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Winton J. Baltzell

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THE ETUDE

VOL. XVI.

PHILADELPHIA, PA., MAY, 1898.

NO. 5

THE ETUDE.

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NOTHING is more lamentable than to see a good teacher foilize. Yet this is a danger not commonly appreciated, and never apprehended by its victim. What is the cause? Self-satisfaction ends in ceasing to grow and develop. The same old round of pieces; the same old ways of teaching; the same old ruts growing deeper and deeper.

* * * *

A LARGE field for missionary work (or is it greater zeal among present laborers?) there is, not alone in the hamlet of the far West, but at the very centers of musical activity.

Prior to this century music, being youngest of the arts, had received meager attention from men of thought, whereas for years literature, architecture, sculpture, and the art of painting had commanded intelligent consideration. Owing to this apathy the art of music has not been deemed a necessary part of the curriculum in every university and school.

Therefore its professors are not accredited scholars, rather exponents of emotional zeal; its achievements—conquests in science as well as art—are unknown to the average concert-goer, while its masterpieces rarely win full appreciation outside of professional ranks. It will be, however, but a matter of time when music's phases, side by side with those of the other arts, are studied as an essential aid to culture.

To teachers, then, who by tactful efforts hasten this time, will redound many advantages. So, if for no more disinterested reason, it would seem wise to emphasize the art's scholarly claims, those phases of music which appeal to the mind, and from history's records to prove that this art has contributed a quota toward man's intellectual advancement well worth the attention of general scholars.

* * * *

It is a matter of comment at the present time that music is seen to make no provision for their families in case of the sudden death of the husband and father. The recent sudden death of Prof. H. C. Banister, in England, is a case in point. His widow was left entirely unsupported for, and yet Prof. Banister had a good knowledge. Other examples could be quoted, and no doubt many of our readers know of similar cases.

The question arises as to whether musicians earn so little as to be unable to lay aside for the proverbial "rainy day," or whether the state of affairs is due to prodigality or, it may be, unbusiness-like care of financial possessions. At any rate we feel justified in pressing upon teachers who have family cares resting upon them the importance of doing all that a prudent, thoughtful, affectionate husband and father should do to protect the tender ones from the hard assaults of poverty and want. The brighter side of this state of affairs is shown in a note in the "Musical Items" column, which speaks well for the thrift of Anton Seidl, who died lately. In addition to careful investments, he availed himself of the benefits of life insurance. The best writers on character all speak of the invaluable benefit to a man's nature arising from prudence and thrift in the use of the money that he earns from day to day.

* * * *

DOES war interfere with the work of the music teacher? This is the question that every teacher is asking at this time. It will require a very serious crisis to affect the educational interests of our land. The children must be educated during war time as well as in peace. War does not affect the home duties. Our firesides are in no immediate danger. No devastating hordes of troops will cross our land; our resources will not be cut off; the routine of our daily life will go on very much the same as ever. The writer remembers well the Civil War, which was calculated to disturb almost every interest, and yet the music teachers were all as busy as ever—opened flourish, concerts were patronized. There is not the slightest danger that activity will be curtailed on account of the war with Spain. War spirit has a stimulating effect on everything. The drawing of active workers into the war will increase the demand for teachers. The children and our girls are the main dependence of the music teachers, and war does not actively concern them. The music teacher can contentedly ply his avocation in war-time, feeling assured his services will continue to be in demand even with booming of cannon at the walls of the citadel.

* * * *

A GRAND meeting of the Music Teachers' National Association is being arranged for June. Under the roof of the grandest hotel in the world the music teachers can enjoy themselves for nearly a week. There is every conceivable advantage in this plan. The teachers are as one grand family; they meet one another not alone at the formal meetings in the hall of the hotel, but in the corridor, at the table, every here that one may turn. This gives the best opportunities for social culture. If the social success of the meeting be assured, the rest will follow. A notice of the plan of the meeting will be found in another column.

The Association is worthy of the united support of the profession. Its officers are striving unselfishly and manfully to make this a representative meeting.

The purpose of the Association is the elevation of the profession. Every teacher in every State and city should do his part in supporting the organization. We need ex-organization—where the wrongs of the professors are established, posed, where measures for protection are discussed, where methods are discussed, where productions of native composers can have a public hearing. All teachers need the benefit which comes from contact of mind with mind. There is no better cure for provincialism, egotism,

and dry rot than rubbing up against your brethren in art. Many a promising musician has been ruined because false ideas were allowed to flourish and take possession. Of him. Of all classes of workers, the musician most of all needs the stimulus of outside influence. He gets this largely at these gatherings, where he makes acquaintances and hears other musicians. We hope that the grip of every teacher in the land will be packed for New York, which has promised to give us a royal welcome.

* * * *

SAID a business man to a member of the musical profession, amidst the present war spirit, "I call the call volunteers." "I suppose they have no need for musicians at the front." Just how the expression was meant was by no means clear, yet the inference was that war and its active prosecution are too practical and severe for music and musicians. It may be that he had in mind the rather common view that the art—as well as many of its professors—partake of the effeminate, and is by no means fitted for the stern practicalities inseparable from a state of warfare. And yet musicians, as well as other devotees of the arts and muses, have proven themselves, in time of need, as courageous and enduring as other men, perhaps even more so if the rack of their more susceptible nervous system is taken into consideration. Things that would rattle the equanimity of an artist would pass off many another man as water from a duck's back. The follower of an art must cultivate keen susceptibilities in order to be a true artist. So much the greater is his endurance if he lives down these things and bears all trials as any brave man should.

No. Art does not, of necessity, enslave its followers; the rather does it cultivate that spirit of fixity of purpose, that reckless, dauntless enthusiasm that leads a possessor to heroic deeds that succeed beyond all reason. The artist's fiery earnestness and self-devotion are part of the stuff of which heroes are made.

* * * *

It is not long since "temperament" was the word that fell easiest from the musical critic's pen. Paderewski's playing excelled above all others because of his display of temperament; Rosenthal was a disappointment because of his lack of temperament; Miss Spielner was almost to create a furor in the artistic world because of her abundant supply of temperament; while Miss Pounder, although her technique seemed exhausted, was doomed to failure because of her unfortunate deficiency in the matter of temperament.

And so the critic wrote; wrote people up and wrote people down. Temperament was the word to conjure with, the proper word to bring into their reports at some place or other; and the man who could serve it up in the largest variety of combinations was held to excel his fellows. But did any of them stop to define the word in its latest musical application? If so, the present writer does not remember to have seen the definition. It was not like charity, covering a multitude of sins, for rather it covered a multitude of good points, some of them rather elusive of expression or description by the manipulators of words.

Some writers wrote of personal magnetism, others of musical intuition, and still others of delicate sensibilities. But it was so much easier for the most to lump it all together and call it temperament.

But the nub of the matter is this: Are we not too apt

WHAT MADE ME A MUSICIAN.

I.

The question is often put to people, How did you come to take up your profession? This is of considerable importance to members of the musical as well as of other professions. For this reason THE ETUDE has sent out copies of the following letter to a large number of prominent musicians—composers and teachers as well as artists.

It is well known that circumstances seemingly trivial at the time often influence the after-life of an individual. THE ETUDE is gathering material bearing on the questions below. To this end letters have been sent to many prominent musicians inviting an answer for publication in the journal. May we hope for a favorable reply from you?

1. What incident, if any, in your childhood or early youth led you to turn your mind to music and the music life?

2. If none, can you give any special reason for your taking up the musical career?

Any other remarks cognate to these questions will be appreciated, and added to the material secured.

Yours truly,

THEO. PRESSER, Publisher.

FROM WILLIAM F. APTHORP.

"In reply to your favor of the 6th inst. I would say that it was almost purely by accident that I devoted myself to music. From the first it was supposed by my parents and myself that my talent was for drawing and painting; I began to draw as soon as I could hold a pencil, and began what was distinctly a professional education in that line when I was eight years old, continuing it with hardly an interruption under some of the best masters in Europe until I was nearly eleven. As I had made pretty good progress, and was then to begin fitting for college, it was thought best to stop my art education for a while. This fact, combined with the small opportunity of seeing fine pictures in Boston in the early sixties, threw me rather out of my former rut. There was a pianoforte in the house, and I began to finger round on the keyboard for amusement. My father, being musical, did not discourage me, and soon I found that I had been bitten deeper than I was aware. In fact, music had suddenly 'mashed me,' and I gave in. That is the whole story."

* * * *

FROM LOUIS G. ELSON.

"In answer to your inquiry I would state that I seem to have inherited my musical tendencies from my mother, my father not having been in the least musical, and two of my brothers being almost unable to hum the simplest tune correctly. I can not recollect a time when I was not musically occupied more or less; yet in my youth it was determined to train me up in commercial pursuits. I remember with amusement how many business-like traits were then displayed, and how I rushed to the piano after hours. I finally forced my way into regular musical study, and can not overestimate the debt I owe to Carl Glogner Castelli (of the Leipzig Conservatory, now hurried in Zurich) for the patience and enthusiastic friendship which made the first regular studies of composition and theory no pleasant. I found an equally earnest vocal teacher in August Kreisemann, and, between the two, here I am!"

* * * *

FROM CONSTANTIN VON STERNENBERG.

"You ask what event in my early life, if any, has turned me into the career of a musician, and I confess that, though accustomed to all sorts of questions, as a teacher must needs be, this inquiry strikes me strangely. It seems a simple enough question, logical enough and reasonable enough, and yet it baffles me, because I can recollect no single event that could construe as a turning-point. It seems, as I look back upon my childhood, as if I had strolled, in an unconscious sort of way, into music, and have taken to it very much as a girl takes to dolls. Rummaging among the reminiscences of my earliest days, I find a little piano of an octave and a half, the tone of which was produced by little glass plates. This piano had no chromatic tones, and I remember to have been driven by an instinct to pinch the corners of some of these glass plates with wooden clothes pins until I had produced the change of pitch necessary for the pro-

duction of some of my childhood's melodies. The grown folk were very much astonished at it, and shook their heads.

"I also remember that my father, following the advice of his friends, engaged a music teacher, a spinster lady of advanced years, with a half-dozen corkscrew locks on each side of her head, which were held together by tiny tortoise-shell combs. She was very long and very lank and very lean and very tedious, and did not understand the first thing about handling a boy of eight years; the result was that I did not practice my lessons, although I spent every spare moment at the piano. How well did my father mean when he said to me, 'Music will facilitate much for you, my boy, especially with the ladies, and they play an all-important part in the diplomatic affairs of the world.' He had selected the diplomatic career for me, but, fortunately enough for my country, I chose a different one and pursued it anyhow but diplomatically; quite the reverse, as my friends say.

"I remember, also, at the age of twelve, playing the piano one summer evening in Weimar, some time after my mother's death, and I still see that long, lank, spider-like man with the dear, benevolent face coming in, asking who it was that had just played there; and the next morning I was on a railroad train with my grandmother, who had a letter from that long, lank man to Moscheles, and that letter was signed F. Liszt.

"I remember some few more things of that sort, but, nevertheless, I can not recognize any one of these events as having constituted a turning-point in my life, for I can not recall a day in my life when I was not a musician, if being saturated with musical thought, living in musical sentiment, constitutes musicianship. And what is more, I can not recall any day in my life in which I had a liking for had music. If a Bach melody is more to me now than it was thirty-five years ago, it is only because my appreciation has become more conscious, not keener. I don't think I could have been anything else but a musician at any time of my life, and I could not be anything else now if I had Vanderbilt's wealth, even plus my present income. The mention of wealth recalls the story to my mind which the German poet, Renter, tells of two boys herding the pigs. They were building air-castles when suddenly one asked the other, 'What time do you do if you were a king?' He thinks a long time, and the longer he thinks the prouder and loftier grows the expression of his face, until finally, rising from his seat on the grass, he stretches out his arm in heroic attitude and replies, 'I'd herd my pigs on horseback.'

"That is about the size of my dreams of wealth; a few desirable additions to my literary and musical libraries, additions which are just a tiny bit beyond my financial reach now; lots of good pictures and statuary; a nice house a little ways off the commercial high-road, and yet within reach of it, and enough independence to be able to select my pupils according to their earnestness and to their willingness to work (which are, in my estimation, the equivalents for talent); but my pupils I should have to have, although, like the Renter boy, I'd touch them, as it were, 'on horseback.'"

* * * *

FROM WILSON G. SMITH.

"My first musical training was of a desultory nature, and I regret to say that I spent much—too much, valuable time trying to improvise. I fondly imagined that I was composing rather than acquiring technique and a foundation for future development.

"I can safely say that I spent enough time at the piano, at this time, to have acquired an unlimited tribulation I used to wrestle with the sonatas of Haydn, Mozart, and Beethoven. With what intuitive appreciation I used to unfold their wonderful harmonies, and able to play them! There is no doubt but that I executed them.

"My fond parents, while they were kindly disposed toward music, had but a limited appreciation of the art of music, and were inclined rather to associate musicians with those who dispensed sweet harmonies at dances and kindred occasions; so that when I suggested music as a

profession I was hardly encouraged to believe that it was dignified enough for me to embrace as a life-work.

"Some years, therefore, after my school days were over I spent in tentative efforts at reading medicine and the law, and finally I accepted a commercial position, which occupied my attention for some three years. I was finally promoted to the exalted position of head bookkeeper, and all of my friends thought me very lucky; but, alas! my great desire to become a musician, a composer of music, made my daily tasks most irksome to me. By prudent economy I had succeeded in saving a fair proportion of my earnings, enough to warrant me in using all of my persuasive powers to gain the consent of my parents to study music professionally. The end of my year came, and I evolved a scheme to cut the Gordian knot that bound me. I demanded a raise of salary, making my demands so high that I was certain that my employer could not accept them. I can remember with what exalted hopes and feelings I went home and informed my folks that I had 'quit work and was going to become a musician!' What astonished me most was that they interposed no serious objections; on the other hand, they concluded that if I was to make a success in life it must be on lines congenial to me.

"As a test I went to Cincinnati, where I commenced my studies under Otto Singer, whose eminent talent and musicianship I have never ceased to esteem and admire. 'I need not refer to the immense amount of self-abnegation it required on my part to bring myself to a systematic course of study after my many years of desultory work; but somehow I managed to win the esteem of Mr. Singer, who curbed my excess of ambition with the bit of conscientious and systematic effort. It was finally decided, upon his recommendation, that I go abroad to study. I can remember that my good father sent, *sub rosa*, some compositions of mine to Mr. Dudley Buck, to see if they evidenced enough talent to warrant my embracing music as a profession. The letter, which I afterward saw, gave such encouragement as coincided with what Mr. Singer had said, and the die was cast. I was to be a musician. The glory of that day has never been eclipsed as one of the happy epochs of my life.

"I have never realized the fond anticipations of my dreams, but I have done the best I could with such talent as was given me by the all-kind Providence. I will say, in extenuation of my efforts, that whatever I have done has been dictated by a desire to do my mile toward the betterment of the art of which I have labored to be a respectable representative. If I have accomplished anything worth while, I owe it all to the kindly influence and advice of the masters under whose influence it has been my good fortune to have come. I give to Singer, Kiel, Scharwenka, Kullak, Raff, and Moszkowski the credit of placing my limited talent in a position where it could accomplish the best results.

"They have no special reason to feel any pride in me as their pupil, but I have every reason to feel grateful for their kind and considerate advice at a time when it was most needed and appreciated.

"And, in conclusion, let me offer a word of advice to aspiring students.

"First. Nothing of importance can ever be accomplished except by the most conscientious and systematic effort. No matter how distant the goal, a few hours each day of earnest endeavor bring it nearer of realization.

"Second. Always hold in the highest esteem the advice of your teacher, even though at times it humbles your ambition. His vision of observation is bounded by a much wider horizon than yours, and if he is worthy and conscientious in his work you will profit by all of his mistakes when he, like you, had his eyes on Parnassus and stumbled often over pitfalls in the road.

"Third. Make yourself familiar with the lives and personalities of all reputed musicians and composers. A composer gives, in his music, much of his personality and individuality, and to properly appreciate and interpret it you must know much of his character.

"The same rule holds good in literature. I never read a standard author before I have familiarized myself with his personal history. His characters are but an expression of his different moods."

(The series will be continued in the June ETUDE.)

No 2460

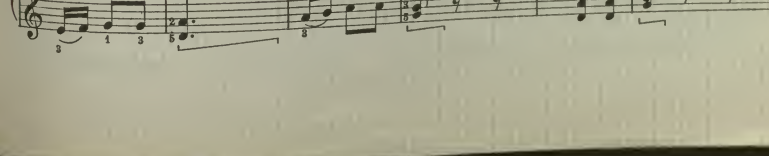
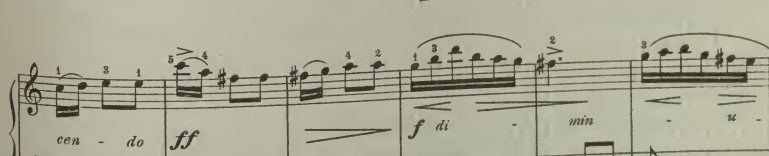
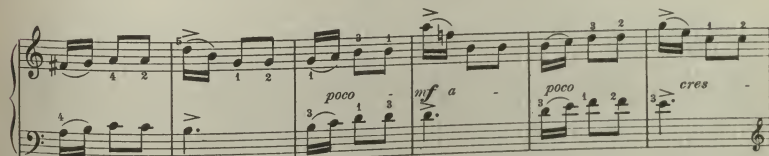
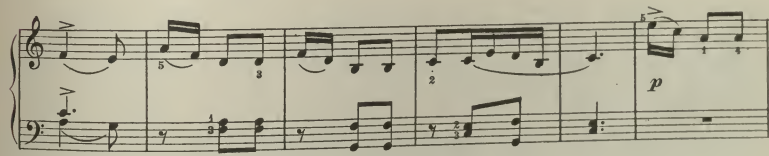
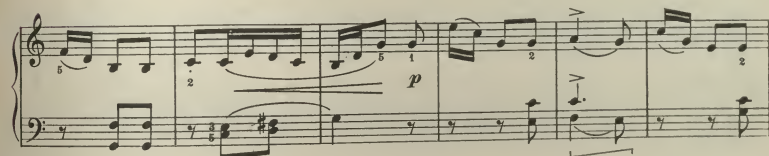
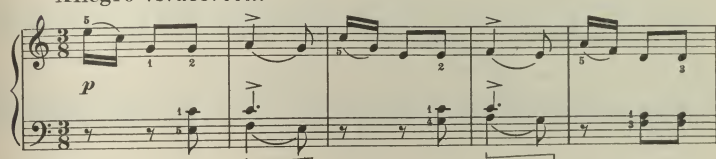
Little Carnival.

Petit Carnaval.

Impromptu.

Fingered by E. A. Berg.

A. Schmoll, Op. 105, No. 3.

Allegro vivace. $\text{♩} = 100$ 

en - do

p

f

diminuendo

pp

p

poco

mf

a

poco

cres.

cen - do

f

pp rit.

p a tem.

Meno vivo. . : 88

cresc.

f

mf

f

p

cresc.

f

Tempo I.

dimin.

p

pp rit.

p

p

pp un poco rit.

vivamente

molto

cresc.

marc.

f

mf

PAVANE.

A stately and formal Spanish dance for which full state costume is worn;— so called from the resemblance of its movements to those of the peacock.

Tempo del Metronomo ♩ = 152

PAUL WACHS.

ff

a tempo

poco rit.

mf cantabile e ben legato

poco rit.

ff

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CHORAL.

Fine.

largamente

Maestoso.

ff

marcato

fff marcato

rit.

D.C.

MAZURKA.

Revised and fingered by
Const. v. Sternberg.

TH. LESCHETIZKY, Op. 24, No. 2.

Allegro vivace.

a This accentuation mark, while lending increased significance to the usually weak third beat, does not alter the fact that the "primary" accent remains the supreme one; this applies, with very few exceptions to all accidental accent marks.
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b Quick, and with the most refined, pearly touch.

Musical score for "The Swan" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The piano part is marked *p* and the cello part is marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features chords and arpeggiated figures. The score concludes with a "Fine" marking.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in the key of D major (two sharps) and 2/4 time. The tempo is marked "Moderato". The piece begins with a piano introduction marked "mf" (mezzo-forte) and "p" (piano). The main melody is in the right hand, featuring a series of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as dynamics (mf, p, cresc.), articulation (accents, slurs), and fingerings. The piece concludes with a final cadence in the right hand.

c Do not play the first beat as if it, too, were subdivided into triplets, but maintain the rhythmical distinction throughout this part.

2485-7

a tempo.

p

f

p

The image shows a page from a musical score, likely for a piano. The score is written in G major (one sharp) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The piece is marked 'Andante' and 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'f'. The piece is marked 'Andante' and 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'f'. The piece is marked 'Andante' and 'Moderato'.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (*mf*, *p*). The lyrics 'The Rose Tree' are written below the bass staff, with the words 'The Rose Tree' appearing in measures 1, 3, 5, and 7. The lyrics 'The Rose Tree' are written below the bass staff, with the words 'The Rose Tree' appearing in measures 1, 3, 5, and 7.

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a two-staff format. The top staff is for the voice, and the bottom staff is for the piano. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction, followed by the vocal melody. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as "cresc." (crescendo) and "f" (forte) are used to indicate changes in volume. The score is divided into measures by vertical bar lines, and the piano part includes various fingering and articulation markings.

A musical score for the song 'The Rose Tree'. It features a piano introduction and two systems of music. The first system includes a piano introduction in 4/4 time, marked 'sf' (sforzando), with a key signature of two sharps (F# and C#). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, with a key signature change to one sharp (F#) and a time signature change to 3/4. The score is written on a grand staff with a treble and bass clef. The music is in a simple, folk-like style with a clear melody and a supporting bass line.

Staccato Etude.

To be played with a light handtouch. It is not necessary to change fingers upon the repeated notes, except in a few instances where one has to get ready for a new position.

A) The longer tones must be held out in full and be made to sing.

B) The slurred tones must be held out and resolved legato in the following tones.

Additional benefit can be had by practicing this with changing the fingers, as e.g. in the first measure: $\begin{smallmatrix} 3 & 4 & 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 & 1 & 2 \end{smallmatrix}$ When the compass extends to the full octave this is not possible.

It will be advantageous to practice this also each voice by itself, using the same fingers and touch as when both voices are played. Practice also in triplets, giving each beat three notes instead of two.

Edited by W.S.B. Mathews.

From CARL HAUSE, Op. 102.

Allegro.
molto leggiero.

Measures 1-4 of the first system, showing piano texture with staccato chords and single notes. Fingering is indicated throughout.

Measures 5-8 of the second system, continuing the piano texture. Dynamics include *f*, *p*, and *f*. The system concludes with *Fine.*

il canto espress. marcato.

Measures 9-12 of the third system, featuring a more expressive, marked style. Dynamics include *p*, *p*, *f*, and *cresc.*

A dolce.

Measures 13-16 of the fourth system, returning to a piano texture. Dynamics include *p*, *p*, *f*, and *f*. The system concludes with *D. C. al Fine.*

Newly arranged by
Maurits Leefson.

Concert Waltz.

Tempo di Valse. $\text{♩} = 72 \text{ to } 80.$

Victor Leibbrand

mf *cresc.* *p* *cresc.* *rit.* *mp* *f* *cresc.* *mf* *cresc.*

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p dolce *mf* *f* *p* *mf* *f*

2480. 2

14

cresc.

schierzando

ff

cresc.

rit.

mf

f

tempo rubato

mp

a tempo

cresc.

mf

cresc.

f

stringent.

a tempo

2480.3

The Charge of the Hussars.

Character Piece.

Partly by Carl Heins.

Allegro.

15

f

fp

cresc. molto.

f

fp

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Fine.
f marcato.

ff marcato.
p schers.
ff
1.
2.
ff
D.C.

MINUET

FROM SYMPHONY IN E \flat
SECONDO.

MOZART.

mf

p

f

pp *fine.*

D.C. al Fine.

MINUET

FROM SYMPHONY IN E \flat
PRIMO.

MOZART.

mf

f

pp *fine. cantando.*

espress.

pp *D.C. al Fine.*

IF WE LIVE ARIGHT.

M.V.B. Davis.

Harri E. Wyn Jones.

Moderato.

1. We can

fill this world with pleas - ure, By do - ing all we can, With
 much in be - ing glad - some, In feel - ing hope's ca - ress, In
 broth - er's hand may guide us From tempt - ing lure of sin, Or a

kind - ly word and kind - ly deed, To help a fel - low man. As the
 shar - ing oth - ers' bur - dens, With thought - ful ten - der - ness. For a
 pleas - ant smile may lead us Where an - gels en - ter in. If to

rit.

sun will shine to - mor - row, Tho' clouds be dark as
 word in kind - ness spok - en, Can make mis - for - tune
 those from sor - row bend - ing, We give love's strength - ning

a tempo

night, So joy will ban - ish sor - row, If we
 bright, And heal the heart that's bro - ken, If we
 light, Then heav'n may bless our end - ing, If we

live a - right, So joy will ban - ish sor - row, If we
 live a - right, 'Twill heal the heart that's bro - ken, If we
 live a - right, Then heav'n may bless our end - ing, If we

1. 2. 3.

live a - right.
 live a - right.
 live a - right.

2. There is
 3. How a

rit.

SHEPHERD'S SONG.

MY MOTHER BIDS ME BIND MY HAIR.

HAYDN.

Allegretto. $\text{♩} = 69$

1. My
2. 'Tis

moth-er bids me bind my hair With bands of ro-sy hue, Tie
sad to think the days are gone, When those we lov'd were near; I

up my sleeves with rib-bands rare, And lace my bod-dice blue,
sit up-on this mos-sy stone, And sigh when none can hear,

Tie up my sleeves with rib-bands rare, And lace, and lace my bod-dice
I sit up-on this mos-sy stone, And sigh, and sigh when none can

blue. "For why," she cries, "Sit still and weep, While
hear. And while I spin my flax-en thread, And

o - thers dance and play?" A-las! I scarce can
sing my sim-ple lay, The vil-lage seems a-

go or creep, while Lu-bin is a-way, A-
sleep or dead, now Lu-bin is a-way, The

last! I scarce can go or creep, while Lu-bin is a-way, while
vil-lage seems a-sleep or dead, now Lu-bin is a-way, now

Lu-bin is a-way, is a-way, is a-way.
Lu-bin is a-way, is a-way, is a-way.

A Song of Love.

Lied.

Andante con moto.

S. Jadassohn, Op. 17, No. 2.

THE PROPER AGE FOR BEGINNING THE STUDY OF MUSIC.

The question as to how old a child should be before he is put to a systematized study of music has been, and is so frequently asked and so often answered, that it would seem to be an entirely superfluous matter to deal with the subject again, or to go over a ground which has been said or however often the question has been answered, there can be nothing lost by a repetition of both the query and the various replies thereto. Each answer that has been made to this question has been but the individual opinion of the one who has replied, and each is entitled only to the respect which the individual's known familiarity with the subject would naturally claim for it—and no more. Another consideration is, that upon a matter of such wide-spread significance, such almost universal interest, no one individual can possibly know all, or, knowing much, no one is likely to present even what does know. "Everybody knows more than anybody," wise Lincoln was wont to say, and that plithy expressed the point I am coming at. As one of the "everybody" class, I presume to present the individual opinion of one "anybody."

There is, there can be, no general rule formulated upon the point under consideration, as each individual instance must be governed entirely by all the facts in its own case. No two people possess the same degree of ability nor the same tendencies, choice, or fitness. One child is sometimes as advanced mentally at the age of eight years as another is at ten, or even a greater age, while in each individual are widely divergent instincts, promptings, desires, or physical adaptation. One child may tend as naturally to one certain element as another one of the same age will draw away from it; one may be born with a lark's song in his throat, while another may know nothing either of melody or the proper means for the proper production of a single note. This one may have an ear so finely adjusted that the least dissonance is the keenest torture, while his brother may delight in the bray of the donkey or the "clang" of the hammer on the anvil. One may turn to song as the fower turns to the sun, while another may revel in the music evolved from reeds and strings and pipes; one may be all melody, the other all harmony. And even as they thus differ in direction, so also will they vary in degrees, the race being always to the one whose mental gifts are greatest, whose powers of concentration are most under judicious guidance and personal control. For, gives equal brain force—if such a condition were possible—the goal would be sooner reached by the one whose patient industry had dominated over all the usual obstacles which beset the learner's way. Indeed, it has been frequently demonstrated that persevering industry is one of the mightiest of all elements within the student's resources, often winning over greater intellectual power, because of lesser degree of industry; it would, therefore, seem as though patient concentration were a more potent factor than mere brilliancy of mentality, erratically directed. These, and many other similar considerations, with all the issues collateral thereto, show convincingly how utterly impossible it would be to establish any set rules to govern all cases. And this shows the folly of asking such a question of a stranger, who, of course, can know nothing of the actual details of the case in question, understands not an iota of the mental and physical status of the pupil, and, therefore, utterly incompetent to reach any logical conclusion upon the merits of the case he is called to arbitrate upon. If the parent, or natural guardian of the pupil, with a full knowledge of the abilities and desires of his charge (if he has not such knowledge, he should have) can not decide, how can he expect a stranger to do so?

The fact is, what would apply to one pupil would be a fatal wrong to another. What one pupil could accomplish with ease because of mental and physical adaptability would be an impossibility to another because of a want of the same fitness, and this would be no matter of reproach to this last named, as it is the outcome of impetuous provision of nature, which gives to no two

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persons exactly the same gifts, the same inclinations, the same abilities.

Therefore, in deciding upon the proper course to pursue with a young pupil, let all the elements be considered and the result arrived at by the same process which would be followed in the solution of any problem in which all the factors have been judiciously considered and wrought out by rule. If a child shows fitness and inclination in any certain direction, encourage it; if the tendency be toward song, cultivate the evident gift judiciously, being guided by the same hygienic laws which would be observed in any other direction. If the child's tastes are toward instrumental music, ascertain by legitimate means what particular one is most congenial and encourage its study, but do not force either the choice or the practice of it. And under no circumstances or considerations prevent the pursuit or practice of any study at the expense of either the physical or mental growth of the young student. For you can not force in either direction except at incalculable cost to the pupil.

As of the choice of study, so also of the age at which the study should be entered upon, no rule can be made, as each pupil must be a rule unto himself. In other words, each case must be legislated strictly and entirely upon its own merits. But this one law must be general and must be enforced in all cases, and to the letter.

Force neither the inclination nor the powers of the young, but allow nature to control in both these respects.—"Leader."

PREPARING FOR A PUPIL'S RECITAL.

BY FRED. A. FRANKLIN.

THERE are many different opinions among musicians as to the best way of going about a pupils' recital; some holding that the audience should be made to understand that a recital is simply a part of the recitation; that as the teacher must have both good and bad recitations, so the recital should be made to show the best that both teacher and pupils are capable of doing, and that every number should be well within the pupils' ability and thoroughly prepared. A majority of the break-downs in pupils' recitals are undoubtedly caused by two things: first, insufficient preparation; second, attempting compositions that are either technically or musically beyond the pupils' ability.

Many teachers are too ambitious in attempting programs of difficult compositions, almost certain to be played in a slovenly manner, when they could probably give a really interesting and meritorious performance by selecting pieces requiring less skill.

A recital, above everything else, should be made interesting. Some musicians will say, "But we are working for art, not to please the public." Let me ask, How are you going to do your art any good if you can not get the people to listen to you? The good that you and your art can do in this world is in elevating the taste of the people, and you can not be of any benefit to them unless you can get them to come to hear you. This you can only do by making your recitals interesting as well as instructive. You need not sacrifice your artistic standard, but do not try to bring them up to your own appreciation. Do not expect to bring them up to your level in a single stride. There are many compositions by the best composers that will afford enjoyment to even the least cultured audience; I repeat, then, that you can easily arrange an entertaining program without sacrificing your art and without using trash.

By all means have as much variety as possible; nothing can be more dreary than a long program consisting entirely of piano solos. Even a piano recital by a great artist is tiresome to most people outside the profession. One who teaches violin as well as piano can organize an ensemble class, which is a wonderful aid in making a recital interesting; or, a few vocal numbers, both solo and duets, relieve the monotony considerably. If you

teach only piano yourself, it would be a good idea to get assistance from a teacher of voice or violin. If you can not do this, you can at least have piano duets; and perhaps pieces for two pianos, four or eight hands.

I have attended recitals which were really artistic performances, and entertaining and instructive in the highest degree, a credit to both teacher and pupils, and a most effective advertisement as well. On the other hand, I have attended others which were simply abominations, showing nothing except what the teacher and pupils could not do, for the sole reason that the pupils were insufficiently prepared or attempted compositions beyond their ability. In some cases the audiences would begin to leave before the program was half finished, and those who remained would be in such a bad humor before the end that it would do the teacher ten times more harm than good.

It is a great mistake to give your recitals too frequently; take enough time for preparation to have everything the best. A good plan is to have your class meet together once a month, or often, and play for each other whatever they have learned. This will furnish them with the necessary practice in playing before others, and will be an aid in overcoming timidity and an incentive to more perfect lessons. Make it more of a rehearsal than a recital, and then select the best from these "rehearsals" for public appearance; thus saving your own reputation and the feelings of a long-suffering audience.

Do not make your program too long; a recital should not exceed an hour and thirty minutes in duration. If the pieces are well learned, this will send the audience home in a good humor, with a good idea of the teacher's work.

A serious problem is whether or not an admission fee should be charged. There are two sides to this question, but it seems to me that if the teacher puts in a lot of extra time in preparing pupils for public appearance, he is justified in making a small charge, at least enough to cover expenses. If people really want to hear your pupils play, they will be willing to pay a little for the privilege, and it has been my experience that by charging for admission you keep out a class of people who go to every free entertainment not because they are particularly interested in it, but because it is free.

MANNERS, MORALS, AND MUSIC.

THERE is no more welcome sign of progress than those who look to the betterment of mankind than the change of spirit regarding the tenor of amusements. That amusements are in general becoming more refined can not be doubted by any informed concerning them. We are a city improving along the natural line of development. We have more culture; for, as the anxiety for bread and butter which characterizes early days of settlement subsides, we have more leisure for the finer issues of life.

Culture brings about refinement of manner, refinement of manner brings about, as a rule, a dislike of vulgarity; and this dislike sooner or later affects the class of entertainment that is offered either to a fashionable or an unfashionable audience.

Music, it is well to remember, is playing well its important part. Grave or gay, it is penetrating everywhere; making itself an essential part of every religious, educational, or social function. It is beautifying the playtime of the child, and making of its study a pleasure; it adds its refining influence to fashionable affairs, giving them a dignity they did not always possess; it is recognized as a superior means of relief from insane grief, as a means of diversion which, when set forth by artists, gives more than it promises and leaves no bitter taste in the mouth.

Addison declared that music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings. However true this may be, it is certain that music is the one most important element in social recreation to-day, and that the constantly increasing interest shown in it is one of the strongest indications of a tendency to good morals and to consequent good manners.—"The Musical Courier."

HOW TO MAKE MUSIC STUDIOS ATTRACTIVE.

II.

This question is one of interest to teachers and pupils, and with the idea of securing some useful material on the subject THE ETUDE sent out copies of the following letter to a number of teachers. Several replies were printed in THE ETUDE for April, and below will be found some more. This column is open to teachers who have given attention to the subject:

We will greatly appreciate the favor of an expression of your opinion on this subject—What your experience has taught you to be the essential and useful adjuncts to the musician's work in his studio. The replies will be used to make a series on the subject, somewhat in the nature of a symposium.

1. What importance do you attach to the furnishings of a music studio—i. e., furniture, carpets, rugs, curtains, pictures, and other decorative articles? Give your views on each topic.

2. Where should the piano be placed—side, middle, or end of the room?

3. Do you use stool, chair, or bench for a pupil at the piano?



STUDIO OF DR. WM. MAROX.

4. What is your idea of the combination of a studio and a work-room or library, suitable for study and literary work?

5. What are your views as to the size and shape of a room used as a music studio?

6. Should a teacher have a room large enough to be used for recitals on a small scale?

7. Should it be at home or in an office building?

8. Do you have a waiting-room for pupils? If not, what provision do you make for such cases?

We will be pleased to receive a photograph of your studio.

FROM WALTER MARX.

"1. I think a music studio is best without a carpet, which only drowns the sound; but a rug in front of the piano is essential, especially in the winter. Window-curtains I think desirable, adding to the respectable appearance of the studio. Pictures appertaining to music, and especially the portraits of our great masters, adorning the walls lend an artistic aspect to the room. Plain, but good, furniture is all that is desirable; not too much of it in a studio. It is generally the charlatan who launches out with elaborate furniture to make an impression on simpletons.

"2. The piano, if a grand or semi-grand, should stand

in the middle of the room, the light from the window falling on the music-desk. An upright piano should be against the wall near the window, but in such a position that the pupil's attention is not disturbed by the outside traffic.

"3. I use a music-stool, but think a bench best for duet playing.

"4. If the teacher can afford to rent two rooms, by all means let him do so; the anteroom for library and literary work, supplied with the best publications, for the pupils' use.

"5. The size and shape of the room must vary according to the individual wants of the specialties of such teachers and their pocketbooks.

"6. Music studios, in general, are not well adapted for recitals. When an audience crowds around the performer, staring him in the face, it must certainly be embarrassing, and greatly interfere with his playing or singing. An audience should always be at some distance from the artist.

"7. Whether the studio is best at the teacher's home or in an office building must depend upon circumstances,

furnishings of the same. Yet a certain amount of attention to these minor matters is necessary.

"8. The two ideas that the studio is a room for work and that it is to be comfortable for those using it are kept in mind, there will be little difficulty in striking the happy medium between a ridiculous lavishness of furnishings and a bareness and ugliness repellant to every one of good taste.

"Experience has taught me that a waiting-room is necessary to the comfort of most pupils. Any teacher of repute has many callers, and it is just as much a part of his business to see these people, attend to their wants, courteously answer their questions, etc., as it is to give his lessons. For these and for pupils who are timid, a second room is an excellent thing. A room large enough to give recitals to a modest audience of, say, seventy-five to one hundred will be very useful in creating a musical atmosphere for one's clientele.

"As to position of piano, that is a matter dependent on light, is it not?

"It is a question whether the rage for studios crowded with bric-a-brac, paintings, and all sorts of stuff will not exhaust itself in time. Vocal teachers, especially, need a resonant room. I know successful teachers who have rooms in their residences, and others who have rooms in an office building. Why not suit the convenience of your patrons in this regard?"

FROM MRS. MARY N. SHEERWOOD.

"In reply to your questions: Had I my choice, I would have a large, square room, which would seat about one hundred comfortably, for music, and nothing in that would interfere with or obstruct the sound. It would be all-important to have a hard-wood floor and no carpets. The furniture should be light in construction; the curtains of thin silk or muslin; bric-a-brac, graceful lamps, and vases, and hosts of ornamental fancies of a light, airy character. They lend a charm and more than make up for the absence of heavier articles. Everything that suggests the beautiful in nature and art. Ferns and rubber plants, placed here and there, lend much beauty, as also do potted flowers in the windows. To have a room furnished in harmony with its purpose, it seems to me I should want beautiful pictures besides pictures of musicians and poets. Provision should be made for pupils while waiting. I believe, too, in letting them wait in the music-room, as the pupil who is taking a lesson becomes, in that way, accustomed to the presence of others, and will thus effectively overcome much timidity, though it may be disagreeable to him at first. I should want artistic, pale paper. The keyboard of the piano should always be turned slightly to the right, upward. I think the combination of studio and library very pleasant. If such be obtainable, I would have pretty cases with shelves for the music and with silk curtains—above all, nothing that would possibly have a jarring effect in the room. I use a square-cushioned seat. Some prefer a chair. That depends upon the person. A round seat I dislike. As I do not teach in a regular music studio, I can not send you a photograph.

"One very important thing to consider is the light, which should be the best possible on the music. The piano should be placed on one side, at least two feet from the wall and in the middle. Such a room would be fine in one's own house, but that is generally inconvenient for the pupils, especially if one resides out of town, as I do."

FROM A. WILLIAMS.

"1. A desk, center-table with choice flowers or gold fish, painted floor with rugs, lace curtains, pictures of musicians and an artistic calendar, card-receiver, and some busts are sufficient furniture for a musician's workshop.

"2. The light must strike the notes over the left shoulder of pupil.

"3. Adjustable stool.

"4. A combination by all means. The pupil can see that his teacher rests and works in the same room, thus losing no time going and coming to and from his studio (workshop).

"5. The larger the better—20 x 15.

"6. Have all recitals outside. It helps pupils to lose much of that baffled look we so often see on the faces of

different girls and boys; and the fact of playing in a hall awes and inspires them.

"7. In an office building, yet the spirit of home-felting should be cultivated even in a studio.

"8. One room only. Have pupils meet others, play with and for them; cultivate emulation and friendly feeling toward one another.

"9. The sum-total of all, and something which is of



STUDIO OF L. CHEVELL.

greatest importance—friendliness to pupils; justice in criticism; consideration for labors besides music which a pupil has to do; a helpful spirit toward the dull and no favoritism toward the talented. The teacher who has the ninth can easily dispense with one or more of the right others."

FROM L. CHEVELL.

"I forward to you a cut, from which you may get a picture of my studio and illustrate what will save wording. As harmony is with us an object and element, it should be brought into effect as to color and form in the furnishings. The end of my studio not seen in the picture I have made into a cozy nook, furnished with Turkish divan and cushions, tropical plants to screen the window, the walls hung with pictures (in sepia) of the masters, pianists, several notabilities in the opera world, and a few interior of noted theaters, showing orchestra and stage—making a resting place for early comers, and divided from the studio by Bagdad hangings. I have also a musical-literary library, the value of which as an adjunct to the studio was evidenced one day by affording me an opportunity to show and read to an anxious pupil a synopsis of the life of Sebastian Bach, thus lending impetus to a desire on her part to read up lives of musicians.

"Best position for piano is shown in picture. The 'orkutew' stool is an abomination. Literary work and all evidences of same, unless of a musical character, should be eschewed.

"Having found a room with wainscoted ceilings, ceiled in panels of resonant pine, lighted by five windows, I fixed upon it as a fitting place for my studio. A studio should be large enough to seat seventy-five people.

"A public building is surely the place for a studio, near a park of green, public square, or park; but not one occupied solely by glaring, mercenary, mercantile signs and glaze doors. Dusty, trade-worn stairways and dark passages are an abomination. Cleanliness and simplicity should mark all approaches. In my case, the cosy nook accommodates all early pupils."

FROM SUSAN LOYD BAILY.

"In my opinion the only indispensable in a well-equipped studio are teacher and pupil. These necessities being given, anything may be added that individually requires or good taste suggests. The more beautiful the effect, the more in harmony it will be with the subject of study. I prefer floors uncovered by heavy carpets or rugs. Ingrain art squares and goat-skin rugs are light

"5. I prefer a large room. The tone is much better and the pupil acquires a broader style of playing.

"6. It is desirable.

"7. This depends upon convenience of location and desirability of apartment.

"8. I have a waiting-room. If I had not, it should be an understood thing that the pupil enter as quietly as possible, without knocking, in order to avoid disturbing the present lesson.

"I have furnished my own music-room in accordance with my ideas of what is useful and pleasant for both teacher and pupil, and will send you a photograph."

FROM DR. HENRY G. HANCKERT.

"In furnishing a studio I should endeavor to cultivate the taste of my pupils, as far as may be, by having everything harmonious and not too crowded, especially with hangings and furniture calculated to deaden the tone of the piano. I should be particular to have a good light on the desk and keyboard, and to have the light come from over the shoulder, preferably over the left shoulder. Stools should be avoided. The best seat is a chair, with hard cushions at hand to adjust the height. It should stand firmly. The studio should contain musical works for reference in illustrations, and for four-hand reading with the pupil; and such literary works as may be required to elucidate definitions, biographical details, and the critical opinions of those who have written on the points that may come up in lessons. The size of the studio is a matter of minor importance to a piano teacher; for a vocal teacher a large room is a necessity. If pupils are guaranteed private lessons, that places upon the teacher the obligation of providing a waiting room, so that lessons may not be interrupted or observed by other pupils. All pupils should come to the teacher's studio for lessons; it should therefore be conveniently located, and in as quiet a place as can be found."

A BEAUTIFUL DEVICE.

A Dainty accessory, considered indispensable to her drawing-room by the mistress of a well-appointed home, is the piano shield. More than any other object present in this room it is really decorative art, for it unites beauty and utility, and may be a mute revelation of the most graceful taste. It is a cover fitted to the keyboard, made of silk or satin, embroidered with a design suitable to the instrument or consonant with the general scheme of the ornament and color of the apartment. The shape, it being from five inches wide to forty in length, lends itself admirably to a background for making a musical quotation, such as "I would that my love would silently flow in a single word"; using the notes from Handel's "Largo" or the andante from the "Fifth Symphony" for, of course, all or any musical quotation indifferently would not be apposite.

Embroidery or painting is used to decorate the key-

board cover. While for its finishing there is only one rule, the shield must be wadded, lined with soft silk, edged with a black cord—not a metallic one—and perforated or not, as the chaste pianist pleases. But even those who object to such lavender-colored covers or ornate designs with its suggestion of wood violets, can not be otherwise than pleasant. It will give more satisfaction than nine out of ninety drawing-room adornments.—"Music Trades."



STUDIO OF SUSAN LOYD BAILY.

in the room. It should stand in such a manner as to get all the daylight possible and yet avoid a glare.

"3. I prefer a bench—solid for adults and adjustable for children.

"4. I see no objection to such combination. Every teacher wishes his books, desk, and blackboard within reach.

THAT "THANK YOU" BUSINESS.

FROM THE TEACHER'S STANDPOINT.

BY CHAS. A. FISHER.

WHY are musicians so frequently called on to render gratitudes service?

Whenever there is a project for the promotion of charity food—and it seems there is always something of the sort food—several people of more or less prominence, with particular personal axes to grind, immediately proceed to concert some concert or musical entertainment at which the "professional" is politely requested to "assist."

The question comes home with especial force to music teachers.

A conscientious teacher who has been occupied in the discharge of his arduous duties during the day, if called on merely for a piano accompaniment to a few songs, will find that even charity work requires preparation. It means the arrangement of a meeting or meetings with the soloist, which generally implies a disarrangement of his schedule of lessons, loss of time, and frequently actual loss of money. If the teacher be singer or a soloist on some instrument, the imposition is quite as flagrant, if not more so.

Now, in a state of society under which everything is placed more or less on a commercial basis, is it fair that one professor should be singled out for all this "thank you" work?

But there is another phase to the question, and a most uncomfortable and undignified phase it is.

People with fine houses, fine furniture, and (presumably) fine pianos are continually issuing invitations to "musicales" or gatherings of that ilk, which musical "professionals" are requested to attend with the implied purpose of having them contribute to the entertainment of the guests.

The following dialogue took place between two persons one afternoon in the vestibule of a large concert hall:

The Lady: "You failed to come to my last party. Did it not get my invitation?"

The Professor: "Yes, madam, thank you; but I was busy."

The Lady: "But I want you to come to come, now, to the next one. You received my special note, didn't you?"

The Professor: "Yes, madam, thank you; I got it this morning."

The Lady: "Now be sure to come, and—and—bring your fiddle with you."

The Professor: "Thank you, madam; you must excuse me, but my fiddle does not 'eat.'"

And so the brilliant program at my lady's next musical dinner was carried out without the assistance of that particular "fiddle."

The only advantage that could possibly accrue to a musician in accepting conditions of this character would be the possibility of obtaining pupils or being otherwise financially aided by the powerful "patronage" of such people. But, apart from the degrading nature of the admission, the hope that any considerable benefit is to be expected from "patronage" of this character is a fallacy, amply substantiated in this particular instance by the fact that the sturdy music teacher above referred to retired, a few years ago, with a very comfortable competence, the result of some fifteen years of conscientious application to the profession in that community; and during all that period he never on any occasion derived from his course of absolute and uncompromising independence in the matter of "thank you" work.

It is rare even of some grand and noble charity in which the entire community is more or less interested, or one instituted for some important musical object, there can, of course, be no reasonable objection to the participation of musicians, as of any other class of good citizens.

But as a general rule of conduct let us never forget that there is a dignity attached to our calling.

Let us seek, by every means in our power, to elevate that calling, and the noble art of which we are the humble exponents.

Let the "thank you" work and the musical enter-

tainment of "guests" be left to the capable amateurs, who flourish in every community.

Let us refuse to be subject to the perpetual call of every notable hushybody who seeks the attainment of some private end by attempting to press into service our profession and our art.

Let us cultivate ourselves so that we may be fit to appear in the very best society, and then, if we think proper at any time to accept an invitation to some social function at which we may expect to meet men and women of distinction in the community, then, in the name of all that is self-respecting and dignified, let us leave our "fiddles" at home.

PROFESSIONAL RIVALRY.

BY PEARLE V. JEVINS.

In professional as in mercantile life, "competition is the life of trade." There is no tonic for stimulating a man to his best work like competition with half a dozen wide-awake and progressive rival teachers. This rivalry should be generous, however, not selfishly with acrimony. One should have no sympathy with the feeling that it is his business policy to accord the fullest measure of credit to the good work of your rival. It is worse business policy not to. The musician who is generous toward his competitors makes more friends, and in the long run gets more business, provided he can see no good in any work not done by himself.

While the musician should be generous in his treatment of his professional brethren, it is equally his duty at all times to denounce charlatanism, quackery, and false pretensions. The writer has in mind a musician of sound attainments and excellent bodily health, who could make a good income from his profession, but is never returned) obtained from his brother professionals. Have no mistaken kindness for this class of men, who are a disgrace to the profession; in regard to them, as well as all forms of charlatanism, speak with no uncertain word, but let every good teacher who your kindest sympathy and cooperation. The more good teachers the better the public is educated, and, as a consequence, the more demand there is for good teaching.

Members of the legal, dental, medical, and other professions have their societies, which meet at stated intervals to discuss new methods of working, and other subjects of interest to the profession. It is much to be regretted that musicians have not also such an organization. Teachers in the smaller towns lose much by segregation, and would gain immeasurably by organization for social intercourse, mutual cooperation, and study. Two or three organizations of this sort have been so unqualifiedly successful that the feasibility of such a union of musicians has been demonstrated beyond question.

The Club of New York City is made up from teachers of the various branches of music. The club meets once a month, and after a dinner, at which there are informal social intercourse, papers are read by prominent musicians upon topics of interest to the profession, after which there is a full and free discussion, in which any member may participate. The Manuscript Society and the American Guild of Organists are other New York societies that have accomplished great results.

One of the best examples of what organized effort can accomplish is furnished by "The Department of Music of the Brooklyn Institute of Arts and Sciences." This department was organized in 1890 by a number of Brooklyn musicians, among whom were Dudley Buck, Harry Rowe Shelley, R. Huntington Woodman, John Hyatt Brewer, Charles H. Morse, and the writer. Its object was to advance the interests of art in Brooklyn, and its work has been conducted on educational lines. From an original membership of eight or ten the department has grown until it includes every musician of first year with a few concerts, its operations have been

gradually extended until the present season, when fifty-two concerts have been given, which have covered almost the entire ground of music with the exception of opera.

Twice a year there is a dinner of its Advisory Board at one of the prominent clubs. Here the members meet in social intercourse; a spirit of *bonhomie* is fostered; musicians who are inclined to revolve in a ten-foot circle, satisfied with their own attainments, learn that "there are others," and a spirit of generous rivalry is engendered, which leads to more thorough study, and can only be productive of the happiest results in its broadening effect upon the individual members.

If in every city and large town there could be an organization of musicians on the lines of the Ciel Club, or, better still, the Brooklyn Institute, it would work what you must do. And there is no such thing as playing the piano at all without "technic." Least of all can one adequately interpret the great works of the great masters without mastery of one's technical means of expression. Technic, then, is indispensable. And the sooner it is begun and the more thoroughly the study of it is carried on, the more speedy and complete will be the mastery acquired by the pupil.

THINKING IN MUSIC.

BY OSCAR MOHRICK.

Translated from THE ETUDE by E. F. W.

THE culture of music, in the true sense of the word, it is to be regretted, is very much neglected in our time. It rests almost entirely with a few, who become more or less prominent for a period. One thing is lacking in the whole matter, and that is intelligent study.

There is a great deal of solo and four-hand playing in so-called musical families; but almost without exception there is very little, if any, musical understanding. To play in time, to correct and, proper shading, is not such. The other conditions, such as the hardness or softness of the hammers, the place where the hammers strike the strings, the quality of the sounding-board, etc., are settled by the maker of the piano. But the player, by his touch, determines how the hammers shall strike the strings; and that is a condition of the utmost importance, as you are already aware. I have heard a concert pianist with an enormous amount of technic, or "execution," as it is called, i. e., the ability to get in a vast number of notes per minute and to make the piano thunder,—I have, I say, heard such a pianist produce such tones from a first-class Steinway piano that I (supposing that he had brought his piano with him) remarked to the Steinway agent: "Your firm does itself harm by sending out such a piano as that to represent their factory." To which the agent made no reply.

But on the very next evening another concert pianist played a Steinway piano in the same hall and elicited such a beautiful quality of tone throughout that I took occasion to say to the same agent: "That, now, is the kind of piano the Steinways are supposed to make; that is a beautiful instrument." "Why," said he, "it is the same piano that was played last night. It is the Grand I had in my warehouse, which you know so well," could hardly believe it; but so it was. The difference was simply and solely in the touch of the two pianists.

Touch, then, is the first and most important quality in the technic of piano-playing. You must cultivate it from the beginning; first, last, and all the time, or you will get no satisfactory results in the way of expressive playing. There are many who will tell you that touch is purely a natural gift and can not be learned or taught. I have even heard this opinion expressed by musicians and critics who were generally well informed. "Don't you believe anything of the sort. I am very sure you know better than that already. Neither you nor your classmates would have had any such expressive touch as you centered in the music; a small orchestra inspired as much enthusiasm as monster organizations now create (recall only the exquisite Beethoven septet). Composition, not upon the appreciation of some good model, but upon the appreciation of some good model.

We are, at the present time, more removed from pure musical culture than at any other period. Will we ever return to simplicity? Only succeeding generations will be able to answer this question.

THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

LETTER V.

TO W. E. S.—You think it is high time that I should say something about teaching technic. So do I. While it is true enough that you are not going to be satisfied and ought not to be satisfied merely to teach pupils to read notes and to translate them on to the keys of a piano, it is equally true that it is your business to teach pupils to play the piano. That is what they expect of you; that is what their parents pay you for, and that is what you must do. And there is no such thing as playing the piano at all without "technic." Least of all can one adequately interpret the great works of the great masters without mastery of one's technical means of expression. Technic, then, is indispensable. And the sooner it is begun and the more thoroughly the study of it is carried on, the more speedy and complete will be the mastery acquired by the pupil.

Do you ask: How shall you begin? What feature of the technic of piano-playing shall you take up first? You will, perhaps, be able to answer these questions for yourself, if you define clearly to your own mind the aims you have in view in teaching the technic of the piano. First, then, you desire that your pupils shall produce a good quality of tone, do you not? And you will not be content until they are able to produce at will and do produce habitually the best tones of which the instrument is capable. And I think you already know very well that the one condition of eliciting good tone playing which is under the control of the player is touch. The other conditions, such as the hardness or softness of the hammers, the place where the hammers strike the strings, the quality of the sounding-board, etc., are settled by the maker of the piano. But the player, by his touch, determines how the hammers shall strike the strings; and that is a condition of the utmost importance, as you are already aware. I have heard a concert pianist with an enormous amount of technic, or "execution," as it is called, i. e., the ability to get in a vast number of notes per minute and to make the piano thunder,—I have, I say, heard such a pianist produce such tones from a first-class Steinway piano that I (supposing that he had brought his piano with him) remarked to the Steinway agent: "Your firm does itself harm by sending out such a piano as that to represent their factory." To which the agent made no reply.

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But you want to know how to begin to teach it to children. Well, then, let me first tell you how not to begin. You will not at first succeed in giving any child good touch if you teach him at first to hold his hand in any sort of constrained position. I know very well what the usual books of "Technical Studies" such as Plaidy and Lebert and Stark will tell you. Throw Lebert and

Stark to the dogs at once. As for Plaidy, I know thoroughly what it is good for, and I will try to tell you before I quit this subject. But I can most solemnly assure you that the Plaidy methods are not good to produce a good touch at the start. If you use them at the outset with children, you will, in ninety-nine cases out of every hundred, get a cramped, unnatural position of the hand, a stiff, constrained action of the fingers, and a touch about as sympathetic and expressive as if the keys were struck with wooden mallets by an automaton. And the resulting tone will be wooden or worse. The chances are that pupils taught in this way will never acquire a good touch. If they ever do, it will be by unlearning, or at least greatly modifying the teaching they received in the beginning.

The natural position of the hand is not the "school-correct" one of the books. I do not say that you are never to teach this; I will come back to this point later. But I advise you not to say anything at all about "position of the hand" when you begin teaching a child technic. Nor would I begin with a finger action, nor with any kind of a blow on the key. The slow principle has its uses, as I shall try to show you hereafter. But I would begin with a *pressure* touch made by the *operculum* movement. My experience is that the best results are to be obtained in this way: Teach the child to swing his hand free on the wrist, the hand hanging naturally. Then let him drop the tip of the middle finger (because that is the longest) on some key, say the E indicated by the fourth space of the treble staff, lightly, so as not to press it down. Next, let him drop the wrist as low as it will go, the tip of the finger remaining lightly on the surface of the key. Then let him produce a tone by suddenly raising the wrist as high as possible, imposing the whole weight of the arm on the key through the finger-tip, with *every joint flexible*. After this has been done a few times, begin with the thumb and produce tones in a similar way from each of the five successive keys, C, D, E, F, G, clinging to each key until the weight of the arm is transferred to the tip of the next finger. Do this slowly, "one, two." At the word "one," drop the wrist to its lowest point; at the word "two," raise the wrist suddenly and sharply to its highest point, putting the weight of the arm into the finger-tip. Count evenly. In this way you will elicit a pure tone at the outset; you will get a degree of power not obtainable from any child's finger action, and you will accomplish a perfect legato. Above all, you will avoid all stiffness and constraint, those fatal enemies of good touch and pure tone.

WRITING FOR THE PRESS.

WRITING for the press is something of a trade. It demands some practice to acquire a concise, careful, and yet easy, flowing style of expression. Editors are often obliged to give hints to would-be writers. The following, which is going the rounds, contains some very good suggestions that should be of value to those who would write for the press, whether musical or otherwise:

If you've got a thought that's happy,

Make it short, and crisp, and snappy—

Roll it down.

When your brain the coin has minted,

Down the page your pen has printed,

If you want your effort printed,

Roll it down.

Take out every surplus letter—

Fewer syllables the better—

Roll it down.

Make your meaning plain; express it

So we'll know, not merely guess it;

Then, my friend, ere you address it,

Roll it down.

Roll out all the extra trimmings—

Roll it down.

Skim it well, then skim the skimmings—

Roll it down.

When you're in a twelvemonth be a scribe

Get another sentence into,

Send it on, and we'll begin to

Roll it down.

DON'TS FOR YOUNG PIANISTS.

Don't begin to learn the piano if you don't mean to stick to it, and unless you hope to live a quarter of a century after commencing.

Do not leave off sticking to it because your neighbors complain: neighbors are impossible people mostly.

Don't play on a decrepit piano—it is stupefying.

Don't buy a cheap new one—it is sheer prodigality.

Don't engage a cheap teacher—unless you can afford to pay him to look on. Then he might learn something.

Don't have an expensive teacher unless he can do something more than expensive. Most of them are—they're idiots.

Don't have an idiot—that is, don't be an idiot.

Don't try to teach your master—dismiss him.

Don't neglect your scales, or when weighed you'll be found wanting.

Don't spend much time in adjusting your seat—your listeners may be sorry you sat down to it at all.

Don't think to disarm criticism by saying, "Oh, I haven't practiced for ever so long." Ten to one it will be self-evident.

Don't play trivial pieces either when by yourself or in the presence of others.

Don't play with dirty hands. Dirt disfigures the keys and impedes your execution.

Don't abuse the pedals: if you don't know how to employ them, leave them alone.

Don't skip difficult phrases; rather skip the easy ones.

Don't take a piece in hand unless you mean to master it; if your technic is inadequate, put the piece aside until you are able to cope with it: don't bogge at what is beyond your present power.

Don't be in the pilot position, when asked to play, of having to reply, "Oh, I haven't brought my music with me." Carry a few good pieces in your head.

Don't wait for repeated requests before you consent to play. The more will be expected of you the more you need pressure, and you may prove a more disappointment.

Don't be deceived at slow progress.

Don't be contented at quick progress.

Don't attempt to tune your own piano; you will surely make a mess of it.

Don't make a what-not of your piano.

Don't practice your five-finger exercises always in the tenor part of the keyboard—give the base a turn, and so equalize the wear on the instrument.

Don't forget, in practicing, that an ounce of technical studies is worth a pound of pieces, if the quality of the practice be right.

Don't regard your exercises as a dreary imposition: you can't be an artist without taking pains.—Ez.

—At the present time there is a very considerable difference of opinion among piano teachers as to the value of scale practice. Mr. Emil Liebling, who is one of the most thoughtful and intelligent piano teachers we have, has often referred to the fact that in modern music we do not find scales or arpeggios as such, but simply musical ideas carried out, and it is a question in his mind of how far the practice of scales is in any fit preparation for playing this modern music which has no scales in it. I am of the opinion, however, that there are certain uses of scale practice which makes it advisable to retain it to a moderate degree; at least, for some time longer; but in order to get out of it any important practical good, it is necessary to combine with the scale practice other exercises in rhythm and in touch.

Perhaps some reader would like to ask what will happen if scale-practice is done away with. To this I answer, I doubt whether it will be done away with for many years to come, although it will take relatively a less important place than it has done in the past, and what will be done in place of it will be a further development of double scales, and the practice of Bach for the clear development of musical ideas. In the long run, however, piano pupils have to practice all sorts of material, because the keynote of a finished success is a well-informed versatility.—W. S. B. MATTHEWS, in "Musical Visitor."

ANSWERS TO A PUZZLE IN MUSICAL HISTORY.

The following are the answers to the puzzle in the history of music, published in the April ETUDE:

1. Pope Sylvester. 2. Guido d'Arezzo. 3. Adam de la Halle. 4. Jany Lind. 5. Robert Schumann. 6. Johann Sebastian Bach. 7. Franz Liszt. 8. Joseph Haydn. 9. Praetorius. 10. Joaquin Desprez, or Desprez. 11. George Frederick Handel. 12. Laura Guidicioni. 13. Palestrina. 14. Giacomo Carissimi. 15. Girolamo Frescobaldi. 16. Felix Mendelssohn-Bartholdy. 17. Vincenzo Galilei. 18. Giacomo Meyerbeer. 19. Franz Peter Schubert. 20. Richard Wagner. 21. Jean Baptiste Lully. 22. Clara Schumann. 23. Wolfgang Amadeus Mozart. 24. Claudio Monteverde. 25. Nicolo Paganini. 26. Jacopo Peri. 27. Ludwig van Beethoven.

A great many answers were received, and we are glad to say that the greater number were correct in the main. It is exceedingly gratifying that so many of our readers are so well booked in the history of music as to be able to answer these questions. We believe that but few persons would be able to answer this puzzle off-hand. On the contrary, we feel assured that the majority of those from whom we heard spent considerable time in research in order to find answers. Another commendable point is that so many people had in their libraries facilities equal to giving the desired information. There can be no reason now to doubt that a more thorough, systematic, and liberal course of training is being carried on by American teachers, else such satisfactory results could not have been shown. The ETUDE will publish another puzzle shortly that will call for even more thorough study and do still more good.

Up to the time of going to press correct answers had been received from Adeline C. Keith, Toledo, O.; Eta N. Pilech, Rockville, Conn.; Nina B. Eakin, Beverly, O.; Alda Kirkton, Emporia, Kan.; Carolyn Nash, San Francisco, Cal.; Mrs. V. A. Potter, Del Rapids, S. D.; Fay Schneider, Toledo, O.; Bertha M. Frost, Dearing, Me.; Mary Anderson, Tecumseh, Mich.; Eloise Waring, Ann Arbor; Mary Carolyn, Lyons, Iowa; Charles L. Jackson, Dundee, Mich.; Grace M. Cane, Alfred, Me.; Carrie J. Roff, Newark, N. J.; Annie C. Holmes, Cumberland Mills, Me.

The following answers correct in all but one instance: Emma T. Powell, Lexington, Ky.; Molly Phillips, Auburn, N. Y.; Sisters of Notre Dame Training School, Waltham, Mass.; Carrie Dill Homer, Orange, Mass.; P. Joseph Legendacker, Brooklyn, N. Y.; May Florence Damon, Leominster, Mass.; Lillian R. Oby, Huntville, Tex.; M. H. Caldwell, Rock Hill, S. C.; Eva A. Grant, St. Louis, Mo.; Helen Parels, Los Angeles, Cal.; Alice G. Paul, San Antonio, Cal.; Mrs. Rosa H. Brubacher, Easthampton, Mass.

MUSIC TEACHERS' NATIONAL ASSOCIATION ANNOUNCEMENT.

The Executive Committee of the Music Teachers' National Association has sent out the following announcement:

"All matters in connection with the convention of the Music Teachers' National Association, held in New York City last June, have finally been adjusted, and the work of developing the 1898 meeting is being rapidly pushed forward."

"With the expiration of the old year your membership expired, and we write you to urge renewal; and also to stimulate you to activity in securing additional membership."

"Our plans embrace a musical festival, conducted on broad but conservative lines, in which, as in the preceding meeting, educational topics and matters relating to strengthening the teacher, as well as the pupil, will greatly predominate. The scope and plans in detail will be placed before you in the announcements of the various committees. We have the assurance of the Program Committee that the musical program (an outline of which it will be impossible to furnish at this early date) are to be superior to anything that has ever before been attempted in connection with the Association. The

experiences of last year have been seriously taken into consideration, and the errors in the matter of acoustics, interference, etc., have been provided against."

"The annual membership fee is two dollars (\$2.00), and the Executive Committee desires a prompt response in forwarding money for the same, on receipt of which member's certificate will be forwarded to you. Any member desiring a copy of the publication containing the report of the 1897 meeting may have it by sending, in addition to the renewal fee, the sum of \$1.00, making the cost of membership and publication \$3.00. The book embodies the result of the conferences on 'Music in the College and University,' 'Methods and Results in Music Schools,' and 'Music in the Public Schools,' and addresses and essays from the most eminent men and women in the profession, all of which have an invaluable worth to every teacher and educator, containing as they do the most advanced thought and revealing the salient points in the progress of musical art; also the membership list, the constitution, portraits of many eminent men and women prominent in American music, the minutes of business proceedings, and the valedictory of the officers and committees for 1898."

"As this book is of great value to students as well as to teachers, we urge that our members endeavor to advance its sale among their pupils."

"Fraternally yours,
"H. W. GREENE, President,
"JAMES POTTER KROUGH, Sec'y,
13 E. 14th St., New York City."

The meetings of the Association will be held at the Waldorf-Astoria Hotel, which will undoubtedly add much to the social features of the convention.

TEMPTATIONS TO EGOTISM.

The great evil and vitiating influence in musical life and progress in professional standing is the great emphasis placed upon the *personal* and *individual* element—the temptations to egotism, self-display, vanity, self-conceit, and arrogance. Young women too often study music, not for the sake of the music,—although to their teacher and friends they are "passionately fond of music"—and they would not admit that there was any other motive for their study,—but really for the sake of the opportunity it will afford them to attract attention in their direction. To slug and play at musicles, teas, and affairs, to gain compliments and win a little flattery is the chief end and aim of not a few. Could the pleasure and inspiration of playing concerted music with others be better and more widely appreciated, the time and money now in many cases wasted and the dissipation of what passes for mental effort might be happily avoided. Of course, by concerted music I do not mean simply piano duets or eight-hand pieces, but music for violin and piano, 'cello and piano, trios for violin, 'cello, and piano, quartettes, etc., etc. To listen to something else besides one's own playing, as a necessity for the completion of the musical effort, brings a new element of pleasure and inspiration. The same thing can be said of singing, and what a pity it is that some of the loveliest pieces of vocal writing, the English madrigals and glees, may be so utterly forgotten and universally ignored. How many solo vocalists have sung "Thine Eyes So Bright," or "Charm Me Asleep"?—*Pianist and Organist.*

—Some interesting remarks of Brahms are told by his friend Widman in the "Deutsche Rundschau." In the master's early days money was not very plentiful. "Once we were drinking beer in a cheap tavern," Widman writes; "I expressed some surprise that he should so attentively to the mediocre dance music of a poor pianist, whereas Brahms said: 'It does not seem so long ago since I was playing dance music in much cheaper places than that place. At that time I was already composing, but only early in the morning, for during the daytime I had to arrange marches for little brass bands, and every evening I struck the piano for tavern dances. The best ideas for my compositions always came to me while I was drumming my shoes in the morning.'"—*Music Trade Review.*

New Publications

WHAT IS GOOD MUSIC? Suggestions to Parents Desiring to Cultivate a Taste in Musical Art. By W. J. HENDERSON. Charles Scribner's Sons. Price, \$1.00, net.

We can not do better than to quote from Mr. Henderson's "Prelude" to state the reasons *d'être* of this new work. "The right to like or dislike a musical composition has long been regarded as consistent with human freedom. It has been the happy experience of the writer to meet with hundreds who were searching anxiously for the path that leads to musical salvation. . . . Let us address ourselves to the inquiry, 'What is good music?'"

The book is made up of chapters on the Essentials of Form, Vocal Forms, Content of Music, the Performance of Music.

We think the chapters on the Content of Music of very great value to the student of "good music." The analysis of the sensuous, the intellectual, and the emotional, while it may be, not perfect, nevertheless affords good working ground and firm support to the inquirer, and if these chapters be read carefully and studied, the musician, as well as the dilettante, will find himself equipped with a broader, clearer view of the principles which may determine the value of music.

In a more practical sense we commend the chapter on the orchestra and orchestral music. In these days when the Boston and Chicago orchestras are giving concerts in so many cities, the public needs to know the salient features of orchestral music and the means for its public presentation. Two other features are the essays on the piano and vocal work.

Taking the book as a whole, we feel no hesitation in recommending our readers to add it to their libraries. Its value will be apparent in many ways.

MUSIC—HOW IT CAME TO BE WHAT IT IS. By HANNAH SWARTZ. Illustrated. Charles Scribner's Sons. Price, \$1.25, net.

A new work on the scientific side of music always arouses interest among musicians who are disposed to study and self-culture. The historical method for the appreciation of the present status of any art is the only true and useful one, and it is for this reason that the best teachers are continually impressing upon their pupils the value and necessity of historical and scientific studies.

A list of some of the chapters will afford a fair conception of the book: Musical Acoustics, Ancient Music, Medieval Music, Evolution of the Modern Scale, The Opera, Oratorio, Precursors of the Pianoforte, Development of Pianoforte Playing, The Orchestra. All the factors just noted have contributed, some of them partially, to make modern music what it is, and the reader who masters the contents of this book will have cleared up many obscure points in his mind. The illustrations and examples, including several facsimiles, add much to the book.

THE STOLEN FIDDLE. WALTER H. MAYNOR. Frederick Warne & Co. Price, \$1.25.

Music lovers are always on the lookout for works founded on musical subjects. In this, as may be inferred from the title, the plot turns on a violin belonging to a wealthy amateur, which is stolen and sold to an expert maker of violins, who takes it apart, alters it, and subjects it to various aging processes, with the purpose of putting the instrument on the market as a Stradivarius. The development of the story deals with the tracing of the thief, and a lawsuit which brings out many points of value to the violin-fancier, and as master as well as player. The description of the method of "aging" violins is full of interest to the uninitiated, and will help to dispel the glamour cast over "old Italian violins" by collectors.

PUBLISHERS' NOTES

The competition for the prizes offered to composers will close this month. It is very gratifying to the publisher that the offer has brought in a large number of compositions. The work of selection will be no light task, but it is all the more possible we will publish the prize competition in the June number. The general character of the pieces submitted shows that teaching in the higher fields of theory of music and composition is being carried on in all quarters of the country.

We have been made the Eastern selling agents for the books published by J. A. Parks Company. An advertisement of them will be found elsewhere. The works consist of—

"Imperial Anthems for Choirs."
"Concert Quartets for Male Voices."
"Concert Quartets for Mixed Voices."
"Sacred Quartets for Male Voices."
"Sacred Quartets for Mixed Voices."

All of these collections have had an extraordinarily large sale already; they are among the best of all similar collections published. The "Imperial Anthems for Choirs" is particularly good. I doubt if we have ever set it out on inspection but what it has been selected. Any of all these books will be sent to any one of our patrons for examination, or we will send, for the asking, sample pages and circular.

The new music which we send out monthly during the months of the winter teaching season will be discontinued after May. On the other hand, there are a great many teachers who do not do as much teaching in the winter as they do in the summer, and for the convenience of these we will send out, beginning with June and ending with August, a like selection to the one which we have been sending during the winter season, only of our latest new publications. These will not be sent unless especially requested.

As usual, we will offer THE ETUDE for any three of the summer months for twenty-five cents. This is an exceptional value and has been taken advantage of by a great many of our subscribers in years past. Teachers have found it pays to have THE ETUDE read and played during summer, as the pupils come back in the fall better prepared; indeed, they are more likely to come back, having been to a small extent at least in a musical atmosphere in the meantime. The offer is to send three numbers to any address for twenty-five cents. Send the large subscription list which we had last year for these three months can not be increased during the coming summer.

DURING the present month some of our patrons will desire to return their On Sale music. There are a few general directions which might be mentioned in addition to those usually given with the June list statement. To persons returning music with a very great distance it is much better to find out first which is the cheaper, mail or express; if mail is cheaper, then do the music up in four pound packages and return it in that manner. Prepare the expressage. Be sure to write your name on the outside of every package which you return to us. We can not promise any credit at all unless this is done.

In furnishing your studio, do not forget the large portraits of the musicians which we publish, size 22 x 28, for but fifty cents each. These are artotypes, taken from the best likenesses of the great musicians which it is possible for us to obtain. Our collection now includes Mozart, Beethoven, Wagner, Mendelssohn, and Liszt.

We have also, published in the same manner, well-known pictures of musical subjects, entitled "Beethoven in His Study," "Inspiration," and "Harmony."

As this issue goes to press there appears our new collection of piano duets. They are all of easy grade. The compilation is published in our usual substantial manner, and retails for one dollar, with a liberal discount to the profession. We are sure this will become one of the greatest favorites of our many well-known collections.

ALL the works we have been including in our special offer are out, excepting Clarke's "Harmony." The list embraced the following: "How to Teach: How to Study," by Seton; "The Masters and Their Music," by Mathews; "Standard Third and Fourth Grade Pieces," by Mathews; "The First Dance Album" and "Sight-Reading Album," by C. W. Landon. All those who have subscribed in advance for these works have been supplied. The remaining work, Clarke's "Harmony," is about completed, and it is hoped by June 1st to be ready for delivery. Therefore this will be the last month of the special offer. The special-offer price is 50 cents, and it is by far the most important work of the series. Dr. Clarke has put into this book the experience of thirty years. His work in connection with the University of Pennsylvania has been entirely theoretical teaching, and perhaps for this special branch he has no superior. We can confidently recommend this work as one of great value to all interested in music. Remember that after June 1st the work can not be had for double the money.

"THE Masters and Their Music," by W. S. B. Mathews, is out and delivered. All special offers are now withdrawn. The retail price of the book is \$1.50. This work will find as many friends among music people as the popular "How to Understand Music," by the same author. The scope of the two works is very similar. For music clubs and classes in musical literature the work is invaluable. It takes up all the great masters separately and in groups; a biography of each is given. The principal works of each are analyzed, programs laid out for public performance, and an exact picture of each composer with every chapter. American composers come in for a good share of attention. The book has nearly 300 pages and is bound in handsome and durable binding. This is just the work for reading during the big hot, summer months. Mr. Mathews is always interesting, clear, and direct to the point. We predict for this work a very large sale, as it is a book for the profession or student. It appeals to all lovers of music.

We have taken the agency for a series of singing books called "The Wreath Music Course." We have all been in search of a good, up-to-date course of this kind. J. D. Luse is the author and composer. "The Wreath Music Course" is the outgrowth of twenty years of practical and continuous work by the author in all grades of public schools. In preparing these books well-known principles of pedagogy have been kept in view, such as proceeding from the known to the unknown, introducing the simple before the complex, observing useful classification, concentrating, and especially by using well-chosen songs, arranged in such a way as to create and maintain interest from the beginning to the end of the course. The course is complete and complete, leading the pupils to a correct in knowledge of musical notation, and to an appreciation of the finest classical music.

The books are scarce in form, and are printed from

new, clear type, on good paper, with sewed binding and board covers, strong and durable. There are four books in the course:

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The most favorable terms will be made for introduction. Sample copies for examination will be sent, and if not satisfactory may be returned. For description of each of the four works see advertisement elsewhere.

It may not be understood by our patrons that every piece of sheet music in our catalogue has a number; the number is in large figures over the inside title-page. It is only necessary to give this number in ordering from us. This will save time and space in writing. Ordering by number is just as safe as name. Our stock of Peters, Litoff, Schirmer's Library, etc., is all kept according to number, and it would be a great convenience to us if all these editions were ordered by number.

We are now publishing considerable vocal music, but we do not send it out to our patrons as we do the piano music, unless specially requested to do so. If you desire our new vocal music sent to you On Sale it comes from the press, please send us word.

LANDON'S "Sight-Reading Album" will be sent to advance subscribers about the time this issue goes out. The special value of this collection is the consummate taste used in the selection. It is the best set of easy teaching pieces that could be selected. Every one is a gem. Fifty years ago teachers never dreamed of such a collection of gems. Tinkling nonsense by E. Mack, Charles Grobe, and Charles Kinkel was all that could be had, and these only in detached pieces. Now the lower grades are well supplied by many good writers whose productions do not vitiate the taste. The collection by Mr. Landon has all the best writers represented with their choicest works. The introduction deals with an exposition of the principles of sight-reading, which will be of immense value in the use of the work. There are also analytical notes in connection with each number. We will send the work for examination to any one having an account with us.

READERS of THE ETUDE need not be reminded that the publisher of this magazine was the first to make advanced offers of new works at prices at or below first cost. We have reason, however, to believe that too many of our readers fail to look carefully over the "Publisher's Department," thinking it to be nothing but business notices in which they have no interest. In this they are much mistaken. True, as publishers, we desire to place our publications before the buying public, but still more truly are we careful to place only such works as the public wants and needs. This house has become noted for its original methods, and for the many valuable educational works that mark an epoch in some newer and better method of teaching. Therefore we have confidence in asking our readers to give a more careful attention to the announcements in the "Publisher's Department," for in these notices they will find much of great value to them in their work. Only such works as are of special help to the teacher and student find their way to this department of THE ETUDE.

We have issued a fine concert paraphrase of "Star-Spangled Banner," by Troyer, a Californian musician. This is a brilliant piece, not over difficult, about Grade VI or VII in a scale of X. For public performance at college commencement it would be timely and popular. The title-page is adorned with "Old Glory." There is no really good piano arrangement of the grand, patriotic song within the grasp of the average player. Order it at once, for we are too soon in taking up with this piece. You can't have too soon in taking up with this piece. You can't have too soon in taking up with this piece. You can't have too soon in taking up with this piece.

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