anything of his own. His individuality will come into prominence in the same way as does the individuality of an engraver who most truly copies a fine painting.

Mozart says that the hardest and most essential point in music is the "tempo," and boastfully remarks that he himself always keeps time.

Beethoven, as Ferdinand Ries reports, always played in time.

Schumann says, in his "Hans- und Lehenregeln": "Play in time! The playing of many a virtuoso is like the walk of a drunken man. Do not follow the example of such an one."

Hummel says: "The player must strictly observe his time throughout the whole piece; the accompaniment must not be led astray for an instant from the prevailing measure, but the player must play his piece so correctly and so accurately that they can accompany him without fear, and need not listen for a change of time after every measure. For this reason it is very often the player's own fault when he is hastily accompanied, even by good orchestras."

And, lastly, Chopin writes: "The left hand should be like a conductor, and not for one moment uncertain or wavering."

These five are not bad authorities, and they all demand correct time.

One can not help being astounded that in face of all this so many players sin against time.

Ritter Ignaz von Seyfried, a contemporary of Beethoven's, relates that the latter trusted his quartet for execution to the string-quartet of Vienna (Schuppanzigh, Mayseder, Weiss, and Linke). But he himself practiced with them, which implies that they had to play in strictest accordance with his ideas. What would Beethoven say if he heard the arbitrary ways in which the interpreters, virtuosos, as well as conductors execute his works!

It happens that Beethoven marks change of time nine times within seven measures. Why, then, should one suppose that the composer in other passages has neglected to mark, and that one, therefore, may feel justified in changing the tempo according to one's own individual taste?

Nowadays, people smile condescendingly about "tradition." And yet we see that it is the aim of the greatest composers of to-day, personally, to introduce new works into the musical world, so that people may know how they want these things interpreted. They try in this way to create a "tradition" themselves.

A mirror, smooth and light as crystal, will reflect your face just as it is; a dim, uneven one can produce only a caricature. Preserve your musical sense intact, so that all you perform may set forth clearly the idea of the composer, and consequently sound clear and undistorted.

Perhaps the only one who can fairly judge the execution of either a conductor or player is the composer who has the opportunity to hear one of his own works executed.

One kind of music can not represent the whole field of music. Therefore a composer who has written in only one style, even if in this he has produced excellent works, can not be ranked with the masters of our art, who have done excellent work in all or almost all fields.

Do not consider every printed judgment an oracle, but examine it; the judicious one criticizes even a criticism.

Do not take either narrow or too wide views; any admirer of the great masters who tolerates, or, more than that, likes and realises also those works which belong to an entirely opposite school, proves that he is uncertain about the reason why the great masters are great, and on what grounds the beautiful is beautiful.

Beware of choosing, as a favorite any one composer. The great masters can only rank side by side, not over or under one another; they complete one another.

As it is unwise to speak of one color as a favorite, since most of that color, beautiful in itself, may not harmonize with this or that object—(imagine blue line and red reel)—in the same way one can hardly speak of a favorite composer. Beethoven has written up sparkling waltzes, and Strauss no profound symphonies.

Do not devote your time exclusively to one composer. Perhaps the only master to whom one can devote one's self with impunity is Johann Sebastian Bach.

Serve art and not the public; still less a party.

No pure position can come out of an impure vessel. Keep your soul pure and else impurity will show itself in your art. The man and the artist are one, and can in no way be separated.

STUMBLING-BLOCKS.

BY HARVEY WICKHAM.

II.

CONTINUING the topic broached in THE ETUDE for February, I would now call attention to three stumbling-blocks found more particularly in the way of the professional musician. They are Satisfaction, Anticipation, and Depreciation.

SATISFACTION.

"One can keep up his reputation," says Mark Twain, "but not by sitting around." Too many are trying to, I am afraid. Praise has a soporific effect on some, and the incense of success produces lassitude. Upon entering a strange town, the most unambitious man is active. He beats himself, keeps his name before the public; is obliging; goes out of his way to help deserving causes; he labors night and day for his pupils' success—in short, terms with enterprise. Realizing the necessity of effort, he soon begins to reap its benefits.

But the chances are that with the first wave of prosperity he is insensibly relaxed his moral muscles. The idea that every body knows of him and his ability insinuates itself, and he ceases to advertise. The poor man imagines that his reputation is made, and begins to neglect his class. When it is too late he awakes to find his opportunity gone.

"The bubble, reputation," though worth a fortune in the markets of the world, is but a bubble after all, and is much more easily lost than gained. The teacher who conducts himself always as if he were just entering on a professional career, is the one who gets the most substantial warrant for retiring from business. It is easier to get new pupils when the class is crowded and the waiting list long, and it is never possible to have too many pupils. Did you ever think of that? would-be pupils, I mean. Of course, it is feasible to teach but a limited number; but the greater the pressure of popularity, the higher the price will be. Few ever remain long enough in one place to know what the pressure of popularity is, or to reap the fruits of their exertions, which brings us to our second caption.

ANTICIPATION.

The curse of the age is looking ahead. Formerly, men looked backward toward a dead past. To-day they peer forward into an unborn future. Perhaps they will eventually take Longfellow's advice and "act in the living present." Contemporaneity, to use a coinage of Lowell, is a spirit worthy of more careful cultivation and one which the musician, in particular, is apt to lack. He is always going to be blessed with some lucrative post in some far off metropolis. In the meantime, never mind how the present humble post is filled. Is not this attitude the worst of many a dismal failure? The only way of rising is to overflow. In the end, the law of equilibrium will pull you up just as surely as it will pull you down should chance toss you for a moment above your proper level. Of course, an undue degree of false pride may, to a certain extent, bar a man from getting his desert, but the law operates in the main.

Those who have been called to and prospered in the great cities are those who have first arrived at distinction in their own towns. Many an aspirant for world-wide honor is not even head and shoulders above competition at home. Ofttimes he is actually no match for his rivals there. By home I do not necessarily mean birthplace, for that is often not the best place for work; but one who can not succeed near there has no reason to expect anything from the great outside world. The world respects no one but its masters, and he who can not master a rustic hamlet, need look for no mercy from the demagogues of London, Paris, or New York.

This anticipation of wider fields for future effort is often a mistake from yet another point of view. Instead of seeking a wider field, why not enlarge your own? A position will frequently grow to fit the man rather than living at the city large enough to afford a bare sustenance. A start is capable of maintaining one in splendid luxury if he understands the art of creating musical pleasure. Give those who complain of their environment a wide berth. The most unpromising city

in the world is capable of becoming a veritable Bayreuth through the endeavors of one man. Musicales, recitals, concerts, lectures, teaching, friend-making—all on the closest of margins and persisted in year after year; perfect honesty, fair dealing—it may cost you all these, but the price is not large for the reward you get. Let the people understand that you are really public-spirited—and it will take some time to do so in this age of charlatans—and to a man they will flock for your support. You must not recognize that you have an enemy, though many will hate you for trying to disturb the old order of things; hate do not like the light. Above all, ignore factions and cliques. Refuse to fight anybody's battles, even your own, and remember that it is better to be first in Lonesomechurn than second at Rome. And now we come to the last head, under which I have many things to say; but there is room for only one or two of them now.

DEPRECIATION.

Hundreds of obscure persons are working incessantly, I had almost said night and day, for the very larvae you covet. Before you attain you are going to hear from some of these obscure persons. Don't put off any longer the preparations for the encounter. The mere fact that you receive a modicum of talent does not render you unique. Some day you will be asked to shine by the side of other talented persons. It will probably do you a great deal of good; but see to it that your lamp is trimmed and full of oil. Those pieces you always have been going to have ready to play at a moment's notice,—better begin to practice them to-day.

If it is not safe to depreciate your rivals, neither is it safe to depreciate yourself. Because you can not be all, it does not follow that you can get the most substantial warrant for retiring from business. It is easier to get new pupils when the class is crowded and the waiting list long, and it is never possible to have too many pupils. Did you ever think of that? would-be pupils, I mean. Of course, it is feasible to teach but a limited number; but the greater the pressure of popularity, the higher the price will be. Few ever remain long enough in one place to know what the pressure of popularity is, or to reap the fruits of their exertions, which brings us to our second caption.

HOW TO MAKE PUPILS' RECITALS ATTRACTIVE.

BY SUSAN LLOYD BAILY.

BRIEFLY, I think, by taking care that the work is excellent, although there are exceptions even to this rule. At one pupils' recital which I attended the playing was miserable, only one pupil getting through without serious accident; but the children were so perfectly groomed and had such pretty manners and, moreover, received such an avalanche of flowers, that the utmost enthusiasm prevailed. One lady remarked afterward that the playing was truly wonderful. I fully agreed with her: The one pupil who came out whole was a tiny boy who did not have to think about his gown and was too young to worry over his necktie.

The attraction in this recital lay in the fact that it was a society event, and each pupil had hosts of friends there who came with the purpose of giving her a good reception.

Those in the audience who were guests of the teacher could do nothing less than join in the applause for courtesy's sake.

People usually like to go to a pleasant hall or studio, nicely decorated, with plenty of palms, and pretty children beautifully dressed. This is very attractive, but from a musical and educative standpoint is it all that can be desired? Perhaps it would be better to consider how to make our pupils' recitals valuable: first to the pupil himself and then to the audience.

A child's education should not be interrupted for the sake of the recital, but, rather, the recital should be an outgrowth of the education. That is, the every-day routine of practice should not be put aside for the sake of special drilling on some valueless "concert piece."

It is better to play something that comes in the regular course of study; the pupil will lose no time, he will be excited about it, and he will be much more apt to make a success.

The preparation must be complete. There must be no slovenly or half-learned pieces; and this, not because the child may be disgraced by playing badly, but because music is too sacred and beautiful to be desecrated. Recitals in which display is the chief idea ought to fail miserably. They surely degenerate the pupil, are lacking in the self-effacement needful to faithful study, and from a practical point of view are dangerous, for a pupil is apt to end in a "fit of the nerves" from thinking too much of self. If she fails to produce the overwhelming effect looked for by the teacher is mortified, the parent provoked, and the child uncomfortable, to say the least, and probably forever afterward afraid to play in public. The modest—not bashful—player is apt to be self-possessed, and a mind occupied with loving reverence for music will have no room for self-consciousness. "Think not of yourself, but of the beautiful music," one teacher often says. To my mind the greatest benefit that can be derived from the pupil's recital is the lesson it gives in modesty, concentration, and self-control.

To be of value to the audience the program must be carefully arranged. It should not be too long. If the teacher has a great many pupils, it is better to arrange two short recitals rather than one long one, and allow no encores. There should be as much variety as possible—not all the selections classical, nor romantic, nor technical, nor brilliant, but some of each, pleasing to the ear and of educational value. The program should be antly arranged, and never two consecutive pieces of the same character. I know one faithful teacher who places on his programs four or five sonatas together, and then follows them up with two or three sets of variations.

There are many useful things that pupils study to advantage, such as the multiplication table and the conjugation of verbs, but these would not be selected for public recitals. For the same reason many things useful in one's musical education would not be latered from a standpoint of beauty, nor appropriate for a public recital.

Have plenty of programs so that every person present may be supplied, and go to the extra expense of printing on them the date of compositions and explanatory notes relative to pieces and composers. Even a musical motto at the head of a program is not in bad taste, especially if the recital is of a private character. Of course, the teacher will secure the best instrument possible for the occasion, and, if the place is a studio, will arrange the acoustic properties as carefully as possible, such as removing all carpet and heavy rugs, and allowing no flowers to be placed on the piano. Flowers should be everywhere else in profusion except upon the piano.

It is questionable whether the custom of allowing flowers to be presented during the program is a desirable one. Flowers sent to the dressing room are delightful and inspiring, and the young player will probably go from them to the stage with added encouragement and confidence, but public presentation savors too much of display and is a farce, should the playing be poor.

There are special points of advantage peculiar to each locality. If the teacher observes these, thinks out all the details carefully, and, above all, succeeds in getting good, honest work from the pupil, the recital is likely not only to be useful, but attractive.

—However blessed a man may be with genius and talent, he will amount to nothing from a practical standpoint unless he also possess enthusiastic endeavor and earnest ambition. To be successful in any calling one must put his whole heart and soul in his work and devote himself assiduously to every little detail. The moment his enthusiasm dies out that moment he cuts himself loose from his work.

ADVANTAGES FOR MUSIC STUDENTS IN VARIOUS EUROPEAN CENTERS.

BY EDWARD BAXTER PERRY.

II. STUTTGART.

As a place of residence for a prolonged sojourn, either for pleasure or study, Stuttgart, the capital of Württemberg and the seat of its king and court, is, of all the German musical centers, the one most attractive, friendly, restful, homelike, and many things besides.

Stuttgart is the Eldorado of the leisurely, far-sighted student, with plenty of time but limited means; who wishes to live and enjoy while he studies, and plans for himself a long, thorough course of work, intending quietly and healthfully to assimilate as he goes; and who is also wise enough to give some thought and attention to keeping up his physical condition meanwhile. The climate is exceptionally advantageous. Mild winters, moderate summers, and extremely long and beautiful springs and falls, render out-of-door exercise and enjoyment feasible and attractive for a much greater portion of the year than in most other German cities. The environs are charming, picturesquely diversified, and remarkable for the extent and beauty of their forests, which are cherished and protected here with loving, one might almost say pious, care; while the roads and innumerable foot-paths in all directions are kept up to a degree of perfection undreamt of in America.

The German of the natives is a coarse and unrefined dialect, which the student will do well to avoid imitating, though he will come to enjoy its familiar eccentricities; and correct German is, of course, spoken here as elsewhere by the educated classes. There is really little to be learned of the language in Stuttgart, despite the presence of the court and the local nobility, but much good fellowship, solid learning, and hearty appreciation of the beautiful in all its forms.

First in importance is the opera, running eleven months of the year, with three or four performances weekly, alternating with dramatic representations, in the small, easy, attractive and well-managed Royal Conservatory, controlled directly by the king, and managed in great part out of his treasury, with a strictly first-class orchestra, stage setting, equipment, and scenery far surpassing anything we ever see in America, and a permanent company, which, though not comprising any vocal stars of first magnitude, is, nevertheless, thoroughly adequate to its task of presenting artistically and satisfactorily, both as regards singing and acting, an exceedingly large and varied repertoire of operas, including every school and style, from Gluck to Wagner. The price of tickets, an important item for students, varies from twenty cents in the fourth gallery, to \$1.50 in the best boxes of the first balcony. Quite satisfactory places may be had in the third gallery facing the stage, where acoustics are excellent, and where most of the students go, for thirty-five cents; while pupils of the Conservatory here receive a reduction of one-half in price of tickets, thus being afforded an opportunity for almost nothing to become familiar, in a season, with nearly all the best operas old and new,—an important factor in a musical education.

Next in value come the subscription concerts by the Royal orchestra, a series of fortnightly symphony concerts of the very highest order, at which also the leading soloists, vocal and instrumental, from all over Europe, are to be heard. Tickets are from thirty-five cents upward, according to location. Then come the popular concerts, so called, given by the leading vocal organization here, the Stuttgart Liederkreis, the most delightful and artistically perfect male chorus I ever heard in or out of Germany. Of these concerts there are four each season and several prominent soloists assist at each; tickets from twenty-five to seventy-five cents.

Besides these there are the four annual concerts of the Choral Society, presenting the more important vocal works of the old masters; and three yearly concerts by the ritual organization, the New Vocal Union, bringing out large vocal works of the strictly modern school. There is also a series of six excellent chamber concerts, and an endless number of piano and song recitals, many

of them by artists of first rank, besides all traveling concert companies, and musical festivals on birthdays of composers, and on every other possible occasion, all at reasonable prices and beginning at 6.30 to 7.30 p. m.; so that for the minimum expenditure of strength and money, one may hear more good music of all kinds, well given, in Stuttgart in a single season, than would be possible in a lifetime in most American cities.

It is a pity that with all these manifold advantages as a place of residence, Stuttgart has not kept pace with other German cities, for the past decade and a half, as a place for music study. But it is an indisputable fact. While Berlin, Vienna, and other places have been forging steadily ahead, Stuttgart, like Leipzig, has remained practically stationary, living through a long decadence, mainly on the strength of its old reputation.

The so-called Royal Conservatory of Music here,—though under the nominal patronage of the king of Württemberg, and receiving a small annual sum from him and another from the city of Stuttgart toward its maintenance,—is, in reality, practically a private enterprise, depending upon the tuition paid by pupils for its financial success. It was founded in 1857 by Professor Liebert, a Jew,—with all the business probity and ability of his race, more than all, its aggressive self-assertion,—whose real name was Levi, and Professor Stark, a scientific musical theorist of the most pronounced German type. Neither of them were practical pianists or possessed any name or standing as players; but between them they evolved a complete iron-clad pianoforte method, which, while not without certain solid merits, has never had its equal for pedantic narrowness, dryness, tediousness, grotesque exaggeration, and inflexible inflexibility to the real needs of modern pianism.

Those unfamiliar with the famous Stuttgart method may be interested to know that its distinguishing earmarks and most objectionable features are: First, deformed knuckles and abnormally arched fingers, causing a cramped, constrained position of the hand and necessarily stiffened wrist; second, an invariable thumb-stroke on every tone, unnatural always and especially objectionable in melodies; third, a morbid, extreme use of hammer, for months together at the rate of about seven notes to the minute; last and worst, a radical shifting of the position of the hand with straight thumb, for each new group of notes in a scale, instead of passing the thumb under, as is the general usage, the consequence being an awkward and audible hiatus in the run each time it occurs, and an equally awkward and visible flapping of the elbows. By this method the difficulties of velocity-playing are increased to the maximum of possibility; and flexibility of wrist, that chief essential in modern playing, is a thing unknown.

For a time the Stuttgart Conservatory flourished and was largely patronized, not only by German, but especially by English and American, music students—a success due in part to the personal and musical drawing power of that able pianist and genial instructor, dear old Professor Pruckner, who was early secured as leading teacher of piano in the institution, mainly for the classes of piano in the first and second years, and who, for many years, was the real center of musical life in Stuttgart. Pruckner, by that teacher, never used the Liebert and Stark method, either in his own playing or with his private pupils, and was repeatedly admitted to me twenty years ago that this equivocal position was excessively trying to him and hampering to his best work.

After Liebert's death in the early eighties, the institution lost its chief motive power. An effort was made about that time to secure Leschetitzky, which would have been successful but for the very natural opposition of Pruckner. With Liebert dead, Pruckner growing old and enfeebled, the Conservatory, now in the hands of a stock company without enterprise or concert sense, steadily declined, falling more and more into disfavor both at home and abroad.

As the years passed, and disabled wrists developed by its lame hands, arms, and disabled wrists developed by its method. In fact, about its only signs of artistic life at this time were exhibited in the violin department, which, under the veteran Concert-Meister Singer was and still

is doing excellent work. He is one of the best players and most reliable and successful teachers of the violin of whom Germany can boast at the present time.

The present is a very interesting season in the history of the Stuttgart Conservatory, which is now entering upon what promises to be a period of renaissance. The death of Pruckner a year ago seemed to mark the end of the old regime and to signal a reform. A new and enterprising spirit of progress is animating its well-nigh fossilized executive board; modern men of first-class standing and ability are being added to the faculty; and, best of all, the old, much-lauded, much-attacked, much-discussed Stuttgart method of the piano, with all its antiquated absurdities, is being quietly but steadily abandoned. Nothing so significantly marks the change as the fact that the successor chosen to take the place of the lamented Pruckner, Professor Max Pauer, called here at the beginning of the season from the conservatory at Cologne, is a man of modern ideas and methods, and an openly avowed opponent of the old Liebert and Stark method. He not only has no vestige of it in his own playing, but does not tolerate it in pupils or permits its use by his special assistant teachers, and also forbids the sale of the Liebert and Stark editions of the classics.

Max Pauer is the son and exclusively the pupil of Ernst Pauer, of London, and was for six years a fellow-student with D'Albert under his father's instruction; and his present attainments and methods are the result of ideas then obtained and since developed in his own practice and experience. As a player he may fairly rank with the best of his time, with a superb, all but infallible technique, an invariably good though not specially sympathetic tone, a colossal repertoire, an artistic finish, and a life, vigor, and spirit which are part of the physique and the mentality of the man. He is in the first vigor and freshness of his prime, with a highly vitalized nervous system, which never needs either a tonic or a sedative, and personally, though full of independence and self-respect, he is courteous and affable, so that the earnest, conscientious student need not fear with him the rough handling and bursts of irritation too characteristic of the German music master. For Americans not yet familiar with the language his complete command of English is an important advantage.

Pauer teaches but sixteen hours a week in the Conservatory, giving class lessons exclusively two hours in duration, devoted to five pupils. The remainder of his time is given to practice, private teaching, and concert work, his terms for private-hour lessons being fifteen marks (\$3.75) each. The organ department at the Conservatory, under Prof. Lang, a recent acquisition and a first class player in the modern sense, can, like the violin department, hardly be too strongly recommended. Vocal students, however, had better go almost anywhere else than to Stuttgart, as the voice methods in use here can not be warmly indorsed, and the Conservatory has at present no vocal teacher who possesses or deserves any special reputation.

Regarding expenses: Tuition in the Conservatory for the artist's department, which is the place for American students, is \$75 a year, payable semi-annually in advance, and pupils can only enter at the beginning of the terms, namely, early in October and early in April, and must bind themselves to remain not less than a year, and must have themselves examined by the Conservatory. This tuition covers two lessons a week in whatever branch the student selects as his specialty, one in some secondary branch, with compulsory class lessons in harmony, and the usual extras essential to a musical education. Board here ranges from \$25 a month upward, and washing, clothing, and incidentals are about one-third less than with us, so that for about \$200 the student may spend a year here comfortably and advantageously.

As the institution lives mainly from the tuition paid by pupils, admission, in spite of certain nominal rules, is practically open to all who have even the rudiments of musical talent or education. And now, for the first time in twenty years, the Stuttgart Conservatory may be heartily recommended to American students of violin, organ, and piano, those in the latter department taking care to place themselves under the hands of a competent supervisor, and to avoid strictly the crumbling remains of the old Liebert and Stark regime.

Vocal Department

CONDUCTED BY H. W. GREENE

VITALITY is a term which, when applied to singing, means precisely the life, timber, and energy displayed in a tone without suggesting undue physical exertion or effort. It may be detected by the excellent carrying, penetrating, or projecting character of the tone. It differs from a tone which would be designated as strong or loud in that the source of its energy is the brain and nerves. The fatigue resulting from the frequent and prolonged production can not be localized, but is known as general. Hence, muscles can not have been employed which do not belong naturally to the office of tone production.

In the mechanical world it might be compared to a suspension bridge. It sustains weight elastically. A tone properly made rides upon its support of will and nerve precisely as the train rides along the firm cables of the bridge. The claim is made that the tone must be physical, since without the body and muscles the tone could not be produced. The body, or the combination of bone, muscles, and sinews, is only the medium by which the tone may be fully matured. A tone properly equipped with its suggesting adjunct is in itself a work of art, distinct and superior to the body, which is a product of nature. The body contains, or is the seat of, the will, nerves, mucous membrane and vocal functions, upon which and through which that thing of beauty, of life, of vitality, known as voice, is projected into space; so clearly a thing of itself, in itself that its functional activity is not regarded. It has been compared to the energy of a spirited horse awaiting the summons to go. I think a better comparison would be the splendid energy of the animal in motion under the controlling restraint of the driver. All vitalized tone is under restraint; unrestrained, it becomes physical. Restraint is synonymous with balance. Balance is a significant term to the vocalist. A singer who frees his voice from the trammel of muscles, which aim to conflict with the natural act of vocalization, and adjusts the breath to the needs of the space to be filled or the sentiment to be portrayed, is properly balancing or vitalizing his tone. He who comprehends fully the critical value of vitality as differentiated from stress or effort, has knocked at the door of success. If he has the added knowledge that subtle and evasive though it may be vitality is susceptible of unlimited development, he holds the key to the door of success. If he applies this knowledge by faithful practice, the success is assured; for, above all, vitality is the quality upon which more depends than any other in the realm of singing.

TO VOCAL TEACHERS, ATTENTION!

In the interest of the many voice teachers who are readers of *THE ETUDE* we are planning to form a Teachers' Exchange. The idea is to raise the standard of professional work and assist the less experienced teachers by a comparison of methods. It is obvious that neither any one teacher by himself or through his pupils can begin to cover the field, and it is no less true, we believe, that there is no teacher who is loyal to his ideals but would be glad to have the features of his work that are most successful become the common property of his conferees. We shall, therefore, select a group of questions for each month and publish them, asking teachers of experience who have given thought to the matter specially presented to reply promptly and in as few words as possible for publication the ensuing month. We would like to print the answers over the teacher's signature, but will use a *non de plume* if it is preferred. If answer to only one of the questions is forwarded it will receive consideration.

1. When a pupil comes to you with a tone emission faulty through contraction of the throat muscles, what is

your first movement toward making the tone free and throat relaxed?

2. How do you describe to your pupils the manner in which he should practice the *mezza di voce*; by that I mean the crescendo and diminishing of a single tone?

a. In what part of his work do you introduce this exercise?

b. In what part of his voice do you begin it?

c. Through what arrangement do you usually allow it to proceed?

d. Length of time to be devoted to the exercise?

3. Do you write for the student his first exercises? What are the first printed exercises you place in a student's hands?

We reserve the right to edit the communications for the Teachers' Exchange if, in our opinion, they are too verbose, also to return the material if its character falls of the purpose as above outlined.

AMERICAN SINGERS.

It is not only gratifying but encouraging to budding vocal students of this country to observe the appreciation of American voices to which the world is giving ample testimony. There is hardly a great operatic organization in Italy, France, or England which does not contain one or more artists who heard their cradle songs in American homes. In view of the increasing demands of modern operatic roles, it is a significant fact that the European impressarios are alert to hear and pronounce upon voices of American students abroad. It would be interesting to publish a list of the American vocalists who have appeared in opera in the last two generations. Perhaps such a list would be a fitting sequence to this brief bit of self-congratulation on the part of the American people.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

FREDERICK W. ROOT.

III.

THREE DEPARTMENTS OF TONE PRODUCTION.

In correcting faults of vocalization, or, constructively, building a voice, there are only three things to consider, although each of these may be considerably subdivided. First, the breath must be managed; it must be well taken, restrained, and prolonged. Second, the tone must be formed in a way to give it resonance; that is, the effort of the larynx must be made to the best advantage; and third, all superfluous action must be withdrawn. In other words, and more briefly: 1. Control the breath. 2. Form, or focus the tone. 3. Eliminate needless effort.

It often seems as though considerations of register would bring a fourth department into this category; but wherever registers seem to require special and separate consideration it is because the three principles have not been adhered to.

The young lady who was musician enough to be able to read by note and carry a part independently, and who was obliging enough to try to sing alto in the choir and the half-dressed soprano set against her in the balance of her vocal system, has formed a habit of throat which will call the register effort. This fault was acquired on the positive side by undue forcing with the breath and unwarrantable bracing of the throat, and, negatively, by neglect of the tone focus. The cure for it lies in persistent and patient vitalizing below, devitalizing above, compelling the voice to resonate solely by means of the

(seeming) "sounding boards" at the bridge of the nose or the hard palate, on three principles in still other phrasology.

In the case of this young lady, it will also be in order for her teacher to reduce the register effort by some special work regulating the thickness in which the vocal cords produce the faulty tones; but it is not necessary to make an extra department for this subject, as all that is done in this corrective process can be classified in one of the three departments above enumerated.

These three departments fully cover tone production itself, leaving much of execution, etc., to other classifications. But to find out and suggest the remedy for what is wrong in any single tone of any voice, we have only to search minutely in these departments.

Some high authorities admit only two departments. Mr. Shakespeare, of London, as I understand him, sums up the process in this formula, "Grip with the diaphragm and let go with the throat." Indeed, I have seen somewhere a phrase, either originated or quoted, by an eminent pupil of Mr. Shakespeare's, Mr. F. H. Tubbs, which seems to restrict the classification still further and reduce the departments to one, as follows: "Singing is talking while holding the breath." This is exceedingly suggestive and is a helpful thought, whether or not it be considered as adequately covering the ground. The remark occasionally quoted, with a flourish, from Lampert, "To breathe like a lion is to sing well," is another way of classifying the whole process under a single heading; and though it is sheer nonsense from an educational standpoint, it seems often to be received as the law and gospel of teaching.

It is much to the disadvantage of the science of voice culture that its most widely-expressed doctrines have come from very high authority. To explain this paradox, let me say that the most celebrated teachers are those who have to do almost exclusively with the best voices. They get the one highly-endowed voice in each thousand students, which does not need to go through the careful, persistent, elementary training which must be given to the other nine hundred and ninety-nine in order to secure good results.

The public is credulous in these matters, and believes the teacher of some great singer, when he claims to have done with his efforts what is really the work of the Almighty; and when this teacher promulgates a formula of voice training, it is looked upon as simply proven by the results he has obtained. Mr. F. W. Wodell, of Boston, in a recent article, touches upon this point effectively in these words: "Who has the best right to write about the singing voice? The successful teacher of singing would seem to be the correct answer. By 'successful' I mean the teacher who succeeds in securing good results from average material; not the one who merely polishes a vocal gem which nature or some other teacher has shaped for him."

Let us suppose three voice students with very different endowments. One has the gifts to make a world-wide reputation; another the gifts to occupy a first place as church and concert singer in some city, and a third will do well if she manages to make her voice passable in the drawing-room.

Now this is the application for the one, two or three-item formula. In the first case, the vocal progress is naturally so vigorous and balanced that if the pupil is taught to breathe well the result is satisfactory, and it proves true that "to breathe well is to sing well." In the second case, that in which the talent is good but not transcendent, breath management alone does not produce all the effect which teacher and pupil are working for. The songs attempted, and the desires desired, demand more technique than the singer has at command. He is impatient with his shortcomings, and his effort for more power, compass, etc., begets a rigidity, which vitiates his style and takes from the purity and perhaps the volume of the tone. So another department is added to that of breath management and he must not only "grip with his diaphragm," but "let go with his throat." In the third case, even though breath management and the relaxing of the jaw, etc., be carefully taught, the tone lacks character and intensity, and so must be "brought forward" as the most common description of it goes. This is a very inadequate

description, but it indicates the scope of a third department.

In this connection it is interesting to observe how teachers, to recommend themselves, assume to be specialists in one or another of these departments, instead of educators who take all three into consideration as different cases may require.

Those who are familiar with the advertisements of voice teachers together with books and articles upon the subject, will recall how one teacher makes "forward voice placing a specialty," another would give you to understand that he devotes his attention to "correct breathing," and still another to "freedom from local effort," by which it appears that each of our three departments has its specialist. Of course, none of these teachers confines himself to the one department which he advertises; but it is quite probable that he gives the others too little attention. It is, however, true in voice teaching, as in other professions, that the more gifted of the specialists are likely to be more conspicuous and probably better paid than the general practitioners. The teacher whose method is "wonderful" is not he who slowly builds symmetrically in all departments, but he whose specialty comes the right moment to a singer who can effectively advertise the result.

(To be continued.)

The vocal editor urges subscribers interested in vocal topics either as teachers or as pupils, to avail themselves of our question and answer publications. Every one arrives at a place occasionally where a word or suggestion may be helpful. It shall be our aim to connect the inquiring thought with the clearest explanation possible. Send your questions direct to H. W. Greene, No. 487 Fifth Ave., New York.

ANSWERS TO VOICE QUESTIONS.

B. E. M.—A heavy soprano voice; quality nice; sings flat. Is there any special exercise you would advise?

Give her scales in half-voice somewhat rapidly: also short arpeggio runs in any compass, legato first, then staccato. The tendency of her voice to be heavy explains its flattening proclivities.

Also voice that is breathy.

The staccato groups in Behnke and Pierce Exercises, persistently repeated, are the best medicine for this condition. Great care should be taken to impress upon the pupil's mind the importance of stopping the tone sharply.

A male voice that lacks resonance.

Precise repetitions of words containing close vowels, such as *high, eling, king, light* work on the vowel "E," and intensify direct practice of the consonant supposition, will do you in brightening up his voice.

L. J. J.—At what age should one begin voice culture?

This should depend upon the student, and somewhat upon the teacher. It would be safe to place in the hands of a very careful and conscientious teacher voices showing an intelligent degree of promise at a very early age—say ten or twelve—but as a rule young girls should not be encouraged to sing or study until they are at least fifteen years of age; boys who are not receiving training in vocal chords should wait until their voices have changed and be fairly settled, and their early instruction should be conducted with the greatest care.

Is the "Emerson Voice Method" used in the best conservatories? The Editor is not acquainted with the voice method alluded to, therefore is not qualified to judge of its merits.

C. C.—Where can the breathing tube be procured that the Vocal Method mentioned in *THE ETUDE* uses time ago? The breathing tube to which I referred can be procured of the Hygienic Supply Co., Philadelphia, Pa. Price, I think, is \$1.50; full instructions accompany it.

A MELBA STORY.

MELBA has confessed that one thing turned her head. This is a significant confession for that shrewd, practical Scotch head, which is never turned, even by the admiration of Cars and wild adoration of the public.

She told about it sitting at her piano in her rooms. The talk was about singers who grew demanding and foolishly exacting because of attention. "The idea of attention from kings and royal persons and rich people turning my head!" she said. "But I'll tell you something that came nearer upsetting my opinion of myself than anything else that ever happened to me. I was

New Publications

A CROATIAN COMPOSER: Notes toward the study of Joseph Haydn. By W. H. HADLOW. McMILLAN & Co. Price, \$1.25.

In these days when the question of nationality in music is exercising the minds of the musical public, a book like the one above deserves attention. We have always considered Haydn as a German composer, actuated and impelled by the elements of the true German character. Mr. Hadlow, in this work, makes an analysis of Haydn's music; claims that it does not display real German characteristics. This step done, he takes up Haydn in relation to his family descent and environment and lays the ground for his claim that he was, in all probability, of Croatian blood. It may be of interest to those whose geography has become a little rusty to know that Croatia is a district in Austria bordering on the Adriatic Sea, south of Trieste. The Croats are Slavonic in origin and were a migratory people. The district in which Haydn was born contained many Croats, and the three languages, German, Hungarian, and Croatian, were used in that locality.

The analysis of Haydn's music and its essential characteristics shows that his sunny geniality and unaffected light-heartedness belongs rather to the Slavonic than to the Teutonic race.

Mr. Hadlow's next step is to give examples of well-known Croatian melodies, and then to quote compositions of Haydn which show variants of these melodies. Among others, he gives the Croatian original of the well-known Austrian hymn.

We do not feel that we can decide if Mr. Hadlow has definitely made out his claim, but there is no denying that he has presented a strong case, and at the same time given to the public an interesting and readable book.

A SHORT TREATISE ON THE ANALYSIS OF MUSICAL FORM. By J. G. ZABRISKIE and A. F. SCHLINGENHEIDE. Paper, 50 cents.

This work presents a considerable portion of the subject of musical form in a new way.

Compositions which fall under the typical forms are mentioned and a minute analysis given, which, at the same time, impresses the principles of analysis and form upon the pupil's mind. A list of compositions properly classified is given, which is certainly a useful feature of the book.

What we find to commend, however, is chiefly the plan of the book, which adapts it to the use of the average teacher and student, since the pieces referred to are all standard and well-known works.

—I can not conceive of the spirit of music otherwise than in love.—Wagner.

—Music is a higher manifestation than all wisdom and philosophy.—Bethoven.

—Music is the greatest painter of non-conditions, and the worst of all for material objects.—Amos.

—Where there is much good may we speak of failures, where there is much of bad should we seek the good.—Hauptmann.

—In Mozart's day, owing to the infancy of the art, it was impossible for a composer to express himself fully. Much of the simplicity we admire in Mozart is not temperamental, but due to the limited technique of his age.

—Modern song delights in dissonances, which are not resolved and are to express the most extremely disquieted states of mind. It gives itself up to repetitiveness and seizes with avidity upon tragic text which do not admit of a melodic garb, and disdains that expressive cantilene which has hitherto passed for an essential feature of song. Cacophony appears to some of our modern harmonists particularly desirable and original.

singing in Philadelphia on the coldest night. My! how the wind whistled and the snow blew down the streets! At the end of the performance it was exceedingly difficult to get one's carriage. Women in warm wraps were shivering and turning back to the lobby. The pavements were icy and any person preferred the house to the air, for sleet and snow were rolling down.

"As I stepped up to my carriage an old, very old woman stopped me. She was thinly clad, shabby, and the electric lights showed me that her lips were blue. The sight of her struck me keenly. I had been singing 'Lucia,' had been successful, and applauded, and my emotions were strung up. I noticed how poor she was, but also that she was a very clean, sweet old lady. She walked toward me and said, 'Are you Melba?'"

"Yes," I answered.

"I've been in the top of the house listening to you. I've saved the money for a long time so I could hear you, and I've come here to wait for you; won't you—won't you—please shake hands with me?"

"I took the clean old wrinkled face between my hands and kissed her on both cheeks and eyes. She burst into tears and sobbed, 'God bless you, beautiful heart; God bless you, beautiful heart!'"

"I got into my carriage and drove away with that benediction ringing in my ears. It was so sweet; so guiltless of flattery. Many an evening since, when I have finished an aria and the house has broken out into applause, those dear words, 'God bless you, beautiful heart,' ring clear through everything."

And to-day the old woman cherishes the great armful of American beauty roses that the great diva crashed into her arms as she kissed her. It is an event in her life: "The night Melba kissed her."

And Melba will never forget it, for, as she says, it is the only thing that turned her head. She tried eagerly to find out who the old woman was, but it was useless. She thinks she was probably some antiquated singer.

"HINTS TO SINGERS."

BY J. HARRY WHEELER.

AMONG this well-known and genial teacher's original ideas is a leaflet containing a score or so of valuable "hints." Among them are the following, which all singers should peruse:

1. Avoid singing in the open air at night.
2. Do not sing with the piano against the wall.
3. Never sing in a room filled with furniture, draperies or bric-a-brac. A carpet deadens the sound.
4. Do not keep late hours. The singer needs rest and sleep.
5. When smoking causes expectation, it dries the pharynx and throat; therefore, it impairs the voice.
6. Never drink spirituous liquors. Never drink water just before singing.
7. When singing, never wear anything tight about the neck.
8. Never contract the waist by tight dressing.
9. Never sing long at one time.
10. Never sing just after eating; wait an hour if possible.
11. Do not constantly clear the throat; it is a habit.
12. Do not give too much force to the voice when singing; by doing so you will be apt to sharp, and produce a shrill, thin tone, and the vocal cords will be liable to strike together, causing the voice to break.
13. It is better to stand when practicing vocal exercises; one can place the tone better, breathe better, and execute better.
14. After singing in a warm room cover the throat when you go out, but at no other time.
15. Never go out to your singing lesson or rehearsal fatigued.
16. When you sing a solo, let your face be an index of your soul. Your hearers will also always feel as you feel.
17. To become an artist one must be susceptible to joy and sorrow, have a large share of common sense, and possess a warm heart, loving all that is noble, good, and true.—Er.

HOW THE TONE OF THE PIANO IS AFFECTED
BY FURNISHINGS.

BY DR. ARNOLD HELLER.

Translated by E. LEONARD.

There is probably no maker or seller of pianofortes who has not heard the complaint that this or that piano, though carefully selected in the warehouse, does not sound so well in the owner's house as it did in the shop; that the tone has lost its brilliancy and power. The dealer, to prove the truth of his assurance that any change in the piano must be due solely to its new surroundings, goes to examine the room in which the instrument stands. He finds—no choice at all—either a room of moderate height, of moderate size, lighted by two windows. It serves for drawing-room, as well as music-room, and is furnished accordingly. Both windows are on one side of the room, and the piano stands against the adjoining wall, not two feet from the window on the left, and barely three feet from the door on the right. The windows and the three doors of the room are hung with heavy draperies, which, like too large pillars, reach nearly to the top of the room and cover a large part of the four walls. On the wall above the piano hangs a large painting, three feet square, with a heavy frame so deep from front to back that its lower concave surface completely covers the space between the piano and the wall, and reflects downward all the sound-waves which would rise through a space as long as the picture frame.

Against the wall opposite the piano, like that between the door and window, stands a large upholstered sofa, a table with a thick cover, and several upholstered chairs. All these articles of furniture, together with the portières and curtains, make a receptacle for the sounds which is almost sphere-shaped. It is quite completed by thick plush rugs on the floor, and one rug lies under the very pedals of the pianoforte. Numerous other objects in the room—a pier glass, a flower-stand, an easel, busts, statuettes, a music-stand, a tall lamp, etc.—have little effect on the tone, and the ceiling, which is bare, does not injure it.

To understand the effect of this arrangement of furniture upon the tone of the piano we must remember how the sound-waves travel to the ear of a person sitting in the middle of the room. The vibrations of the strings set in motion by the player are communicated by the sounding-board to the air without, and by that to our ears. Since in an upright piano the sounding-board stands parallel to the wall, most of the vibrations are thrown against the wall and are reflected from that, traveling just as rays of light do.

A very pretty experiment can be performed in a dark and empty room with bare walls, to illustrate this principle. In the open back of an upright piano three candles are placed so that the flames correspond with the treble, the middle register and the bass respectively are at equal distances from each other and from a line exactly parallel with the wall. After the candles are lighted the piano must be pushed near to and the wall. The strongest light will then be seen above and beside the piano at the right, and below and beside it at the left. From these centers it spreads over the wall on all sides, growing gradually fainter. The side-walls, ceiling, and floor are also lighted, but more faintly and in proportion to their distance from the piano. The reflection from walls and ceiling gives light in the middle of the room, as one can see, if at some distance from the piano he turns a page of print first toward the light and then away from it.

The sound-waves travel in exactly the same way as these rays of light. They strike against the wall, below, above, and at the sides. Some are carried farther by walls, ceiling, and floor, and some are reflected from all these surfaces into the middle of the room. Only a small proportion of the sounds comes directly into the room through the cracks and joints in the front of the case, or are communicated to the surrounding air by the vibrations of the case, which may be felt by the fingers.

From these observations we find that the furnishings of floor and walls are a serious hindrance to the move-

ment of the sound-waves. The portières and curtains on each side of the piano completely swallow up any waves which reach them from treble and bass, the frame of the picture shuts in the sound of about five octaves in the middle of the piano, and the sound which would pass along the floor from the same set of strings is stopped by the rugs. Consequently but few of the sound-waves, and therefore but a small part of the original tone of the instrument, come to the listener in the middle of the room.

The quality of tone is influenced also and as follows: From Helmholtz's experiments we know that a tone is a result of the union of many different tones, of which the root is usually the strongest and loudest. On the strength and number of the upper (partial) tones depends the richness or quality as we distinguish it in various instruments. If the progress of such a sound is interrupted, not only will its strength be lessened, but many of those weaker over-tones, which are especially faint in the pianoforte tone, will vanish, and with them will disappear the rich, brilliant, sympathetic tone which is the result of weeks of mechanical work, of all the discoveries and inventions which have made the modern pianoforte what it is.

WITHOUT HASTE, WITHOUT REST.—"Ohne Hast aber ohne Rast," says Goethe, the German poet. This should be the motto of every aspirant for musical honors. Superficiality soon exhausts itself, and men are not at any time deceived by it.

The temptation is very great to make use of talent before it is properly instructed and developed. In these high pressure times it is difficult to hold back. The approval of friends is sweet; the applause of the public is inspiring, and when once these *bonuses* have been tasted, it is hard to forget them, and unpleasant to settle down to humdrum life again and days of toil and study.

It is well to test our strength. It is well to try our wings. It is well to take the proper observations to see whether we are drifting. But real growth is not in these things. It is far more than feats of gymnastics, or flying, or boxing the compass, or the approval of friends, or the burials of the populace.

The student and teacher whose sole object is to accomplish any or either or all of the above-mentioned things has not yet arrived at the shadow of a glimmering of an understanding of the first principles of his art. He has no art.

Too much of our study and teaching is conducted on the principles of the race course. This undue haste for results permeates all branches of study and business. French in twelve easy lessons. German understood from the word "go." A fortune in a day. Whiskers in six weeks. Science in an nutshell.

So our pupils are stood up in a row like horses, with the price of public approval placed before them, and it's one, two, three! go! and Old Nick takes the laggard.

Where are the prodigies of the last twenty years, who, having talent, were pressed by naive guardians into public life, and thus lost, or failed to form, the habit of severe practice and study? We can remember but one survivor, Blind Tom, and he is an idiot.

It is true that Mozart and Liszt, and some others of their ilk, were early "brought out," and the world went wild over their wonderful talent and genius; but a kind Providence somehow saved them from their friends, and the whole earth is blessed by the result of their untiring industry in study.

The candle of feverish hurry and impatience is soon burnt out. Surface-mining never yields the largest diamonds or the richest ore. Better be a century plant, that is a hundred years in coming to its beauty, than the weed which does all its growing, maturing, and dying in a single day.

Thoroughness is better than cheap applause, and inexhaustible patience that works on and bides its time shall not fail of its reward.

—The horse which, although it can not cut, can sharpen the razor; the finger post that shows the way which itself can never go—are emblems of the teacher.

SELF-EXALTATION.

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

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

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

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

"I can. It is a very simple explanation. You exalt yourself instead of your art. When you forget your own personality you will begin to comprehend the meaning of music; or before."

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

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

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

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

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

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

—The following typographical eccentricities appeared under the heading of the "The Court, Balmoral," in a great London "daily":

Middle. Pandora had the honour of playing the following selections on the pianoforte before the Queen and the Royal Family:

Fantasia C. dur I Satz	Schumann.
Chansons sur l'air de "Le Rossignol"	Chopin.
Blief	Liszt.
Etude gis moll, "La Campanella"	Paganini-Liszt.
Chansons sur l'air de "Le Rossignol"	Chopin.
A L'Esplanade Owen Waldemar	Liszt.
Liszt XII. Rhapsodie	Liszt.
Les Sylphes Camminade, Chant Polo	Liszt.
Les Sylphes Camminade, Chant Polo	Liszt.
Feuer Zauber, Wagner, Brassin, Hexa	Yon Bohlins.
Les Sylphes Camminade, Chant Polo	Yon Bohlins.
Chopin, Thalberg, Liszt, etc.	Czerny.

The solution (or digestion) of the above specimen of printer's "pi" may furnish some amusement to our readers.

PUBLISHERS' NOTES

THE new work by W. S. B. Mathews, which has been announced under the title of "Evenings with Great Composers," has been altered in name. It will appear in print as "The Masters and Their Music." The book will appear on the market soon after the time this number of THE ETUDE reaches the subscribers. Several chapters on American composers have been added, together with a chapter on musical form. These additions have delayed the issuing of the work. All special offers are now withdrawn. The price of the book is \$1.50.

We have a very scant supply of material that deals with the works of the great composers. This book gives a description of some of the great piano works. Programs are selected and comment made on the various pieces. The work was principally designed for musical clubs. Those who are familiar with "How to Understand Music" find in this work a companion book.

THERE will be a supplement in the next issue of a large size portrait of Mendelssohn. We are aiming to make this picture a real work of art. One of the finest artists in this city has been intrusted with the reproduction. We will also print in the music pages one of Mendelssohn's most attractive piano compositions, Prelude in E minor.

WHEN the new work of Mathews is out there will be but one only of the five new works to appear—Clarke's "Harmony," which we hope to have out this spring. It is the only one we have on our Special Offer list. We will book subscribers for the work for 50 cents. This work on theory is by one of our foremost musicians, who has taught harmony for thirty years, and we can confidently say for a valuable and original work. At the time the proof is being set in press. If you have not subscribed for it, do so without delay.

We have been offering a fine cloth edition of "Quo Vadis," a tale of the time of Nero, by Sienkiewicz. This novel is the greatest of all work of historical fiction and is more read just now than any other work by American or foreign writers. We send this edition postpaid for only 75 cents.

We will issue this month a new volume of four-hand music, graded and fingered. It will be called "New Hand Folio." It will contain about fifty pages of interesting piano duets, which are not so plentiful. This volume will not be placed on Special Offer list, but will be sent out to our patrons in the monthly new music.

This is the last chance to subscribe to the "Sight-Reading Album," by C. W. Landon. The book is all in press, and will be sent out before the end of the month. Besides, it has the sight-reading feature, which is new. Mr. Landon has been over a year preparing this volume. He has ransacked the whole literature of piano for material. The work can be had this month for 25 cents, postpaid; but next month double the amount will not buy it.

THE circulation of THE ETUDE during the past two months has increased to an extent far beyond our expectations; this is due, no doubt, to a great extent, to the firm support with which the teachers throughout the country have favored us. We have tried in every possible manner to prove worthy of this support. It is our intention to continue carefully and diligently on the same lines, so that there will be no reason for its with-

drawal. We are doing our utmost to make the journal more valuable to the teachers and students with each issue. We will continue the enlarged issue, supplements will be given from time to time as promised, and we are corresponding continually with the greatest writers, teachers, and thinkers on musical subjects with regard to their future contributions to our pages. Our reputation has been that this journal is the most valuable of its kind to its constituents of any that has ever been published. We hope to uphold this opinion.

We will continue to give the same valuable premiums for new subscriptions as in the past and trust every one of our subscribers, when they renew, will at least try to send us one or more new subscriptions from among their musical friends. Send for our complete Premium List. We shall also be pleased to send several sample copies to assist in obtaining the subscriptions. In addition to the regular premiums which you will receive for the sending of subscriptions of others to us, we will offer, during the month of March, five dollars' worth of books selected from our catalogue to the person sending the largest club. Perhaps, with the addition of one or two names to the list which you have already secured, you will be able to obtain this additional premium at no additional cost or trouble to yourself at all.

We have made a special effort this season to have a large and varied line of new Easter services, anthems, and songs. We shall be pleased to send sample copies on sale, upon application. If you have not already dealt with us, here is an opportunity to open an account, which we should be pleased to do with any of our subscribers.

EACH month during the teaching season, from November until May, we send out to those of our patrons and subscribers who desire them, about ten pieces of new music; that is, they are the very latest publications, sent to you immediately upon their appearing on the market, thus keeping you in touch with the very best and latest selections for your pupils. We bill these at an exceedingly low rate, and any that are not disposed of can be returned at the end of the teaching season, in June or July, so that the only expense which this is, is the transportation in sending to you, which the extra discount we allow more than pays for, if you only used one or two pieces from each bundle. Send to us for special circular on this subject, or let us send you one month on trial.

DURING the present season the business connected with this journal, that of applying the wants of music teachers and colleges with everything in the line of music, has been very successful. We receive words of commendation every day, not only of the good print, etc., in the editions which we publish, but also of our liberal terms and discounts, not to mention the most important of all, that of promptness. It is our aim to attend to all orders, to so great an extent as possible, the same day on which they are received. We do this, and no matter whether the order is received at nine o'clock in the morning or at six o'clock in the evening it receives attention immediately. This has meant, in order to fulfill our intention, that our force has been increased since the opening of the season twenty per cent. If you have not dealt with us, or have had any cause for dissatisfaction elsewhere, we would suggest that you simply give us a trial; at least, let us send to you a complete line of catalogues, which will cost you nothing but the postal card asking for them.

We have sent to the advance subscribers during the past month the new book by Mr. Sefton, "How to Teach: How to Study." An advertisement of this work will be found elsewhere in this issue. This has been very attractively presented from the publisher's standpoint, and we have had a number of commendations from those who have had a chance, the short time since it has been issued, of examining it. Mr. Sefton is particularly well suited for writing on this subject. The work is designed as an aid to every teacher. The price is small. It retails for fifty cents.

As this issue goes to press, we are about to send to the advance subscribers two new works—"First Three Albums" and "Third and Fourth Grade Pieces." An advertisement of both of these will also be found in our advertising pages. There is no doubt but that both of them will warrant the confidence which our advance subscribers have placed in them. The first is a collection of dances in the first and second grades, making extraordinarily pleasing material where something easy is desired. The second work is the second of a series which we are publishing—"First and Second Grade Pieces"—being the first designed to accompany Mathews' "Standard Grade Course," and has had unprecedented success. This collection is just as good and we feel sure that it will give as great satisfaction. They are all printed on good paper and published in our usual substantial manner for books of this kind.

The "First Dance Album" retails for seventy-five cents, and the "Third and Fourth Grade Pieces" for one dollar. A liberal discount to the profession.

DECEMBER the month we reprinted the second volume of Mr. W. S. B. Mathews' well-known course, "Studies in Phrasing, Memorizing, and Interpretation." This course consists of three books, suitable for use in the different grades from the second to the fifth. The work represents the fruit of many years' experience in teaching and the unusual success in securing the finer qualities of artistic playing and musical intelligence from pupils. If you have not used these works, we should be pleased to send any or all of them to you on inspection.

Another work reprinted during the past month is our popular edition of the thirty selected Studies of Stephen Heller. Our edition is selected from Op. 45, 46, and 47. They have been revised and edited by the leading teachers of the country, and the whole set is closely graded, and no finer edition of these favorite studies has ever been published. They have had a very large sale.

We would draw attention to the notice, in another column in this issue, of our prizes, both for musical writers and composers. Particulars will there be found. Our efforts in this direction before have drawn forth a great deal of talent, perhaps unknown even to those who possessed it. We have already heard from quite a number of musical writers and we hope to hear from all who have any desire to compete.

In accordance with our January issue we herewith announce the winners of the special prizes offered for the three largest clubs of subscribers sent in during the month of January. The third prize has been duplicated, as two parties sent in exactly the same number. The winners are:

First Prize.—Miss Carrie Bordley, Lebanon, Pa.
Second Prize.—Miss H. E. Collins, New York City.
Third Prize.—Miss Adelaide Packard, New Albany, Ind., Mr. J. E. P. Adams, Hamilton, Ont., Canada.

We are glad to say that these prizes have been quite a stimulus to teachers. Many have sent in large clubs, and while only a few could succeed in winning a special prize, the usual cash commission which has been allowed for winners will derive, we trust will compensate all for the efforts they have made. We will offer special prizes from time to time, and trust that the active interest of our friends will not lag.

Some of our subscribers have complained because we have printed, in our musical supplement, pieces in an abridged shape. To these we would say that we always try to make the signs for repetition—D. C. and D. S.—very plain, so that any one may know how the piece is to be played. It must also be remembered that in printing a large number of copies it is not policy to waste paper. If by marking a piece D. C. or D. S. we can save two pages, and devote that to another piece, why should we not do so? The very best and the most for the money is our policy.

EVERY indication points to a large advance sale for Dr. Clarke's new work on harmony. The printers are turning the proof in rapidly, and we can promise a book that will be made up in the very best style, the matter on each page arranged in such manner that one glance of the eye will make the student acquainted with the most essential details—a factor in book-making that is of the utmost importance to the student, who should not be hampered with the labor of reading through a mass of matter in order to reach the special principle involved.

—MR. SOTBA has often told how he gets inspiration for his marches. He says it usually comes on a Fourth of July or Memorial Day, when he hears a hand play and watches soldiers parading. The feeling of patriotism, or brotherhood, or whatever it is that softens the heart over a specially splendid military spectacle, seizes upon him. Present soon, when the band music dies in the ear, Mr. Sotba begins inwardly to whist a new tune. He drums it off on the piano, and in a few months all America is whistling it with him.

OUR "Standard Graded Course of Studies," in ten grades, one book to each grade, compiled by Mr. W. S. B. Mathews, still continues its steady, large sale among the best teachers throughout the country. There is no doubt but that this set of studies is the most useful and best adapted for the purpose of any that have ever been issued. The work has been done entirely by Mr. Mathews, using one system throughout, which item alone is a most valuable one. They retail at \$1 each, upon which we allow our usual sheet-music discount. We should be pleased to send any or all of the volumes to any of our subscribers who desire to look over them, with no guarantee of their sale. We feel sure you will like them after once examining them, and that you will use them at the very first opportunity.

"MOVABLE Musical Notation" is proving an indispensable help to those teachers who wish their pupils to really enjoy note-learning. Intervals, beginnings of compositions, etc.

Its suitable character and enlarged proportions attract at once, and any knowledge which makes it possible to "play a little longer" with the notation is eagerly received.

Besides two charts with the printed staff, the partitioned box contains all the characters of notation made of black cardboard. There are several ingenious devices simplifying the manipulation of these, such as notes with larger lines through, above, and below them, and the "chord note."

Price of box, \$3.00.

MUSIC IN THIS ISSUE.

"HITSORCK," by Fritz Kaufman, is a fair example of music of this character—not humorous in the ordinary sense of the word, meaning funny, but conveying a spirit of lightness and gaiety. The opening strain in the left hand may well stand for the village bassoon player, whom Beethoven introduced in the scherzo of the Fifth Symphony. The staccato marks should be carefully observed. The middle portion in F suggests an airy lightheartedness and grace that must be brought out, while the three staccato notes for the right hand might be played with a suggestion of hesitation, such as might be used in ballet music. Humor is possible in music only if the player himself places the various parts in proper relation.

RAFF's music is, with but little exception, thoroughly melodious and pleasing. The excerpt from a movement in his suite in G minor (Op. 162) for pianoforte, which we print in this number, shows all of Raff's leading characteristics and also the peculiar features which distinguish the "Ländler" of German rural districts. "A Rustic Dance," with its flowing melodious opening, gradually working up to a more vigorous theme, then sinking back to a quieter mood again, displays the simple, unaffected life of the common people, whose joy and recreation is in the village dance and open air festivities.

ANOTHER waltz, but very different in style from the first one, is "Valse Sentimentale" by Charles Mayer. It is a true drawing-room piece and breathes the air of refined, polished society, a circle in which the composer, himself a finished player, was a great favorite. The melody should be clearly defined and brought out, not in the style of a piece which is to accompany dancing, but in such manner as to portray the spirit of the waltz in the polished way. It must be remembered that a difference exists between the two styles of composition, the latter being a much more artistic form, admitting of a great variety in interpretation.

WHAT a favorite is the dainty little "Gavotte," from Ambrose Thomas' celebrated opera "Mignon!" Once heard, the captivating melody never leaves one entirely, but exists in a more or less elusive form that is at times perfectly tantalizing. The piece is worthy of study and careful practice, and, indeed, needs it to insure an artistic rendering. The reflected notes in the left hand must not have too great prominence, and the phrasing in the melody, which follows the original voice part, is to be closely observed. The piece will never grow old to you.

MOZART was able to write the characteristic rhythmic and melodic figures of any people, and has left as many as a few examples of such music. The "Turkish Rondo" in A minor which forms the finale to the sonata beginning with a theme and variations in A major is not to be rendered in a sleepy, slow, smooth style, but rather with a somewhat stark ruggedness and wildness suggestive of the clash of cymbals, the beat of drums, even firing of muskets, such as accompanies the military music of the Turkish and Arabian people. The rhythmic and dynamic effects are to be boldly carried out, since they are thoroughly characteristic.

To the ensemble class of the teacher, and for the social circle, we offer a brilliant four-hand piece, "La Premiere Danseuse," by Zitterbart. The flavor of the story, of spangles and laces, of an intricate maze of evolutions, pirouetting of all kinds, is distinctly to be traced in this piece. One can even feel the changing tone-color of the various orchestral instruments in this piece. We urge that it be played with life and plenty of "go," even as if it were the music of one portion of a ballet spectacle. These suggestions are made for the benefit of the imaginative pupil and those who find help in ideas for a poetic reading of a composition. It is possible to get variety of rendering by using characteristic styles of execution such as are found in various instruments, the string hand, woodwind, or brass.

"QUINTURE." The idea is one that lends itself readily to poetic and to musical treatment, and so to song. Mr. Greene has given an artistic rendering to a poetic text, and written a song that should be useful, especially to teachers and students of vocal music. The "singing on a tune," which the song demands in some places, will tax the technique of a singer, yet should promote ease of articulation. The accompanist has an important part to play.

Now, when the spirit of the nation is stirred by the course of political events, the force of music is not to be slighted, as a means of stimulating patriotic fire, and it is not astonishing that expression should be found in a martial theme. The "Volunteers" march and two-step by Engelmann is not necessarily a picture of recent events, but it has a zest and spirit that fit it with the spirit of "the volunteer," who is ready to do his duty and to stand by his colors.

THOSE OF THE ETUDE readers who pay attention to the course of current literature have noted the favor of the French forms of verse, such as the rondeau, rondel, tri-

let, etc. Mr. Nicholas Douthy, a favorite tenor and teacher, of Philadelphia, has set to music a dainty poem—"Rose Kissed Me To-day." The music speaks for itself and needs no interpretation from the writer. The song is adapted to a tenor or a mezzo-soprano voice. Delicacy and fineness of treatment are absolutely necessary in rendering this song.



Teachers and students will find in E. M. Sefton's "How to Teach: How to Study" many helpful suggestions. The plan of frequent interrogation I have found to be the only one giving evidence of a child's receptivity of instruction. The chapter on child nature is especially interesting.

I do feel that I want to express my delight with Mr. Sefton's valuable little work, "How to Teach: How to Study." One does not know how to put it aside, nor where to find a stopping place either. And it is so rich in thought, too, one returns for renewed help with avidity. Those not in possession can not know their loss. I hope its doing much good.

MRS. S. BUFFON.

Have received Sefton's "How to Teach: How to Study," and I am delighted with it. I feel certain it will prove helpful not only to young teachers but to those of more experience.

MISS JULIA CHAPMAN.

"How to Teach: How to Study" has been a source of comfort as well as advice to me already, even though I have had but a short time. Every young teacher, especially, should possess a copy of this little friend.

LILLIE M. BAKER.

I am perfectly delighted with THE ETUDE; it is the most valuable journal I possess.

ELLA FAMILIS.

Your magazine, THE ETUDE, has been of great help to me, and I have profited by its tested suggestions.

FLORENCE V. CANTYEN.

I received Clarke's "Dictionary" last week. Think it a valuable book and am very glad to have it.

MARTHA E. ALMY.

My patrons are very much pleased with the plain print and good quality of paper of your music.

BESS L. SPRING.

I have pursued your New Exercises in the "Construction of Melodies" with great interest. I should think the book would be of great value to students of composition and have no doubt I shall be able to make use of it in my own classes in this institution, the New England Conservatory of Music, Boston, Mass. It certainly fills a niche which is not already taken up either by the study of Harmony or of Counterpoint, and I shall be very glad to recommend it to my pupils.

G. W. CHURCHICK, Musical Director.

Morrill's "Writing Primer," which you sent for inspection, has been received and duly inspected. I am so well pleased with the work that I have decided to use it in my class.

MISS L. W. DENNIS.

I am delighted with your publications and enjoy using them for my pupils very much.

M. L. LONG.

The volume of "Standard English Songs" reached me some time ago, and I am very much pleased with the collection of songs it contains.

MARLAN BOWEN.

The two games, "Allegrando" and "Musical Anthem," have come. I am delighted with both.

PEARL ROGERS BROS.

These special offer of new works I have generally taken advantage of, and they are a mine.

TERESA VANDENBUUR.

Your mail facilities are excellent. I have never dealt with any music house that is so prompt in sending music as yours.

MISS W. D. MCGUIRE.

I received the "Foundation Studies" and think that all that has been said in its favor is sound truth. I am sure that I shall enjoy teaching from it and my little pupil is delighted with her "first dnet."

BESSIE V. PHINNEY.

I have been using "Foundation Materials" ever since it was published, having received a copy per advance order, and consider it the best book for beginners I have ever seen.

MISS C. B. JENNINGS.

I wish to tell you how pleased I am with London's "Foundation Materials." It fills a long-felt want, and is both instructive and remarkably pleasing.

MRS. L. W. ARMSTRONG.

London's "Foundation Materials" is the finest book for children that has ever been published.

MRS. J. P. ANKEN.

The book, "European Reminiscences," I received a few days ago and I am delighted with it. It is so fresh and spicy and vital instructive.

MARTHA D. W. WHEELER.

I wish to tell you how very much I have enjoyed "European Reminiscences," by Elton. I have found it a book full of interest from beginning to end, and a story charmingly told. I should recommend it to any one, whether musician or otherwise.

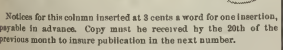
HELEN E. HICKS.

Am more than pleased with "Touch and Technique," by Dr. Wm. Mason.

JOSEPHINE FITZ GERALD.

I find Miss Shimer's work, "Introductory to Touch and Technique," an able and clear exposition of the principles and ideas upon which the latter is based, and shall certainly use it for preparatory work.

A. MARIE MERRICK.



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A little triplet figure gives the character to this piece, and as worked up in the first part gives a pleasing effect of the continuous triplets of the waves. The second theme, a melody in the treble with a soft accompaniment in the lower part, forms a delightful contrast to the first, and as indicated by the composer, represents the sunniest song.

2351. Malmene, W. The Brook (Song for Medium Voice, d-g). Grade III. 40

This song, the text being by W. R. Schuler, closely follows the idea of the poem, and has a smooth, flowing character that thoroughly suggests "the brook." It is not difficult in the voice part, but the accompaniment requires a careful rendering in order to bring out the true effect.

2352. Moszkowski, M. Op. 36, No. 6. Sparks (Etincelles). Grade VIII. 50

This piece needs no explanation, except to say that it is a brilliant drawing-room or concert-piece of the scherzo type, as may be inferred from the title. Alternation of the hands, both in chords and in passage-work, and a great deal of staccato give the lightness of the modern scherzo. The editor's work is thorough and full of detail.

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The cheerful demands, while not giving scope to the full range of the piano, yet gives a smooth legato character. There is considerable use of staccato finger action and arm stroke in alternation.

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A little piece for the young student, with plenty of snap and dash, and useful, stimulating work for the left hand, a stirring rhythmic figure being freely used. It may also serve as the first-reading class.

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This is an especially good piece to give young pupils as an example of the works of one of the masters of music, that to accession them to the best of music. The special features are located in the first and sixth staccato for the right hand, and broken chords in sixteenth-notes in the left. Introduced pure pupils to Mozart. This piece may also be used in the first-reading class.

2356. Held, Ernst. In the Adirondack Mountains. (Musical Sketches). 1. On the Trail to Camp. 2. Around the Campfire. 3. Forest Voices. 4. Moonlight on the Lake. 5. The Trout Stream. 6. The Rainy Day. 7. The Deer Hunt. 8. Farewell to the Woods. 50

These little sketches are all very short, each introducing some theme, descriptive of the experience of a summer vacation in the "Adirondack" wilderness. Each has a note to indicate the idea or scene to be described.


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An easy piece of the salon-musical style. The first theme is developed in an interesting manner, then a second, more serious, more serious movement, then a return to the first theme and a moderate, somewhat fragment use of chords in changing positions, for the left hand, afford good drill in leading notes on the keyboard.

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