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Winton J. Baltzell

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THE ETUDE

VOL. XVI.

PHILADELPHIA, PA., JUNE, 1898.

NO. 6

THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

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MANY parents are in a quandary as to their boy. He enjoys music, is undoubtedly musical, but dislikes to practice. The fault may as easily be at home as with the teacher. The following questions have a personal bearing for the parents: Is your piano a fairly good instrument? Is it in good tune and order? Is your music-room well lighted and comfortable? Is it occupied with the constant life of the family while the child is trying to practice? Are there other children about, either in or out of doors, who are enjoying their sports while your boy is practicing? If he is somewhat advanced does he use the pedal wrongly and altogether too much? Does he make his melodies and accompaniments about as quick in power? Does he play constantly and uniformly loud, making but little if any contrast? Are his pieces so difficult that he never learns one well enough to play it unbrokenly and with a free expression? Are the pieces he plays on really musical, or are they too scholastic for his present stage of musical development? Do you encourage him when you can find a little work done which he has tried to do well? Is music popular among his associates or do they sneer at piano-playing as fit only for girls? Pardon me, but when he runs in to ask if he may engage in some sport or go to make a short visit to some neighboring boy do you always say, No! and set him at his practice? Have you done what you could to make music a pleasure instead of a task to him? Does the boy know that advantages social and refining, financial and helpful, musical skill will give him when he is "his own man"? If you are really anxious for the boy to do better, read these questions over again and think out and set upon answers helpful to him.

THE M. T. N. A. starts off on a new plan this year. The voting and active members are to be delegates, representing music schools, conservatories, colleges, musical societies, and the State associations. Music teachers and musical people not included in the above lists can become members, but have a less active part in the management of the business affairs of the Association. But the practical good of the concerts, essays, etc., is in no wise lessened by this fact. Yet the restrictions are not so close as would seem, for the details of membership classification are flexible. The coming meeting

will decide the future life and usefulness of the Association. The friends of musical art should do all in their power to make this the greatest meeting in the history of the Association. There is a power in organization that the members of our profession need. The present plan of membership bids fair to make the Association a great tower of strength in the development of our art. THE ETUDE believes that it will be for the interest of every teacher, advanced pupil, and musical amateur to attend this great meeting, for the artists and music to be heard there will make a great musical festival, for the programs will include all branches and styles of music. These Association meetings, when conducted as this promises to be, give more music for the money than can be heard in any other way, and hearing all branches and kinds of instrumental and vocal music brings a culture and broadening out of taste not to be had in ordinary concert going. Those who are fortunate enough to attend this meeting of the Association will round up their year's work with a grand climax of musical enjoyment.

SPAIN has not been a great factor in the musical world. Her representative at the present time is probably Sarasate, the great violinist. Outside of him there are no figures of prominence.

THE question, how can our community be made more musical, often comes up in the mind of a progressive teacher. To such a one the suggestion may be made to attempt to induce the editor of one or more of the local newspapers to open the columns of his journal to items of musical interest and to give reasonable space to local musical news. If the public reads about music an interest will be developed in the subject. If the names of composers and artists become familiar to a reader he will want to know about their works. If a subject be kept before the public, if the public be made to know that it is the right thing to be interested in a subject, it will become interested. Even the pursuit of a fad leaves good results behind in some cases.

THE broad-minded, liberally educated musician is not made in a few years, but rather is the product of the grasping and assimilation of progressive ideas. He who advances not, falls back. In art, originality still has wide fields to encompass, great battles to win.

It is a common thing to read in print that mental training must accompany the usual training of a music student. We believe this thoroughly, but think it well to suggest that in the case of young pupils it is well to make haste slowly. A well-systematized, well-directed course of training tends to cause both kinds of development to go hand in hand. An advance in technical proficiency makes it possible for the mind to grasp a principle more clearly. It is well not to lose sight of the reciprocal influence of technical and mental development.

Is there any real reason why pupils should entirely discontinue work in summer time? It is well known that the muscles and nerves lose pliability and rapidity of action through disuse, and it is certain that a disconnection of practice and study has some drawbacks. The timidity of practice and study has some drawbacks. The suggestion is made that a pupil should take up some

part of technical work in which he is deficient, and devote at least one hour a day regularly during the summer months to this one thing.

THERE is a danger that the growing inclination for summer recreation may react injuriously on the American people. It is not to be denied that our heated season, almost torrid at times, is not favorable to work, yet it is to be urged, on the other hand, that our national intensity leads us to make too serious a thing of recreation. We make a business of pleasure seeking.

It is never well to lose sight of one's life work entirely, and unless a man is absolutely overworked, unless his vitality has been reduced by persistent expenditure in some one direction, he should be able, nay, inclined to keep in touch with his particular field even during months in which rest and recreation are important. The teacher can do some solid reading,—an hour every day will return noticeable results at the end of the vacation season.

A FEW teachers have expressed a dislike of editions of the classics that are fully edited, yet the majority of teachers have found them helpful. Pupils find in these extra helps suggestions of great value to them while they are learning the pieces, and teachers by these helps have been enabled to demand better work from their pupils—in fact, have learned much of value from them.

In closely edited pieces, with their many marks of expression, there is much beside the mere notes to attract the attention of the player. When reading at sight these marks may be somewhat of a hindrance, it is true, but there is very little sight-reading in the higher grades. Therefore there is but little real hindrance in these expression marks. On the other hand, they point out to the student where and how to give definite effects in expression. They help him in every obscure point. They call his attention to many subtle effects that by himself he would never find. The experienced teacher is not hindered by them, even if he does not agree at every point with the editing of the piece, but the young teacher will feel gratified to find in these annotations and helps the very things that he may have brought to the attention of his pupil repeatedly in former lessons. Thus the pupil acquires a fuller confidence in his teacher. But no pupil will be confused once he has learned the piece; he then plays the content of the piece, not the help notation. Hence our fixed conclusion: That the great mass of pupils will by far the greater part of the teachers of our country find well and fully annotated editions helpful, and that no one need allow even the fullest editing and most complete annotations to hinder in any way either him or his pupils. But, contrariwise, these helps are a constant monitor, standing in the place of the teacher while the pupil is at his instrument, demanding of him that he shall do systematic work. The annotations in nearly all cases are for the pupil and not for the teacher. They represent the teacher while the pupil is practicing the piece at home.

THE musician should try to discourage the people who he meets in social intercourse from "talking shop." It is very embarrassing to a musician to be asked about local players or singers. He can not always conventionally praise, he dare not condemn. Then, too, he should keep his mind away from his work, even if "small talk" and petty penmanship be the only refuge.

Woman's Work in Music.

The choice of tempo of a composition seems largely a matter of taste and temperament, yet great conductors and players vary more in the details of the reading of a composition rather than in the general tempo.

* * *

It may be advisable to divide the Music Teachers' National Association into two sections, the Eastern and Western, to meet alternate years, each to have its separate officers. There will be many advantages in a scheme of this kind that it will be well to consider. Perhaps this might be added to the number of topics that will be discussed at the meeting of the delegates at the New York meeting. Is the idea worth considering?

* * *

CAN we reduce the art life to facts and figures? Many a young man chooses the musical profession from very obscure and illy-conceived ideas. Let us examine the ennoblements of the profession from the business standpoint of investment and return.

Let us take a boy and see him through his course of music training. His parents, it may be, give him no less than five years of training at home with a private teacher. Let us average these lessons at two a week, \$1.00 per lesson, about fifty weeks in the year, laying aside holidays, summer vacation, etc. This expense and music will possibly slightly exceed \$100 per year; five years, \$500.

The next step is a course in a first-class conservatory. The total expense here, as a rule, is not more than \$1000 per year, which, for a four years' course, will involve an expenditure of \$4000. It must not be forgotten, however, that during this period many students are money earners, so that the net outlay may even be less than the sum quoted.

Perhaps a European polish is deemed necessary. Let us allow two more years: eleven years of study, systematic, and all tending toward the end—professionalism. The outlay is liberal, \$1200 per year; \$3000 for two years. We have had an expenditure of \$7500.

The musician is now of an age and with an experience that fit him for a worker—a money-maker. He finds a location and puts himself in the business. In all probability he teaches piano; perhaps, also, singing and organ, plays the organ in some church, leads a choral society, or holds some other executive position, and thus enjoys a broad field of activity. His earnings at a moderate rate of compensation are not likely to fall below \$1000, and may reach above that sum—\$1200, \$1500, or \$3000.

Let us take the mean sum, \$1500, as the earning of a well-equipped professional musician in a small city. In our large cities the incomes will range higher, to \$5000, and there is said to be some men in the largest cities whose professional pursuits bring them in \$10,000 a year.

What does an income of \$1500 a year represent? At the legal rate of interest it is equal to the yearly income of \$25,000; or, to put it in another way, the musician, at an expense of equipping himself, at a very liberal estimate, of \$7500, is able to enjoy a return equal to the ordinary earning power of \$25,000.

Musicians are proverbially unbusinesslike and prodigal. Their diversion from the habits and ideas of trade has something to do with it; but it is still not true that with many musicians it is a case seemingly of "come easy, go easy."

By way of application, it is not fair to urge on the members of the profession that they view the talent implanted in them, the hours of toil and study, of self-denial and oftentimes sacrifice, the money expended, as a capital to be as carefully conserved and added to as if it were actually expressed in figures and printed in a commercial agency report? If this view becomes a part of a musician's life and thought it will be more likely to care for his capital, and be more conservative and prudent in all his dealings. He will be a greater honor to his profession. Such a view, if generally, would tend to bar and banish from the ranks illy-equipped men and women; for skill and training and real ability would be recognized as a capital capable of being expressed in figures and carrying with it a responsibility as weighty as any business involving a similar amount of money.

Woman's Work in Music.

SALEM, N. J., has a wide-awake, progressive organization under the direction of a woman. During the past season they had a series of musical lectures by Mr. T. W. Sarrette, the illustrations being rendered by the club. In connection with this a chorus and orchestra—the latter containing sixteen members—were organized and a spring festival held in April. It is the first purpose of the officers and members to maintain a permanent organization.

* * *

MRS. EDWIN F. UNTZ, president of the National Federation of Musical Clubs, has left Berlin and returned to her home in this country.

* * *

A FRENCH magazine, directed by French ladies, and which occupies itself with the refined progress of women and pays much attention to music, is "Les Femmes de France." The "Review" is about to open a systematic campaign for the propagation of the French language, which will make interesting reading for American students in Paris.

* * *

THE youngest daughter of Mark Twain has developed a fine voice. It is now under the care of one of Vienna's most famous teachers. It is reported that she will go on to the operatic stage.

* * *

ANNOUNCEMENT is made that Gluck's "Armida" may be revived at the Paris opera, and that Calvé will appear in the title rôle.

* * *

ANTONIO TERRY's millions can not bring the happiness to his bride which she enjoyed as Sibyl Sander son, the opera singer, for she is critically ill with paralysis, and his great fortune can not restore her to health and strength. One of her greatest desires is to hear music. One day the prostitute singer said she wished she could hear the opera once more. Without a moment's delay her husband gathered a miniature company of the best singers, and they gave a performance of "Eclair-monde" in the invalid's room. It was a reminder of her most brilliant triumph and it made her happy.

* * *

AN opera by Ethel M. Smyth, an Englishwoman, is to be given at Weimar under the direction of Stavenhagen.

* * *

THE ungallant attitude of men of letters toward women has through all time been subject for comment. And the great musicians are not far in advance of their brethren of books in this respect. Even to-day, with all the achievements of woman in music, both creative and interpretative, it is the custom to sneer at her work and to deny her any place among the builders and preservers of the art. Among the giants of music who set themselves in opposition to women in music no one has been more severe than Rubinstein, who is credited—or discredited—with having said that "the growing increase of women in the art of music is instrumental execution as well as in composition dates from the second half of our century; I consider this excess also as one of the signs of the downfall of our art."

The fact is that women have attained to a place in music which entitles them to a better recognition by the masculine members. Even in the few years which have gone since Rubinstein uttered the ungallant remark quoted, women have done much in music, more than ever before in a like period. As composers all over the world have contributed largely to the simpler forms of music and their sweet little songs have grown into popular use. In America several women composers have done more than this, and their compositions have found places with the master music in the concert room. In fact, it is time that the sneering at woman's work in music ceased and more attention given to what she has done than to what she has failed to do. That is the way to encourage her to do more. In certain lines

of literature woman has enriched the language; it is not at all impossible that with proper encouragement she may prove no less productive in the intellectual realms of music.

* * *

It clubs engage or invite professional assistance they should guard very carefully against permitting on the same program weak amateurs. It is certainly a courtesy due those who give or sell their services to make their appearance successful, and there is no possibility of success in a program where this matter is disregarded. There can be no more serious affront to a professional standing, because it is lowering his dignity, his value, and the public opinion to have him one of several and to have the several consist of pupils who are taking this means to overcome nervousness or to play in public because they have friends in the club who invited them to show what they can (not do). Much good work for music is done through the medium of the clubs, but the possibility of doing more is very large. It should be done in a methodical, systematic way and not make it a case of "omnium gatherum."—*Courier.*

* * *

WOMAN is going to challenge the great composers of the past as well as the masculine composers of the present. She has entered pretty nearly all the fields of development of art, science, and learning, surpassing man in many of those fields. Another says she is deficient in imagination. From that charge we also demur. We find woman almost too imaginative, and frequently, to the regret of man, she imagines quite correctly, and he finds himself in somewhat of a dilemma by reason of her vivid and correct imagination; so that when we come to analyze the reasons why woman is not a great composer of music, we see how little there is in the reason assigned. The reason why there are not great women composers of music is because man has monopolized that field. We man now proposes to contest it with him, and to masculine composers of music we sound the warning note. Beware of woman's ambition, woman's fidelity, woman's past achievements, woman's determination and will, for when woman sets out to accomplish her will, where she fails man can not hope to accomplish.—*JUDITH FERGUSON* before the M. T. N. A.

* * *

MISS SUZANNE ADAMS, who made her debut at the opening of the Covent Garden opera season, London, was born at Cambridge, Mass. Miss Magnerie, an other popular American singer, who is also a member of this company, is a Kentucky girl. Both these singers received their early training in Boston.

* * *

A LONDON critic says Mrs. Bloomfield-Zeiser "combines a masculine force of execution with a delicately feminine style of treatment."

* * *

ETELKA GERSTER, the once famous prima donna, is directing a school of vocal music in Berlin.

* * *

MARIE VAN ZANDT, the popular American opera singer, was recently to Professor Tschetoff of the University of Moscow, a scientist and scholar of renown in Russian educational circles.

* * *

Two American women recently produced original compositions in Berlin. Miss Helen Crane, a pupil of Philip Scharwauka, gave an orchestral suite. Miss Margaret Melville, who is also an unusually fine executant, gave four songs, besides a sonata for violin and piano.

MUSIC TEACHERS' NATIONAL ASSOCIATION

The Twentieth Annual Convention will be held at the Waldorf-Astoria, June 23 to 27, 1898.

THURSDAY.

10.30 A. M.—Inaugural meeting, opened by Rev. W. H. P. Faunce, Pastor of the Fifth Avenue Baptist Church; addresses by the Mayor of New York, Rev. David James Burrell, D.D., President Herbert Wilber Green, and others.

4 P. M.—Concert: New York's most famous String quartet; Miss Charlotte Walker, soprano; Perry Averill, baritone.

4 P. M.—Symposium on General Culture in Music. Addresses by Professor George B. Penny, Dean in the University of Kansas; Dr. Henry M. Leipsig, Mr. W. D. McCrackan, Mrs. M. Fay Pelree, New York, and other prominent educators and writers.

8 P. M.—Grand Reception in the Colonial Room, tendered to the musical profession of America by the Local Organizing Committee of New York City.

Concert in the Auditorium.—Chevalier Giuseppe Ferma, pianist, short miscellaneous program, ending with Lina Lehman's new song cycle, "In a Persian Garden," rendered by prominent Metropolitan artists.

FRIDAY.

10 A. M.—Symposium on Vocal Culture, opened by an address by F. W. Wodell, of Boston; subject, "Some Aspects of Vocal Teaching in America," followed by Arnold W. Meyer-Tegg, of Baltimore, on the "Psychological Method of Vocal Teaching." Other eminent speakers will follow and the Symposium will close with a paper by Dr. Frank Miller, of New York, on his new discovery, which will greatly interest vocalists.

11.30 A. M.—Symposium on Sight Singing in and out of the Public Schools. Addresses by W. A. Hodgdon, of St. Louis, "Note Singing and its Proper Place in the Public Schools;" Miss Mary F. Burt, of New York, "The Galla-Paris-Chève Method of Sight Singing;" Eva B. Gallin, of Philadelphia, "Sight Singing as the Foundation of Musical Education;" John Tagg, of Newark, "The Tonic Sol Fa Method of Sight Singing," and others.

2 P. M.—Concert.—Miss Florence Terrell, pianist; Miss Louise Westervelt, soprano; Miss Flavie van der Heide, cellist; Wm. H. Rieger, tenor; Miss Ida Branth, violinist; Carl Duft, basso.

4 P. M.—Symposium on Church Music. Introductory address by Cecil P. Poole; papers by Thomas Whitney Barrette, Walter Henry Hall, George Edward Stubbs, Chas. Whitney Coombs, and Richard Henry Warren, and illustrations by boy and mixed choirs.

8 P. M.—Grand Orchestral Concert.—Overture, H. W. Parker; Dances, Bruno Oscar Klein; Violin Concerto, Homer N. Bartlett, which was to have been played at the last convention; the Raff Concerto, solo by Wm. H. Sherwood, of Chicago; "Symphony in C," W. W. Gilchrist, Philadelphia.

SATURDAY.

10 A. M.—Symposium on the Conservatory System. Charles H. Morse, of Brooklyn; Miss Amy Fay, of New York, and others. Discussion.

11 A. M.—Lecture Recital, by H. E. Krehbiel, of New York.

2 P. M.—Composers' Concert, at which America's most popular song-writers will appear as accompanists. Their compositions to be rendered by favorite artists. Arthur Poe, Clayton Johns, Charles B. Hawley, Harry Rowe Shelly, Dr. Gerri Smith, W. W. Gilchrist, Henry Holden Hus, Homer N. Bartlett, C. Whitney Coombs, and others have consented to appear.

4 P. M.—Concert. Brooklyn Cantata Club, Albert Gerard-Thiers, director; Miss Elsie von Grave, pianist, and miscellaneous program.

8 P. M.—Concert. The famous Liederkreis Society of New York; new quartet by Bruno Oscar Klein, and miscellaneous program.

SPECIAL SERVICES TO BE GIVEN ON SUNDAY, JUNE 26th.

11 A. M.—Marble Collegiate Church, Fifth Avenue and Twenty-ninth Street. Richard T. Percy, organist and choirmaster.

3.30 P. M.—Church of the Association, Fifth Avenue and Tenth Street. Mr. Chas. Heinrich, organist and choirmaster.

4.15 P. M.—St. James Church, Madison Avenue and Seventy-first Street. Mr. Walter Henry Hall, organist and choirmaster.

8 P. M.—Calvary Church, Fourth Avenue and Twenty-first Street. Mr. Clement R. Gale, organist and choirmaster.

8 P. M.—St. Mark's Church, Second Avenue and Tenth Street. Mr. Wm. Edw. Malligan, organist and choirmaster.

MONDAY.

10 A. M.—Symposium on Harmony; short papers by Ferdinand Dunkley, Dr. H. R. Palmer, S. Austin Pierce, Dr. H. A. Clarke, and others.

11 A. M.—Business meeting of the Association, when all matters under discussion in the Council of Delegates will be presented to the Convention for final vote.

In the afternoon there will be a series of interesting programs: papers on special subjects with illustrations, piano recitals, chamber music, and miscellaneous special musical features.

8 P. M.—The Oratorio, "St. Paul," with orchestra, chorus, and solo artists. Walter Henry Hall, director.

ADDENDA.

Since preparing the above, the following attractive features have been added to the program:

A Song Recital by Max Heintzsch.

Educational Recital, illustrating new methods of class and private instruction, by Mrs. A. K. Virgil.

REDUCED RATES.—The railroads have granted rates of one fare and one-third with a time limit of fifteen days after the close of the convention.

H. W. GREENE, President.

487 Fifth Avenue, New York.

M. Z. PHILLIPS, Cor. Secretary.

487 Fifth Avenue, New York.

In addition to the foregoing programs in the Auditorium may be mentioned the Educational Exhibits in the Conservatory adjoining, by prominent publishing houses of America, which will afford musicians and teachers opportunity to examine the latest publications and novelties pertaining to musical education.

The Colonial Room, which will seat 250 people, is also at the disposal of Delegates to be held there, and during the four days many programs will be given, with prominent artists, speakers, and essayists. These programs will be calculated to give the teachers and composers an opportunity to present their various claims and specialties to the best advantage.

QUESTIONS TO BE CONSIDERED AT THE M. T. N. A.

1. Shall the Constitution be revised? (*Suggestions.*) The present reading of the Constitution was made brief and simple almost for the exclusive purpose of giving the Council of Delegates, which meets this year, proper opportunity to undertake its responsibilities in regard to future modes of activity, with the expectation that that body would adopt a constitution by which, in its judgment, it could best conserve the interests of the Association.

2. Shall the "Music Teachers' National Association" be changed to the "National Association of Musicians"? (*Suggestions.*) It has been urged that the scope and usefulness of the Association would be greatly extended by discarding the word "teachers," thereby embracing the entire musical field.

3. If the Musicians' National Association is organized, what standing therein shall be granted to the membership of the M. T. N. A.?

4. What qualifications must one possess to be accepted as a member of the new Association?

5. Shall some method be adopted by which the members shall be entitled to certain privileges or distinctions? (*Suggestions.*) The plan has been suggested that a fee of ten dollars be paid by each member. In consideration of this fee he would receive a certificate of life membership and the official organ and report of proceedings for one year; thereafter there should be one dollar a year dues, failure to pay which would not invalidate membership, but would only deprive a member of the official organ and the annual report.

6. Shall the delegate system be perpetuated?

7. If so, what qualification should be required of a member of the delegate council?

8. Shall delegate members be elected or appointed, or both?

9. Shall the power of appointment be vested in the president or in a committee elected by the Council of Delegates, to be known as a Committee on Delegate Membership?

10. How many grades of membership, and how shall the several grades be designated?

11. Shall the Association publish a journal in its own interests? (*Suggestions.*) Offers have been made by various musical journals to act without expense to the Association as its official organ.

12. Adoption of a set of by-laws.

13. Shall the Association inaugurate a leading course for its members?

14. Shall the Association have a permanent place of meeting?

15. Shall the next meeting be a meeting of delegates only or a convention for the entire Association?

PERSISTENCY.

PERSISTENCY is characteristic of all men who have accomplished anything great. They may lack in some particular, may have many weaknesses and eccentricities, but the quality of persistence is never absent in a successful man. No matter what opposition he meets, or what discouragements overlook him, he is always persistent. Drudgery can not disgust him, labor can not weary him. He will persist, no matter what comes or goes. It is a part of his nature; he could almost as easily stop breathing. It is not so much brilliancy of intellect or facility of resource as persistency of effort, constancy of purpose, that gives success. Persistency alone is the secret of triumph, because they know there is no keeping him down. "Does he keep it—is he persistent?" This is the question which the world asks about a man. Even a man with small ability will often succeed if he has the quality of persistence, where a genius without it would fail.—*"Music Trade Review."*

MUSICAL ITEMS

LOUISVILLE, Ky., held a successful music festival last month.

The famous La Scala Opera House, in Milan, is to be opened again next winter.

The St. George Glee Union, of London, has a record of 350 consecutive concerts.

SIR ARTHUR SULLIVAN is writing a new opera on a Greek subject. Has he eschewed the comic opera?

A NEWLY organized composers' union in Berlin is named the *Faustbund*. What is in a name, anyway?

A NEW work on Liszt by Edward Reines, a pupil of the great master, was recently published in Dresden and Leipzig.

MRS. ANDREW CARNEGIE has given \$10,000 for a pipe organ to be placed in the Carnegie Library building, at Braddock, Pa.

"SLAY" (Dance of the Dervishes), by Balakireff, is considered by some critics to be the most difficult piano solo ever written.

THE original score of Rossini's "William Tell" has just been acquired for the library of the Paris Conservatoire; it \$1400 was paid for it.

THE National hymns of China are of such extraordinary length that it is stated that half a day would be required to sing them through.

A PARKWELL concert was featured to Mr. William L. Tomlin, of Chicago, by the Apollo Club, of which he has been a director for many years.

MR. R. B. MILLER, the well known pianist, composer, and teacher, of New York, will return to his native place in Wales and reside permanently.

HEYBROOK, a violin teacher of the Liège Conservatoire, died a short time since. Among his pupils were Musini, Manick, Kémy, and, one report says, Ysaye.

THERE is great rivalry among the European musical centers to secure conductors for their orchestras. Richard Strauss has been engaged for the Berlin Opera House.

IN Markneukirchen, Saxony, there are about 16,000 people engaged in the manufacture of violins. This is one of the centers for the making of "trade" instruments.

THE Annual Convention of the Music Teachers' National Association will be held at the Waldorf-Astoria Hotel, New York City, from the 23d to 27th of this month.

THE estate of the late Anton Seidl is valued at about \$50,000. The Richard Wagner Museum at Weimar, Germany, receives his magnificent collection of Wagner music.

THE bugle which sounded the first order to charge at Balaklava, where the famous "Six Hundred" immortalized themselves, was sold to a collector for \$3800 recently.

THE Indianapolis musical festival was very successful. Mr. Frank van der Stucken, of Cincinnati, was the conductor. Emma Bach and David Bispham were among the soloists.

THE thirteenth May musical festival was held in Cincinnati 24th to 26th nights. Works by Bach, Berlioz, Beethoven, and Grieg were among the principal productions.

THE Indiana Music Teachers' Association will meet at Lafayette the last week in June. A very interesting program of concerts, recitals, lectures, and essays has been arranged.

HENRY PARKER, the English composer, says: "London musical society is no middle class; its just all

Wagner at the top and circus tunes at the bottom." How about many other cities?

SUSA's new spectacle, "Trooping of the Colors," is meeting with the usual great success of all his ventures. The "March King" is said to have given up the projected trip to Europe with his hand.

A MUSICAL instrument resembling a clarinet, but sweeter and more plaintive in tone, has been discovered among one of the Indian tribes. What a boon for composers who are in search of new "color."

PIANO students will be interested to know that Ehrlich's "Ornamentation in Beethoven's Piano-forte Works" and "Ornamentation in J. S. Bach's Piano-forte Works" have been translated into English.

THE veterans of the English lyric stage still hold on. Charles Santley, the famous baritone, is still heard in concerts. He is now sixty-four years of age. What a long and successful career he has behind him.

THE combination of music and recitation has received new impetus in Germany from the fact that Posart, a celebrated actor, and Richard Strauss have given a reading of Tennyson's "Enoch Arden" with Strauss at the piano.

A MUSIC trade journal has been interviewing manufacturers of musical instruments as to the effect of the present war upon business. Manufacturers of military drums are having a big boom, and files are in great demand.

SPRINGFIELD, Mass., is to have a music festival under the direction of Mr. G. W. Chadwick, assisted by fifty players from the Boston Symphony Orchestra. Parker's "St. Christopher" is one of the chorals works to be rendered.

A GRAND Norwegian festival will take place in Bergen, Norway, from June 27th to July 3d, under the direction of Edvard Grieg. A special concert-hall has been built for this festival. The music will be exclusively Norwegian.

THE meeting of the Illinois Association will be June 28th to July 1st, in Handel Hall, Chicago. A large number of well-known artists and lecturers will assist in the programs. Mrs. George B. Carpenter, Steinway Hall, has the program in charge.

THE music festival at Albany, N. Y., was a splendid success, according to the local press. Horatio Parker's "St. Christopher," Mendelssohn's "Athalie," and excerpts from Wagner's "Parsifal" were given. Elliott Schenck was the festival director.

HÄNDEL's "Messiah" is to be given at Frankfurt, Germany, as nearly as possible under the conditions of Händel's own time. The additional accompaniments written by Mozart and Franz will be discarded and the singers will add their own vocal ornaments.

PROF. J. K. PARKER, of Harvard University, gave a course of lectures on the chamber music of Beethoven and other modern masters during the present collegiate year. This course was supplemented by a series of chamber concerts by the Kneisel and Adamowski quartets.

OVIDE MUSIN, the concert violinist, so well known to the musical public of this country, who is now the head of the violin department in the Liège, Belgium, Conservatory, will spend six months of every year in New York, and also form classes in violin instruction in the latter city.

THE New York State Music Teachers' Association will meet at Binghamton. An interesting, instructive, and stimulating program of essays and discussions has been prepared. Gonod's "Redemption" will be given with orchestra. The secretary is Mr. F. W. Riesberg, 9 West Sixty-fifth Street, New York.

A NEW feature has been introduced on board the ocean liners plying between England, India, and Australia. Music is an indispensable factor in dispelling the tedious incident to a long ocean voyage. Booths for the sale of

musical instruments have been established. The largest trade is in cheap pianos and mandolins.

PIANOMAKERS are seeking a substitute for the spruce fir used for sound-boards. It is becoming more and more difficult to procure, and, of course, more expensive. The large lumber firms of Europe are introducing a regular system of forest culture in order to prevent denudation of the localities in which the fir is still found.

A BOSTON paper comments on a unique idea in organ recitals. Mr. B. J. Lang often invites a few friends to accompany him to historic King's Chapel on Sunday evenings for an hour of meditation and hearing of the great organ works, the chorals being but dimly lighted. The emotional effect of the music is wonderfully heightened, it is said.

THE central figure in the musical world used to be the prima donna; but the development of the modern orchestra and Wagner have changed all that, and the conductor has ousted the *diva* from that place. Wherever one looks—London, New York, Berlin, Paris, Vienna—it is the conductor question that is agitating the minds of the musical public.

SAINT-SAËNS is to go to Buenos Ayres to reorganize the musical conservatory there. His new music drama, "Dejanire," is much talked about. It is said to be a peculiar composition. The actors are to speak the lines in rhythm with the music, and there will be a large chorus to illustrate the action of the story after the fashion of the old Greek chorus. Only five characters appear—three women and two men.

LUDWIG THEODOR GOVUY died at Leipzig during the past month at the age of seventy-nine. He was educated at Paris, having gone there first for the study of law which he dropped for music. He was almost as much German as French, and was a close friend of Hiller and Mendelssohn, whose influence is reflected in his compositions. His works for orchestra and in chamber music are considered among the first rank.

ANNOUNCEMENT has been made in the public press that Emil Paer will be succeeded in the directorship of the Boston Symphony Orchestra by William Gericks, a former conductor. This was contradicted recently by a Boston paper which says it is not certain that Gericks will come. Meanwhile, New York papers announce that Mr. Paer is to take charge of the New York Philharmonic Orchestra. If his contract with Col. Higginson is not renewed, it is said that Paer gets a bonus of \$10,000.

DIRECTORS of orchestras belonging to public institutions, such as the royal or municipal opera houses in Europe, are pensioned, after a specified term of service, just like other public functionaries. Dr. Hans Richter's term in Vienna will be finished next year, and his pension will be continued to his widow and children after his death. Is it strange that it is very difficult, if not impossible, to induce such men to locate in the United States when their future is so much better provided for abroad?

PROFESSOR D. OSKAR PAUL, a well-known German musical literature and theorist, died recently in Leipzig. He was a pupil of Plaidy and Richter, and later, in 1869, teacher of piano-forte, harmony, counterpoint, fugue, and composition at the famous Leipzig Conservatorium. His works include a "Manual of Harmony," "History of the Piano-forte," "Hand-Book of the Vocal Art," and an edition of Hauptmann's posthumous "Theory of Harmony." He was connected with the "Leipziger Tageblatt" as musical editor at the time of his death.

REMYNY, the famous violinist, died in San Francisco, May 15th. The circumstances were tragic in the extreme. He had played several selections at an afternoon concert and was received with great applause. He responded with an encore, "Old Glory." This carried the excitement up to the highest pitch and he was again called to the front. He responded with Debussy's "Parsifal" and had played but a few measures when he leaped forward and was seen to fall. Death was instantaneous. He was a Hungarian by birth, was sixty-four years of age, and leaves a widow, son, and daughter, who live in New York.

THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Eminent Teachers

STUDY NATURE.

CARE W. GRIMM.

SATISFY the inborn sensibility to the beauty of nature; do not let it perish in consequence of too great application to your art. Strengthen body and soul by frequently roaming in free and glorious nature. Wander through field and forest, over mountains and valleys, by stream and by sea. Do not delay it until you make a vacation trip. Set aside a time every week, in summer and winter, when you will stroll through fields and woods, through valleys and meadows. See the sun rise and set it set. Walk out in a moonlight night, and admire the scenery. Be out in a starry night, and meditate upon eternal truths. Notice your surroundings. Soundless stillness about you! It seems as if the whole world lay in a blissful trance. The leaves of the trees scarcely stir with the gentle breath of air. You hear no sound save the humming and buzzing of myriads of insects. Let this grand repose of all nature pour itself into your heart and make your bosom heave with rapture and reverence. Then go back to your piano and play a Beethoven Andante or a Field Nocturne. If there is any soul at all in you, you will be aroused and play with more expression, and have truly gained more than if you had stayed at home, pecking away at some extremely difficult and even useful étude, merely training your fingers and not elevating your heart and soul.

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core. The amateur pianist may find a number of pieces which are short, interesting, and which stop just when people want to hear some more. Take, for instance, the "Gavotte" in G from Bach's Fifth French suite. It can be played in one minute, and is so dainty that nearly everybody would like to hear it twice. Then there is the "Moment Musical," No. 3, by Schubert, which can be played in less than two minutes. The "Minuet" of Beethoven, rendered as Thomas' Orchestra used to play it, charms everybody. A very curious piece with a drone bass is "Le Tambourin," by Rameau. It would make a good encore. The "Scherzo," from Beethoven's Third Sonata in C, and some of the short mazurkas and waltzes of Chopin could be given.

The chief effect of an encore piece must be surprise: first, by some peculiarity of style, and, second, that it ends so soon. The second effect is the most effective and leaves the best impression.

CONCENTRATION OF MIND AND ATTENTION.
S. N. PERFIELD.

It would seem like repeating an axiom to say that one should think of what he is about. It goes without saying that no one will accomplish much at the piano without closest attention to the music or exercises that are directly in hand. Yet it is a timely thing to say.

I appeal to the personal experience of every piano player and student, and believe that nearly all have at times, and some very often, caught themselves mechanically playing certain passages or exercises while their thoughts were miles away. To be sure this comes mostly in the manifold repetition of the passages for the sake of thoroughly mastering them. Some progress is certainly made in such repetition even without close watching; but with absent-mindedness something will go carelessly, perhaps wrong; it may be only in position of the hand. Even if this is all right, still all is mechanically done, and mechanical playing is, after all, the greatest danger of piano study.

This argument should largely determine the actual length of the daily practice. As one has set at the piano a number of hours, the mind will wander and the attention flag.

This is the time to stop, at least for an hour or so. When you hear one talk of practicing eight to ten hours a day, you may depend upon it that the last two or three hours have been about wasted and possibly worse, for the bright, fresh effects of the day's earlier work may have been dulled and injured. For a person of serious temperament four or five hours of piano study will generally accomplish more than a longer time at the instrument.

Each person should ascertain his own limit of useful practice; stay at the instrument till the limit is reached, then leave.

THE VERY CORE OF MUSICAL INTELLIGENCE.
J. C. FILLMORE.

It is my experience (a long one) that there is nothing of which music pupils (and teachers, too, for that matter), are more ignorant than of the real significance of harmony. Pupils commonly think of it as an outside study, with little or no relation to their playing or singing; whereas it is the very core and kernel of all musical intelligence. There is a vast number of teachers, also, some of whom are young and some not so young, whose knowledge of this subject is very little in advance of that of their pupils. It is within my knowledge that an advanced piano teacher of high local reputation, in one of the largest cities in California, recently advised a pupil, who

has a natural gift for improvisation, *not to study harmony* for some years to come. No advice could possibly have been worse. The pupil has decided talent for composition; yet here is her teacher, who commands the confidence of a large constituency, advising her against studying the elementary technique of composition! And he is a German teacher, too, of the pedantic type, who grinds his pupils on the piano technique of sixty years ago, and teaches them to play lyric melodies with a high finger action and a blow on the key! Great is humming! If there is anything which is elementary and fundamental in musical intelligence it is the understanding of the harmonic relations of tones. Whoever fails to understand them fails of being a musician.

TRUE VERSUS FALSE MUSIC.
LOUIS C. ELSON.

When Wagner tersely stated that "music is truth," he put into its most compact form the terms of union which should govern the marriage of poetry and music. Herbert Spencer and other moderns have vainly endeavored to explain the thought behind it. A song in which the music does not truly express the meaning of the words is a musical lie. Very often the singer, by lending the appropriate expression to different verses of a song, deceives the auditor into the belief that the composer has done his duty. Here, for example, is a poem by Kingsley which may illustrate the case in point:

"When all the world is young, lad,
And all the trees are green,
And every goose a swan, lad,
And every lass a queen,—
Then say, for foot and horn, lad,
And round the world away!
Young blood must have its course, lad,
And every dog his day."

"When all the world is old, lad,
And all the trees are brown,
And all the geese are swan, lad,
And all the wheels run down,
Creep home and take your place there,
The yest and maine are one;
God grant you find one face there
You loved when you was young."

Any one reading these verses would understand that their spirit is oppositional, yet there is more than one setting in which the same music does duty for both verses, and the worst of it is, with a good singer to interpret the two stanzas, scarcely any musician notices that the composer has told a lie!

THE MUSIC TEACHERS' NATIONAL CONVENTION.

UNUSUAL indications fall, the next meeting of the Association (June) will make history. The present officers are gratified especially at the rapidity with which the membership is coming in, the number now being nearly double that of last year at this time. The drift of the correspondence is also most encouraging. Letters from leading musicians everywhere agree that this must be a year of real, practical musical work. No teacher in America can escape responsibility so far as the National Association is concerned. The Association has been sustained for twenty years in their interest; some have supported it and some have not. All have had some acquaintance, at least, with its workings, and a great number have been benefited by it. The responsibility number have been benefited by it. The Association has been sustained for twenty years in their interest; some have supported it and some have not. 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shall be sustained and upheld by its government and rulings?

It is the opinion of the President, Mr. H. W. Greene, that the Association is about to enter upon its real field of usefulness. He, with the capable men who are acting as his Executive and Program Committees, have not been blind to the comfort such a place of meeting as the beautiful Auditorium of the Waldorf-Astoria, that great mistake of last year has been corrected, and that the most exceptional programs under the most favorable conditions will fittingly inaugurate the new regime.

From the different colleges, universities, musical schools, and organizations over one hundred delegates have already been appointed, and are pledged to sit in this first great council of America's greatest musicians. The National Association is no longer a misnomer. Through its much increased membership it represents the interests of the great mass of American teachers and students. Through its Council of Delegates it represents the highest interests of musical culture and professional ethics. This is the day and hour when the American teacher of music should show to his pupils the fullness of his patriotism, and identify himself with the Music Teachers' National Association.

For information as to membership and other particulars, address M. Z. Phillips, Corresponding Secretary, No. 487 Fifth Avenue, New York.

THE PRIZE COMPOSITION CONTEST.

The results of the competition instituted by THE ETUDE in offering prizes for the best compositions on a simple motive have far surpassed our expectations. The idea was to make an effort to see to what extent serious and systematic studies in musical composition could be carried on by the clientele of THE ETUDE. One condition exacted from competitors, that of thematic treatment and the use of a given motive, inevitably led all down to musicianly work, while the rhythmic arrangement of the motive-letters being left to the composer, invention was given free rein.

A study of the various compositions sent in, nearly one hundred in all, revealed a great diversity. Some cast the theme into march rhythm, some to waltz, others inclined to mazurka, gavotte, minuet, bolero, scherzo styles; still other competitors used lyric forms, similar to those made popular by Mendelssohn. Only a few introduced polyphonic or classical forms. This analysis shows that composition, in a measure at least, resolves itself into a question of construction, else how could such a variety in style be manifest from the same starting point?

And this leads to the reflection that the uninformed musical public believe that the study of harmony makes a composer. This idea is a common one. In a number of exchanges we have seen paragraphs that imply a belief such as above noted. The well-equipped composer must go far beyond that and give himself to the study of music exhaustively to the study of form and thematic treatment. If he wishes to produce a symmetrical work. And not only form but musical forms must be familiar to him. In other words, there is a technique in composition as well as in playing, and this technique is but rarely attained except as a result of careful schooling and a great deal of practice in writing. The practical hand is as readily distinguished in a composition as in any literary work.

But, to return to our subject again, we can most truly say that we are fully satisfied that capable teaching of composition is being carried on in all our musical centers. The competitors represented the major portion of the States of the Union as well as Canada. Teachers who are able to do serious musical work in composition can not be called half-trained, narrow musicians. We feel assured that a desire for broad, thorough training in the true factors of musicianship is being spread in many localities by earnest, capable teachers, and that the rising generation is enjoying a clear, systematic, and scientific quality of teaching far in advance of that maintained twenty-five years ago. We can not refrain from expressing the hope that every student of music who looks

forward to taking up the profession will devote as considerable a portion of time as possible to the study of composition. Even if one is not able to attain success in this line, the results are still of prime importance, a clear and more ready understanding of composition and greater facility in the imparting of that knowledge to others.

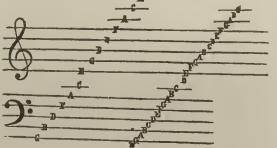
The prizes were awarded as follows:

1st prize, A. Ferner, Brooklyn, N. Y., Canonetta; 2d prize, Frederic Brandels, New York, Impromptu; 3d prize, Julius Sauermann, Oshkosh, Wis., Mazurka.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper and not with other things on the same sheet. In every case the writer's full address must be given, and the questions will receive no attention unless the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

I. E.—When you say why it is that the notes on the treble staff are written just one-third higher than those on the bass staff to mind the fact that each staff is a part of the great staff which



made up of the two staves, with the middle C line between. If you look at the example above you will see that the letter staff starts G and goes right up to eighth, hence it is only an apparent difference, and not one of design.

A. P.—See answer to I. E.

A. Leybach is pronounced as it is spelled, Liebach, the a being pronounced as in arm.

A. W. M.—The length of the lesson period varies in different localities, from a half-hour to forty-five minutes and an hour. The half-hour period is common in all the large cities. The longer the period is generally arranged on that basis. In many of the smaller cities the longer periods are usually in vogue. There is no universal length of time for a lesson. The best plan is to adopt the custom of the locality in which you teach.

N. W. H.—I. Program or descriptive music implies an attempt to interpret, musically, a certain text or describe events. Liszt's symphonies poems are examples. More modern writers go further and find a sort of story which is to be portrayed by the music; still others take up moral or psychological problems and attempt to bring out, through music. The term is the direct opposite of the classical building, where the composer only develops the various possibilities of pure music, according to accepted standards, viewing the result platonically without any reference to a particular emotional or

2. Chamber music is considered the purest type of music because it involves all such adventures as variety of tone color, which is possible in the orchestra, yet has a far wider range of expression on account of the independent character of the four instruments as opposed to a single instrument, such as piano or organ. It makes much of the polyphonic style, since independence is connected with the subjects, thus affording wide latitude for ingenious counterpoint, since the player having it can bring it out strongly. It is easy to see, then, that the composer must deal with his material from the desire of exploiting the possibilities of his themes by rich and varied devices, thus naturally bringing the intellectual element into the foreground.

M. E. W.—You say you have difficulty with a pupil who is delinquent in his homework. Are you certain that you have done your part well? Perhaps you have depended too much upon your system of teaching and have not sufficiently studied the individuality of every pupil. Time must be elastic enough to admit of being adapted to each. This pupil may need more elementary rhythmic combinations, notes of equal value, and then advance gradually to more complex rhythms. Extra-training and

writing-practice are indispensable to such a course, so that both eye and ear shall be trained to recognize and execute what is presented to it. A good writing-book, such as Landon's and Tausig's "Studies in Musical Rhythm," is highly recommended.

A. M. L.—We think you are right in your idea that you can do more with your pupils if you can get them to know music on a personal standpoint. Why not try them in melody-making? Give them three notes to start with and teach them to add thirds by singing or playing, preferably the former. This work may be done at first, but you will derive much advantage from it. It is the careful not to drive too hard or you may cause the pupil to lose interest.

E. H. M.—Many of the terms used in music by American and English musicians came to us through the medium of the scholars of the Middle Ages, when Latin was the language of science and scholars. Thus, canon, dominant, tonic, coda, theme, fantasia. Since the early masters were connected with the Church, whose official language was Latin, it is no wonder that musical science was not at all likely to employ the vernacular.

J. B. J.—I. In reply to your question as to the advisability of taking up study in counterpoint, it may be said that while many music students never carry their theoretical studies beyond the usual course in harmony, yet no progressive, ambitious musician will do without training in counterpoint. Even if he never develops into a composer, he will find great advantage to him in the study of the works of the older masters. The great advantage to him is the clearer the free initiative music of modern art which has a basis in a polyphonic harmonic style as that used by Richard Wagner.

2. While it is possible to gain a theoretical knowledge of harmony and counterpoint without being a player, one will never reach a very marked degree of attainment, for it is a prime necessity to learn to know chords by hearing, and one can not play well unless he is able to hear the various combinations of musical sounds without depending on some one else. Study an instrument, preferably the piano.

3. For the origin of the letter C as used for a time signature, see THE ETUDE for May, Q. and A. column. The name comes from the letter C, the term quadruple in the sense that the sign means the letter C. The term quadruple is applied to this form by some writers because of its having four units of value.

Sterns A.—If a pause be placed over a rest, it affects the rest only, not anything which precedes it. A pause before a rest is played just as if the pause were not there. The duration of the rest in such cases is indefinite, just as a note may be prolonged at the pleasure of the player.

K. A. S.—The chord B, D, F, A flat is called a diminished seventh because the interval from B to A flat is a diminished seventh. The interval from B to A is also a diminished seventh. If you say, if you take a dominant seventh and lower its third, fifth, and seventh, you will produce a diminished seventh; a more usual way is to raise the third of a dominant seventh chord. If you add three minor thirds above a note, you produce a diminished seventh: thus, C, E flat, G flat, B double flat.

M. S.—I. The invitation to a pupil's recital can be either printed or written, according to the size and importance of the occasion. The wording is always simple and clear, and often the program is printed on the same sheet. A good form is as follows: "You are invited to attend the recital of the pupils of ————, to be given (date and hour) at the residence of ————."

2. The quickest way to teach a child notes is first to create an absorbing interest. Without this there is no quick way. A child learns only when interested. Use a sheet of blank music paper, on which write a number of letters. Have the child write the notes that correspond. Very soon the child will be able to read the book, such as Morris or Landon's, give abundant material of the kind. There are also several games for teaching the notes: two are kindergarten games of "Movable Notation" and "Musical Building" are intended just for aids for reading and writing. They are nothing more directly to the point than these two games. They are advertised elsewhere.

J. F. E.—It is not possible for us to advise as to a location for a baritone singer seeking concert and church engagements. It is a difficult matter to get going without influence. Why not select some large city where you have friends and help you? There are a number of well-trained singers in all large cities who are seeking engagements. The main reliance for all singers is the church. There are ten singers for every position, and the play in the church is growing lower every year. With an exceptionally fine voice you will force to the front by keeping your name before the public. Reputation is in this, like in everything else, exceedingly difficult to obtain.

C. N. S.—For a child of six years who has not yet learned the alphabet, we would advise an investigation of the "Movable Musical Notation." You will then make out-letting and technicalism generally interesting, and by a thorough knowledge of rudiments avoid the possible dangers of playing by ear. It would be well to let her write out notation for the first few days. With an exceptionally fine voice, she will be able to sing with the notation every day, and she will learn to read the notation for herself. In this way she will learn to love what is usually dreaded to imaginative children. The hand is small and weak, and it is a pity to waste it by giving of your own invention. One of the easiest methods is Landon's. Should you decide on a book, use a good primer, such as Palmer's, but do not force the child.

FIRST PRIZE ESSAY.

BROADER MUSICIANSHIP NEEDED.

By ROBERT BRAINE.

ROBERT BRAINE was born in Springfield, O., in 1861. His musical environment was inherited from his mother, who was a good soprano singer and a skilled pianist. During his childhood the family removed to Cincinnati, where he grew up in a musical atmosphere, in which he developed an intense love for music.

As a boy he had an excellent soprano voice and sang in a boys' chorus in one of the earlier Cincinnati May Festivals. At one of these concerts he was so charmed with a performance of Beethoven's Ninth Symphony that he resolved to devote the rest of his life to music.

He studied violin and piano-playing under leading Cincinnati teachers, and at the age of seventeen removed to Springfield, where, after further studies, he commenced the practice of a pianist, teaching piano, violin-playing, and voice culture, and also incidentally appearing as a solo violinist.

After some years of teaching Mr. Braine was made director of music and first violinist of the Grand Opera House in Springfield, where he still fills. He has taken a leading part in the musical activity of the city, having at various times organized a large orchestra for concert purposes, a string quartet, and an oratorio society. In 1893 he founded the Springfield Conservatory of Music, the principal director. He has had excellent success in teaching and has produced a large number of brilliant pupils.

Mr. Braine has visited Europe twice for purposes of study and has been for many years a frequent contributor to THE ETUDE and other leading music journals, and has also written an article for "The Ladies' Home Journal," "The Youth's Companion" and the daily press of New York. In general literature he has written the "Message from Mary," a novel which received favorable notice from the press of the entire country.

In 1894 Mr. Braine was married to Miss Grace Franklin, a prominent pianist and organist of Springfield. He is at present engaged in writing a method for the violin.

Musical education is, as a general rule, too narrow in America. We have too many composers, pianists, violinists, organists, and vocalists who are narrow specialists in their separate branches and outside of them are unparagonably ignorant in correlative musical branches. Musicians educated along narrow lines never attain their full musical growth. They remain stunted and dwarfed until the end of their careers, to what they would have been had they grown up under the full blaze of the sun of musical knowledge in its broadest sense.

The broad musician is he who knows everything about something, and something about everything in music, if it may be allowed to express the matter in the form of an aphorism. Too many students are possessed of the idea that they will attain quick eminence as composers or virtuosos by giving attention to a single branch to the exclusion of every other department of musical study.

We have pianists who are practicing night and day on the compositions of Liszt and Rubinstein who could not tell you to save their lives the rules for the resolution of the chords of the dominant and diminished sevenths, and many others who could not tell the difference between the chords themselves for that matter.

We have violinists who have nearly worn their fingers practicing scales and études, who can not play the music composed by the greatest composers, who are hopelessly destitute of the elementary principles of the rules of phrasing, and to whom the elementary principles of harmony are as a sealed book. Vocalists again we find in perfect legion, who have been so busy having their voices "properly placed" and learning to produce "true tones," that they have lost sight of all other departments of musical study, and are not only profoundly ignorant of musical theory, in general but often seem to be of the opinion that "time is made for slaves," so faulty is their observation of the commonest principles of rhythm.

After laboring earnestly with pianists, organists to study singing, harmony, theory, and composition so as to broaden their musical comprehension and make them musically intelligent, I have often been met with the

response, "What for? I do not wish to become a singer or a composer. I do not care to take the time from my technical work on the piano to give to these outside studies. I wish to become a pianist and nothing else."

Such pupils can not be made to understand that music lies in the brain as much as in the fingers. If one has a perfect conception of a composition in his mind, it will not take the fingers long to learn to execute it and give it voice. Almost incredible stories are told of the readiness of great musicians in learning new compositions and learning to play on new instruments. A story of Spohr is a case in point. The Emperor Napoleon was to listen to recitations by the tragedian Talma at a town twenty miles from Spohr's home. The latter was hurrying to have a good look at the great emperor, and set out for the town, which he reached two or three days before the entertainment. Here to his dismay he found that he could not gain entrance to hear the recitations. He told some musical friends about his desires, and they promptly suggested that he play in the band which would be present. He asked all the musicians if there was one among them who would like to give up his place to him. The only one who was willing was a French-born player, and Spohr did not know a note of the French horn. Nothing daunted, however, he set to work to learn the parts within the two days he had left before the entertainment. His efforts were successful and he actually played the parts and saw Napoleon.

Technical acquirement is absolutely useless if the artist brain and the exalted soul be not there to command it.

To one who has not had long experience in the field of musical education, the proposition that a pupil with five hours of practice at his disposal, who spends three and one half hours a day on technical work on the piano, and one and a half hours on other branches, such as singing, theory, harmony, composition, etc., and elementary work on some string instrument, will progress faster on the piano than one who spends the entire five hours on piano technique alone, may seem absurd, but it is a fact. The proposition is true and will be borne out by the experience of other teachers.

I believe that every musician, no matter what position he is called on to fill in the musical life, whether that of a composer, virtuoso, or teacher, should understand harmony, theory of music, piano playing, singing, and violin playing, besides acquiring a general intelligence in all other musical branches. By this I do not mean that one should hope to become extremely proficient in all of these branches,—human life is too short for that,—but that the musical student should attain great proficiency in one or two of these branches, and sufficient proficiency in the others to master their fundamental principles, for only thus can he hope to get his fullest growth in his specialty.

Take the art of singing for instance: no musician can afford to be ignorant of the principles of the vocal art. All music is based on singing. The human voice is the first and greatest of all musical instruments. All phrasing is based on the laws of breathing. Singing is the model upon which all other branches of music are based. Every instrumental performer must copy, and his success in interpretation will be in proportion to the fidelity of his imitation of the singer for his model, as the an instrument goes to the singer for its music. It has a soul goes to nature, for song is living music.

Paganini confessed that the best thing a violinist could do was to copy on his violin the characteristics of a fine soprano voice. Thalberg, the pianist, took lessons for years from an eminent Italian teacher of singing, although he had no voice to speak of, which he hoped to the principles of artistic singing, and he was able to translate into his piano playing as nearly as possible what he had learned from the great singer. "If Schumann, in his rules for young musicians, says: 'If you would become a musician, sing middle parts in a church choir,' a large volume could be filled with the testimony of eminent authorities in regard to the importance of every musician learning the principles of singing as a part of his musical education.

In playing the piano the student finds constant application of the laws of harmony, theory, and composition, and gets, as it were, a bird's eye view of the anatomy of

music proper sense, and this causes every student of singing to be a student of phrasing whether he will or not. The necessity of breathing also causes the pupil to give great attention to the principles of phrasing, even in the case of études where no words are used.

Many an advanced piano pupil who is not studying with a first-rate teacher does not know what phrasing really means. In vocal study much attention has to be given to it.

A great pianist once said to me on this subject: "All the time I am playing I am singing in imagination, and, wherever it is possible, I take breath at the end of phrases just as a singer would do. It is of immense assistance to me." I have often heard this pianist take breath as he described, and I am sure his playing was modeled throughout on the principles of singing.

A knowledge of harmony, composition, and theory of music is also absolutely essential to a liberal education in music, and yet how many musicians, professionals at that, have never studied these branches systematically and thoroughly. Thousands of students, in all our large cities even, are taking private lessons of eminent teachers of voice culture, piano, violin, and without knowledge of any of their time to theory, harmony, and composition, that indispensable trinity of a sound musical education. Many pupils are even impressed with the idea that such study would be a waste of time—sort of a "jack of all trades" proceeding, as it were.

The courses prescribed for the education of a specialist in the medical art may be recommended to musical students in all branches. Does any medical student object, pray, to the study of anatomy, physiology, surgery, medicine, and other studies because he expects to follow the profession of a specialist, say, of the eye, ear, or throat? He would receive no diploma, and would not be allowed to graduate if he did. Even a dentist is obliged to study the general principles of anatomy, physiology, etc., before he can practice, even notwithstanding the fact that he expects to spend his whole life treating the teeth alone. A knowledge of theory, harmony, and composition bears the same relation to the musical art as anatomy and physiology bear to the medical art. Ignorance in these branches is nonpareil in a musician.

The virtuoso who thinks that art lies in the fingers should study musical history. I can not recall the example of a single eminent instrumental performer who was ignorant of these branches. Almost without exception the great virtuosos have left excellent compositions; not only for their own instruments, but for other instruments, chorus, and orchestra as well. Take Liszt, Rubinstein, Paganini, Spohr, De Beriot, Wieniawski, Sarasate, and hundreds of lesser artists. They are examples of virtuosos of the highest type and composers and skillful theorists in addition.

Who would not blush to say he had never studied English grammar, yet in music you will find thousands of students and even teachers who do not know the elementary theory, harmony, and composition—the grammar of music. A knowledge of piano playing is indispensable to broad musicianship. In European conservatories, students of voice, violin, etc., are required to study the piano in addition, and the same rule should obtain with us. A knowledge of piano playing is always constant, but the piano should be studied even if the student has no intention of playing the piano, on account of its educational value. The student of the voice or of the piano should be familiar with the melody part only. When he comes to the study of piano playing he has all parts to play. The composition is complete in itself. He must give attention to the bass and the inner parts as well as the melody, for he now has in a watch factory piece musical structure.

A student who plays a melody part can never become really intelligent in music. He is like a man in a watch factory who makes only one kind of wheel, and gives no attention to any other part of the watch or how it is put together.

In playing the piano the student finds constant application of the laws of harmony, theory, and composition, and gets, as it were, a bird's eye view of the anatomy of

the composition he is playing. Every vocalist and solo instrumental performer should have a minute knowledge of the piano accompaniment of his music. The importance of piano playing to a well-educated musician can be judged by the fact that it is rare to find a musician of any eminence who is not a reasonably good pianist.

The study of a string instrument, even to the limited extent of but a half hour a day, will greatly benefit and broaden every musician, and especially every pianist. Study of string instruments of the violin family, sharpens the ear to an even greater extent than the study of singing. In singing, the pitch of the tones is found by instinct, and all keys are alike to the vocalist. Not so to the violinist. There are so many mechanical difficulties to surmount in violin playing that the difficulty of playing in tune are very great. This constant searching after the true tone sharpens the musical hearing to a wonderful extent. Besides this, the passionate tones of the violin and 'cello, second in beauty only to those of the human voice, are the basis of the modern orchestra, and a knowledge of their technique will be found of the greatest advantage to the student of other musical branches.

Almost all the great composers, especially Beethoven, Mozart, and Haydn, were skilful violinists, and wrote largely for the violin and 'cello and for the string quartet.

Violin study will be found of peculiar advantage to the piano student, because the violin excels where the piano is deficient—in producing long, singing tones. The pianist who is a violinist and vocalist as well will play very differently from the student of the piano only. The former will feel the great necessity in his playing of making the piano sing, and all his efforts will be to that end. He will also constantly strive after various tone colorings on the piano.

The student who, in profound ignorance of harmony and composition, grinds away day after day at technique only is like a blind horse in a treadmill. He will make just about as much real progress. A student of high musical intelligence escapes half the technical drudgery of music, because he knows the why and wherefore of every passage, and a passage understood is half learned, as every pupil knows.

A student who has only a certain number of hours at his disposal should remember that he will advance faster in every way if he give but one-half or two-thirds of his time to the branch which he intends to make his specialty and the rest to other musical studies. No one knows his own language until he studies other languages.

Literary scholars have for centuries studied classical and modern languages, grammar, rhetoric, history, and many other branches of study as the best means of making themselves skilful in their own language. It is not otherwise in musical education. All the most eminent musicians of the world have been men of the broadest musical education, who not only knew harmony and the grammar of music thoroughly, but knew the tone languages of the various leading instruments, if I may so call them, and of the human voice—the real basis of them all.

The great virtue which reached that perfect perfection not by one study but by many. They knew the musical art thoroughly, and thus were enabled to bring out what is best and noblest in our greatest instruments of music.

THOMAS JEFFERSON'S TEN RULES:

1. Never put off till to-morrow what you can do to-day.
2. Never trouble another for what you can do yourself.
3. Never spend your money before you have it.
4. Never say what you do not want because it is cheap; it will be dear to you.
5. Pride costs us more than hunger, thirst, and cold.
6. We never repent of having eaten too little.
7. Nothing is troublesome that we do willingly.
8. How much pain the evils that never happened have cost us.
9. Take things always by their smooth handle.
10. When angry, count ten before you speak; if very angry, a hundred.

SECOND PRIZE ESSAY.

DO TEACHERS TEACH?

BY J. R. KLINE.



J. R. KLINE.

"I was born in Williamsport, December 28, 1876, and gave early evidence of a predilection for music. At the age of ten I was given a violin and put under the care of a competent man, who initiated me in the mysteries of my instrument, and taught me not a little of the theory of music."

"Before I could consummate plans for continuing my studies in broader higher fields, untold circumstances out of my control and I had to turn from an attempt at making a name to one at making a living, in submitting to which necessity yielded up winking the bow for winking the pen, and soon had attached myself to a good local paper, where I served for several years as a writer of musical matter. Continued practice in this field, together with the excellent experience it gave me, and the fine opportunity for observation by traveling about mingling with the hosts, gave me my start in the study of the needs of music in the smaller urban localities. While chiefly absorbed in this, I have yet reserved time for study in the technical, historical, and purely esthetic sides of the art, and I take an unbounded interest in everything musical."

ABSTUDIED it may seem, in all likelihood, the serious discussion of such a paradox as is involved in that caption, yet I believe there have crossed the minds of many of us just such doubts on the subject as have fitted through my own, which doubts it is my purpose here to set down in tangible form, briefly and cogently as I may. To avoid any mistaken inferences liable to grow out of my treatment of the matter, I had best say at once that I have no intention of measuring the gaps between the ability or the temperament or the methods of this teacher and that; nor is it my purpose to point out flaws in the legion of systems and schools that may fail to attain the aims after which they are so splendidly striving. As I conceive, a vast difference lies itself in between teaching and imparting information; and it is this difference I propose discussing, laying such stress as I can upon the method I deem the most palatable defect of the musical student in this time. And, in emphasizing this difference, it will not be even necessary for me to define or lay down the principles of what every one conceives to be the ideal method of teaching; for the faults I intend finding with this, its opposite, and the evil I propose disclosing in its baleful influence, will be quite sufficient to tacitly imply its contrast with its virtuous reverse.

Whether it is a matter of ignorance or one purely of carelessness is immaterial in the consideration of this question. Why teachers content themselves with mere imparting of their information instead of teaching in the highest sense suggested by that word, and I will concern myself chiefly, not with the why of it all, but simply with a little emphasis on its baleful effects.

Effects of a danger, perhaps not realized by the assimilated innocent offenders. An imaginary instance, adapted to my argument here, may best draw the distinction I am after: Promise that a piano pupil of average intellect and temperament applies to a teacher for instruction, and that, as is the excellent custom now-a-days, such instruction shall include in its scope something more than mere piano technique, and, perhaps, even more than a casual glimpse into musical history, construction, etc. Presume, further, that this teacher is bearing on his art to be capable of imparting some little promise; and this aspirant may begin work under him with all-conquering enthusiasm and under such auspices as augur the brightest results. But let

him make a short tale of the long and perhaps quite several months or several years that this pupil remains the student under such teacher, and so slip the essence of the whole matter by asking: does this pupil come forth from this teacher with her own individuality cultivated, her own temperament polished and softened, by the

advice, good counsel, and rightly applied experience of this teacher, or shall she come forth a second edition of her teacher, filled, parrot-wise, with such bits of information as her teacher managed to glean from his own teacher? Shall she be able to play a piece with true musicianly insight from her own conception of that piece, from her own understanding of its real meaning, or shall she play it by rote, as she was "taught," in the most mechanical metronome time, like an adjunct automaton? To brief it: Shall she preserve her temperament intact, or shall it be curbed and distorted into crooked fixity to meet the idiosyncrasies of her teacher and the exigencies of his, perhaps, cut-throat "system" of teaching?

To many it will seem an absurd undertaking to discuss a point seemingly so obvious; and so it is likely to remain in their sight, until I explain that the percentage of teachers who teach by the word, who impart all they have in them but can not educate, can not call forth the virtues of their pupils—is an astonishingly large one! Nor is the effect of this pernicious ignorance, or carelessness, or whatever you choose more mercifully to name it, confined strictly to the poor pupil who falls victim to such treatment; but is licensed after his hands to spread wide as it can and will, to the infinite harm and damage of the art—such damage as I can not but regard as one of the chief harms of these days. That such an abuse of the art is lowering and demeaning, and even the teachers who are responsible for it will deprecate, and yet their carelessness continues, and is attended by its inevitable ill results!

As I say, I lay this trouble generally to the charge of carelessness; carelessness to discover the distinctive trend of such pupil's nature and endeavor to lead it to its own conclusion, and not to bend it out of its course to meet the personal prejudices or opinions of the teacher. Yet, ignorance or non-appreciation of the effects of neglect so to do may also serve to prolong and increase that neglect. Still, it may be possible to push that carelessness back to a too more remote cause of its own, to wit: The hurry to acquire money,—which in these sad days is all too prevalent an evil. To many who, as we wrapped up in their art as to devote life, fortune, labor to it, it will seem impossible to conceive how any sane being could pervert it to the making of money purely as a money-making venture. But my one schooled by careful observation in varied localities will have to admit, painfully as he may, that many there are who so do.

What teachers to-day have before them as a chief issue, chief evil to guard against,—if at all they have their art laid to heart,—is this matter of negligence of clear observation of the individual tastes and temperament of their pupils. And any who are incapable of the insight necessary for that have certainly small right to exist in the musical profession. In time, when music shall have been more generally introduced as a study in the common schools, and thus have come beneath the direct notice of the State, the Commonwealth may find it expedient to appoint a Board of Musical Examiners as it now appoints its Medical Examining Board; they in turn licenses to such teachers as have shown themselves capable, just as only capable medical graduates are permitted to practice. But in the dismal meantime, with no such firm restraining curb as this one day be, little save the poor conscience and the teacher's love for his chosen art can serve to put down what we here condemn as a worst evil; yet that, too, should be sufficient.

In answer to such weak plea as probably some of the sort of teachers we have challenged might be inclined to offer,—That there come to them occasionally pupils who have no earnest aim in music and who refuse to enter into it with any earnestness, winking merely a smattering; persons who will not be treated in such manner as I plead for, I say, you have no right to accept such pupils; you have no right to level your art to the plane of the least testing of music. How can you patron even in the least the art of listening to music, you must needs go deep down to its nature and decipher and acquaint yourself with the signs of his attitude toward music; otherwise you accomplish nothing, and you will make of him nothing but a sort of photographic

copy of you—one who has copied your notions, and copied them imperfectly, because the difference in his nature will prevent him from accepting wholly what may seem the one right thing to you.

Certainly, no one should elect to be a teacher of music who has not a high ideal of his art, and who does not earnestly to fulfill the obligations that art imposes upon her votaries. And one of those obligations is the close observation of the temperaments of those who, at your hands, O teachers, seek clear entrance into the mysteries of this vast art. So only can the art be spread; so only can people be brought to understand the true import of this Art,—by looking on it from their own eyes of observation, and not from the acquired, ill-tuned point of some nature perhaps totally exotic and different from their own.

THIRD PRIZE ESSAY.

MUSIC A MORAL FORCE.

BY ELIZABETH MATTHEW CLARK.



ELIZABETH MATTHEW CLARK.

Mrs. ELIZABETH MATTHEW CLARK comes from an old Quaker Pennsylvania family, and her people were strongly opposed to a piano in the house. After much entreaty the long-desired instrument was allowed entry and a love for music strengthened by instruction.

Later, Mrs. Clark took up the study of education and languages, and instead of taking music as a profession, she decided to begin the study of medicine. In all this range of study Mrs. Clark never ceased to love her interest in music and especially the subject of teaching. Her professional studies joined to a strong delight in studying led her to consider the question of music training from the point of child-epoch and scientific ideas. Mrs. Clark is the wife of the Rev. Fletcher Clark, a minister of the Protestant Episcopal Church in Philadelphia.

In the early period of life—the formative period—where the threefold child-nature is pliant, receptive, and relative, the kind and character of educational forces brought to bear upon the youthful mind determines largely after the life of the mature man or woman.

No doubt, if the principles upon which Froebel developed his system of kindergarten teaching could be applied to all departments of learning, both science and art would be enriched. Children love the beautiful; they delight in the acquisition of knowledge; they quickly learn to think, if they are so fortunate as to have a teacher able to open out to the understanding of his pupils the inner meaning of that which they pursue. Well may we stand amazed and reverent before the world of possibilities that up with the babe!

"What shall be the work of the school of life? The 'child among us' is 'taking notes' from the time he begins to take notes. Shall his eyes be trained to see minutely and accurately the things which surround him? Shall his ear be trained to catch the heavenly harmonies that mingle with the sighing of the wind among the leaves the thrill of the lark as it cleaves the sky? Shall he learn the wondrous capabilities of his voice, and shall his hands grow skilled to labor and be able to draw the otherwise unutterable things he knows and feels? Or, shall sight and sound and all bitter experiences proclaim him to himself as only 'the earth, earthy'?"

Who shall tell him of the many and varied resources within himself? Here begins the work of the teacher. As soon as the child is old enough to be taught to read he is old enough to be taught something of music. The signs that stand for sounds are not more difficult to memorize than the signs that stand for words.

And what instrument lends itself to the use of the young and old alike with such facility as the home piano? That long-suffering, much-abused instrument, which in the hands of a bungler is so frequently made an annoyance to sensitive ears, but which, in the hands of even a learner, properly taught, is suggestive of its great capabilities.

Medicine teaching and false presentations of the whole subject have prevented music from having its rightful place in the curriculum of a general education. Happily, all this is being changed. Parents are learning the importance of thorough teaching from the start. "Anybody" will no longer do to give the little one his first lessons.

Teachers are awake to the fact that the sooner education is directed to the child's musical tendencies of heart and brain the quicker and more readily will the fingers gain in technical ability.

There is a broad field right here for teachers of instrumental music—one almost wholly untitled. This is particularly applicable to the piano, because it is the universal instrument.

The possession of the piano is not infrequently at the expense or sacrifice of something else. Its coming into the home is hailed with delight. Some one anticipates much pleasure in being taught the use of the instrument. Family life is to be enriched by an added means of expression, a new bond of sympathy. The teacher is engaged and all goes well. After a time, however, every body, teacher included, has a firm, though unspoken, conviction that the piano is a failure.

Teacher and pupil seem to be faithful, many hours are spent in practicing, much noise results, but where is the music? Where the restful melodies, the soul-stirring harmonies that all feel sure are locked up in the instrument?

Surely, there is a remedy for this too frequent experience. The mastery of an art or science comes only as a result of hard work, after a lifetime of devotion to its pursuit. Even a "smattering" of the same comes not for the wishing. Yet such a knowledge of music and such skill in the handling of a musical instrument as will render the possessor happier and enable him to impart greater effort than is required to gain a fair understanding of any branch of learning belonging to a common school education.

Notice what a strong factor is brought to bear on the development of character when the child is early taught to make music for himself.

Mental development is at first due to sense impressions, and those impressions become more acute and refined as the mind dominates. So music training, in a sense dependent upon the will, aids in the strengthening of that will. If piano playing were only a form of finger gymnastics, the child, under proper guidance, would be the gainer. If a study of musical forms and sounds were not the best intellectual pastime, he would be the gainer. But at an intellectual pastime, he would be the gainer. It is the most forceful quality of music in its power to stimulate the imagination and to sway the emotions. It is a psychic force, ministering unto and controlling the deepest and the best in human nature.

This quality is inherent in music as in no other one of the arts. It satisfies a universal requirement that is felt out of the heart, and it springs from the heart and speaks to the heart, furnishing that touch of music that "makes the whole world akin." A writer on this subject says: "Pure, unadorned, rhythmic music is found in all ages, in all climes, and in all degrees of civilization. It is the most primitive of all art forms, and the degree of most parts of the uncivilized globe, and the degree of excitement to which it can give rise, when the mere beating of a drum or tom-tom is accompanied by dancing, is well known to all the world."

All nations have expressed their strongest characteristics in music. One may study racial differences as they have crystallized in the various "folk-music" of the world.

When this wondrous power of melody and harmonious sound is ministered to a universal need of the human soul is better understood than will music take its rightful place in the home and family. Every good teacher may

W. H. Hadow says: "Amid the false currency that has been brought into circulation is a belief that perception of the beautiful requires not only special training but certain rare and precious qualities as well. . . . This doctrine is all the more dangerous because of the fact that it contains. . . . The lover of beauty is not the monopoly of a privileged class, it is the universal inheritance of all mankind. And while this is true of every art, it is particularly true of music."

The great artist need not fear the degradation of art because the common people seek to understand it. They will never scale Parnassus, but they may ascend the mountain side far enough for their voices to reach the solitary traveler upon its summit. Great geniuses are few, but amateurs ought to increase. Amateur work may be entirely true and meritorious and really forms the link between all undergraduates of students and the masters. There is great advance along all lines of musical interpretation. This, however, has not yet entered the home to any great extent.

Musical studies are broadening and deepening, musical societies and clubs increasing; but the apostle to the child does not yet appear to have taken the matter seriously in hand. How shall he learn without a teacher? Again, how shall he learn if the teacher make not the way clear before him, and one desirable to walk in? The musical instinct is surely there in germ. It must be strengthened, fed, directed, pruned, developed. It plants a desire for knowledge and the necessary digging and delving will follow. Create a musical atmosphere about the child; to do this captivate, convert, and instruct the parents. Begin with the alphabet of music, but do not stop there. Remember that your pupil is not all fingers and he has other faculties than memory. Lead him gradually to an understanding and appreciation (if only a childlike one) of the inner meaning of the harmonies that even his small fingers can evoke. Introduce him to the society of those grand and noble souls whose messages through song and tone have gone on to all nations and will echo throughout all time. Then what has the teacher done? That which is indeed its own reward. He has opened a new door for the child's activities and thereby added to the sum of human happiness. He has helped to develop moral force by inculcating habits of industry, perseverance, and self-control. His teaching has conduced to mental and physical development by the cultivation of the memory and the perceptive faculties. In many ways that can be enumerated he has helped to make the boy a better man, the girl a better woman.

It is a worthy teacher may be proud to do.

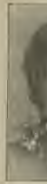
LISTENING TO MUSIC.

A WRITER says: "There is no greater delusion than that of supposing that the best music can be enjoyed only by the 'musical.' Ordinary people can derive keen pleasure from a sympathetic listening to great music if they will but believe that they can and so attend to it accordingly. There is no need of being haunted by a want of knowledge concerning keys, nor by an ignorance of modulation. Your next neighbor may know that the air begins in G major and then passed into B minor, but you can still get your own simple pleasure from the music. What is it to me what Titian's secret of color might have been? He had it and that is enough for one who can not even draw."

"The first rule in listening to music is—to listen. We do not want to allow ourselves to a frenzy of detail, that is a very good rule. The music is like a very simple and a very good rule for those who are perplexed by an orchestra, and who fancy they are puzzled to know where the tune comes in, is to listen to one instrument, the violin for instance, alone, for a time. These will probably take up the melody and sing it plainly enough, then the movement may become more complicated and the air seems to have grown more fearful to be broken perhaps into brilliant fragments, but hearken!—the violoncello has taken it up, and over it floats this new and lovely strain of the violin, then the flute catches the melody, the cornets and the bassoon swell the harmony, the drum makes its rhythmic beats, the whole orchestra is alive with the theme, and before you know it you are in the very center of the music and what was before involved and intricate now becomes plain and beautiful."

REPOSE.

BY HELENA M. MAQUIRE.



HELENA M. MAQUIRE.

posed to print under a patriotic paper, "My life has been principally musical, and I have been for two years a member of the Great Composers' Class. Some of my biographical sketches have been published in one of our local papers."

"Two years ago I became one of the great army of music teachers, and an proud indeed of the opportunity afforded me by this *Review* of furthering, even in my small way, the great cause of music."

"HAVE we not," asks some one, "had rather too much of the gospel of work? Why not treat the gospel of relaxation?"

Siloli, Sumak—these are grand exemplars of this repose, this art which is nature with the non-essentials left out. As he's had much time has been given to the non-essentials! How much wasted nerve-tissue, and overstrained muscles and benumbed ears have been laid upon the altar of the non-essentials by the pianists of the last decade, and, indeed, there are still some to-day—aye, and who write a title before their names—who manipulate runs as though they were but so much machine work.

"Will-power," not the will of energy that moves the muscles of the animal body, but the will of stillness that controls the animal body. That is, that is what we want, "the stillness that controls."

It is a doctrine: that we should listen to with shut eyes; but the fact remains that we continue to listen with eyes widely open, and such being the case, is it not delightful, aye, restful, to watch a pianist who is a master of repose?

Have you ever sat idly and watched a woman making lace and thought of all she wore into her pattern besides the mere thread? Well, that is what a reposeful pianist makes me think of. The lace maker of Miraflores expresses it so well as she mourns for the lace which she has sold. "I was twenty years making it, and now that I have sold it I am lonely, for all the thoughts that I have thought, and all the love that I have felt, and all the happiness that I have dreamed of are there. For my lace is my life—all spun out of my soul." And surely, music is all of this and more to one who gives one's life to it—all spun out of one's soul.

There are things I should write when trouble was upon me, things into which the trouble would be woven in quivering fibers. I have put them away, and then, in after years, when light-heartily going over my music, have taken them out, and, all forgetful, sat down to play them through, when, lo! all this that I had so forgotten rose up once more with the music and overwhelmed me, and looking, I saw the notes as I had seen them years ago, through tears. But what need to tell this? Every musician knows what it is and has gone through it all, yes, and tried to play the music over and over, tried vainly, for it was "spun out of the soul."

Charles Dudley Warner has said that "art is a suggestion impregnated with the artist's personality." Oh, the thoughts, the moods, and the fancies that weave themselves in and about every bit of music which we make our own!

What if the notes we learn were written by some one else? What is it that we give out but our very self?

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The thread may have been made by Barbours, but suppose it remained always upon the spool? Everything we play becomes a part of ourselves, and such being the case, are we going to publish ourselves as so many vulgar jumping-jacks, so many subjects for St. Vitus' dance? Oh, this horrid throwing about of the hands, describing all sorts of circles in the air! Why not leave circles to Marie Corelli, the electrical, the mystical?

When we think of the class who are standing after effects, do we wish to be one with them? Runkin declares that no great thing was ever done by a great effort. A great thing can only be done by a great man, and he does it without effort. There you have it. Cultivate self first, even up to your ideal, and strive to feel that "the art of a thing is first its aim, and next its manner of accomplishment."

How silly to think that we can make a composition a part of our very lives, fashioning it day by day from all the present means to us, impregnating it with our own personality, and then that we can sit down upon occasion and display in one rendering only so much as we will. If we but realized how much of the inner man is revealed as we sit at the piano, I think there would be more careful cultivation of innate refinement, reserve force,—the grand, yet simple repose that characterized all noble beings.

One thing struck Amy Fay so forcibly in her music study abroad that she kept repeating and repeating it in her letters. It was, that all the great musicians whom she met were so simple. Why the thing explains itself: It is the great musicians invariably who are simple.

Von Billow's mother, writing of him in 1854, marveled at the equanimity which balanced so wonderfully in one being the simple young son and the great genius.

A true to storming. We have seen too many marvels. We are an age which nothing can astonish. Let us who are pianists cease trying to astonish and please; aiming to elevate, uplift, what you will, but first of all and through all, repose. Feel it; live it! Feel, with the lace-maker, that your material is too fine to be handled roughly. Draw out a slender run delicately, then carefully back again, weaving in and out with quickness and precision, and out of all the faintnesses composing a firm, graceful, and lasting whole, so saving yourself, your piano, and your audience.

"The ideal is the real well seen."

THE MUSICAL AMATEUR.

BY M. BLACKWOOD.

Yes, we know them well, these musical amateurs of every grade and description; the masculine amateur who forgets the words of his song in the middle and commences over again a half dozen times at least, with the utmost *sang-froid* and disregard of his listener's feelings. And now the fustian who is never disturbed if his instrument is a semitone above or below the piano, cheerfully alleging that the heat of the room will soon set everything right,—or who remains unaffected if his piano goes by mistake. We have met the musical friend who is never tired of twanging, as people are of hearing, "Down Upon the Swagwaze River" on a banjo that rattles; and the youth or maiden who plays the mandolin in a hammock, or on the river, and never can, by any chance, remember the end of the selections.

Some of us may have lived in the same house or next door to people who play the concertina and piano together. The concertina may be in tune with the piano, but the chances are that it is not. Then there is the amateur corner-player, the village virtuoso on the zither, the 'cello who never seems to know when he is flat, and a long and dispiriting list of instruments and their votaries that seem to have been created especially for the torment of the musician who has respect for his art, and for the gratification of every man and woman who desires to appear to know something about music without undergoing the hard work and training necessary even to a genius.

Why is it that in this country and in England every one thinks it necessary to appear to know something

about music? In Germany no one is ashamed to say he can not play. In Italy no one pretends to sing, in the strictly musical sense of the word, unless he knows how and has had proper training with the necessary background of natural musical ability.

Whence comes the musical amateur of our own country—not the occasional good musical amateur, but the one we all know best; whence comes his unruffled composure, his bland self-confidence—a confidence that the truly great artist longs for as a vain?

Hard questions indeed! Questions that will never cease to puzzle the wondering musician. We all have our Utopias, and in the true artist's case it must be a land where organ-grinders and the street-piano are as known, and owners of musical instruments must pass a complete board of examiners and take out a license to play in public—where doubtful professions and worn-out singers are debared from further performances after their powers are on the wane—and, last, though not least, a land where the amateur musician is unknown. Heartlessly would we deprive him of his instrument of torture or compel him to undergo a thorough training at the hands of a competent teacher with the courage to refuse instruction where it would be lost labor.

Music is one of the highest of the arts; one of the noblest, yet more than any of the others debased and degraded at the hands of the ignorant. The musical taste of a national public is an indication of its progress in the musical scale, and possibly we may yet attain many of the qualifications of our Utopian dream, in a great measure already realized in Germany. It is undoubtedly true that one of the best ways to help to bring on this much-to-be-desired end, is to begin by the steady suppression and discountenance of the amateur who understands the term "music" in its lightest sense, and has no conception of the wonderful wealth of emotion, power, and influence which are hidden in the simple word, to the true artist who possesses in his own soul that nobler power which enables him truly to comprehend its meaning.

AN AMERICAN MUSICIAN.

The popularity of Sousa and his standing as a composer is a constant theme of comment in musical and literary circles. His evolution, so to speak, from an orchestra player at \$15 a week to bandmaster of the Marine Band at \$1600 a year, and from that to his present position as composer and bandmaster, with an income of over \$50,000 a year, is certainly a remarkable achievement, and is not based upon "accident," as a writer put it some time ago.

There is nothing "accidental" leading up to success in all of Sousa's career. By hard and incessant study, by cultivating and expanding his talents and natural gifts, and through devotion to a purpose, determination, and undeviating application of energies, Sousa has carved out for himself the most brilliant career of any young man of his years in America, unaided and alone. His music is more often played, is more universally known, and more demanded by the peoples of two hemispheres than that of any composer, living or dead. There is no "accident" in these achievements.

Sousa is not by any means a "one-sided" man, which is the "weakness" many musicians. Ask him about the literature of the day, the last and best books, he'll tell you readily about them. Ask him about the music of the hour, or past days, or past decades. Suggest the national crises of the times, you'll find him ready enough. Call up the poets, you'll find him familiar with them also. And if not satisfied then, go into history. There is a little thing you omit he will mention. You, and a long and dispiriting list of instruments and their votaries that seem to have been created especially for the torment of the musician who has respect for his art, and for the gratification of every man and woman who desires to appear to know something about music without undergoing the hard work and training necessary even to a genius.

Why is it that in this country and in England every one thinks it necessary to appear to know something

SOMETHING FOR NOTHING.

BY HENRY C. LAHRE.

We live in a commercial age, when in all trades and professions competition is keen. While this rivalry extends to almost every form of occupation known to man, it is most apparent in those branches of trade and those professions which deal directly with the mass of the people.

Advertising has become one of the most important branches of every business, and it exists in multitudinous and marvelous forms; but of all devices, that which has proved most effective is the giving away of something. To give people something that shall make them willing to buy more, or to give something to all who buy something else are well-established devices. Thus we find food-fairs to which people go with the avowed intention of eating; enough samples to save a meal and cover the cost of the entrance fee. We find clothing houses giving away bicycles on certain conditions dependent upon the purchase of clothes, and instances might be quoted of enterprising merchants who announce that they will pay the carfare of all who visit their stores.

In such ways the public has been educated to expect something for nothing. From the days when a chromo was first given with each purchase,—by which means many poor families paid large sums for the interior decoration of their homes,—until the present day when the article given away appears to be more valuable than the purchase which it accompanies, the ingenuity of man has been taxed to find new attractions for the customer.

It would be remarkable indeed if, under the circumstances, the musical profession had escaped the fever.

For many years it has been customary for music teachers to give occasional public recitals, the immediate financial results of which were always, as anticipated, a visit to the pocket-book. At the present day it seems to be more customary to give pupils' recitals, which are better indications of the ability of the teacher. These recitals are, perhaps, the most legitimate form of advertising in the musical profession. The former, while they demonstrate the teacher's ability as a performer, are to the imagination his ability as a teacher. The latter, that is the pupils' recitals, answer two useful purposes; first, they give the student experience and ease in public performance, and second, they demonstrate the teacher's ability to secure good results from his pupils. All this is perfectly legitimate and beneficial, except that occasionally a little sharp practice is used, as, for instance, when one teacher captures the exceptionally talented pupil of his rival and immediately displays that pupil to his own advantage,—but there are charlatans in all occupations.

Nobody will find fault for a moment with a person who wishes to give away his wealth, either of money, talent, or merchandise, provided that the manner of giving is not demoralizing; but even in giving things away it is possible to do more harm than good.

It matters little to us how much or what is given away by persons who are establishing in business or profession,—their judgment is tempered by experience. But it does interest us to know what way this custom affects the music student, for the student is at a critical point in his career, namely, the step from the rank of the amateur to that of the professional. At this period most students are anxious to secure all the professional work possible, and at the same time are dependent upon what it will bring them for their living and the continuation of their studies. It is necessary for them to make their engagements bring some direct return.

When the student has become proficient enough in his art to give creditable performances in the students' recitals he will find himself subject to requests from strangers to give his services to this or that undertaking. One may ask him to "help us out with some music at the next meeting of our club," or perhaps he may be asked to provide a song at a concert to be given for the purpose of providing some church with a clock or a carpet or some such item of vital necessity.

While the desire and enthusiasm of the people who make the requests are excellent and praiseworthy, and

THE ETUDE

the student naturally feels gratified, he will also wonder why he, a perfect stranger, should be expected to take interest in a matter which is of no concern to him at all. Is there not enough good talent in the club or in the church? If so, why do not the club members or the church members take the matter upon themselves? If not, and they want outside talent, would it not be proper and right to offer some compensation to one who has given several years and much money to the work of preparing for this public performance?

In the first instance, if the student accepts the invitation, he or she (for it is generally she) will find that the worthy members of the club have come together to discuss weighty matters rather than to listen to music, and many of them think it quite unnecessary to keep quiet. So the misguided student warbles or plays to the rattle of teacups and the hum of conversation. As to the professional advantages in the way of advertising, he will find that he, or she, has given something for nothing. No more will ever be heard of the affair, nobody has listened, and with the assurance that "it was very delightful" the matter ends. The student has wasted his time, unless the toughening of the epidemics may be considered sufficient compensation for one who is entering professional ranks.

In the second instance the entertainment is given avowedly for the purpose of raising money, and an admission fee is charged to all who attend the entertainment. It is right to charge people a fee to hear one whose services are worth nothing?

Students are also subject to many trials in the matter of church-choir and organist positions. Because they are students they are often expected to be so anxious to sing in church as to be willing to give their services. This again is perfectly proper for members of the church. But directly a singer is sought outside of the church it becomes a matter of business and some compensation should be offered. Some churches, happily not all, expect candidates for choir positions to sing one or two Sundays on trial without compensation. This is a vicious custom, and it enables an unscrupulous competitor to provide music gratis for three or four months, while it raises false hopes in the breasts of many poor, struggling musicians. There is no necessity to comment upon such a breach of Christian doctrine.

Many more instances might be quoted of customary methods of imposing on music students, but space does not permit what might be made a very interesting summary.

What is the student to do about it?

Naturally anxious to get on and become known, inexperienced in the guiles of this world, and disliking extremely to say "No" to requests which ought not to have been made, for fear that he may appear childish or unduly puffed up with pride, he generally yields and makes a considerable sacrifice of time. Frequently, too, he, or she, is put to more or less expense, at least in the matter of dress. These trifles are seldom considered, but they amount in the aggregate to a serious tax on the impetuous student.

The most frequent plea for the gratuitous services of students is "charity." It is a rare thing that in the musical profession aid is willingly given to real, deserving charities; but charity appears in a multitude of disguises, and it is no easy matter for the student to decide as to what is deserving and what is not. Generally as to what is deserving and what is not, the student is as speaking it may be said that the student himself is as worthy an object as any other. A few noteworthy experiences will quicken his sense of discrimination.

There is one point, however, on which the student may safely take his stand. If his merit as a performer is such that he is considered worthy to be called upon by people outside of his own social circle, he should insist upon the matter being treated as business. His fee may be small, but he will never get a fee unless he makes a beginning, and the fact of his being asked is sufficient reason for placing a value upon his services. In no case (except that of the most deserving charity) is it advisable for him to render services without a fee. People are not so kind as they seem, and if his performance is not worth anything it is an insult to the audience to take their money.

THOSE WICKED MUSICIANS.

There was a time—and that not so very remote—when to be merely known as a musician was to incur suspicion as to one's moral character; and a failing observed in any one member of the fraternity was at once fastened on the entire brotherhood. Was any musician seen fumbling about at his street door late at night, the difficulty would never be accounted for by such an excuse as having got into the pipe of his latch key; no, that might serve the red-necked clerk who lived in the same house, and who occasionally sat down on the doorstep in despair of ever effecting an entrance,—but a musician! No, a thousand times, not! That this feeling has not entirely died out was proved to me a few months back in a very practical manner. I came one evening across an old friend who invited me to his country residence to spend my holidays, and who, shortly after my arrival there, gave me a fearful shock by addressing me as follows:

"My boy, this is the key of the chiffonier; you'll find the brandy bottle in the middle cupboard and a glass beside it. Go to it when you like, but don't let the young people see you, especially before breakfast, as it would be such a bad example to them." I had somewhat recovered my self-possession by this time, and ventured, "But, my dear sir, I don't drink brandy." "Well," he returned, "the whisky is on the same shelf." "But I don't drink whisky; in fact, I don't drink at all—I am a teetotaler." The old gentleman regarded me with a look of most undignified amazement, and uttered a very nervous sort of an apology, making matters a trifle worse by saying: "But I certainly always understood that all musicians drank."

As I felt this somewhat acutely, I did not let the matter rest, but set to work to ascertain whether this sort of opinion or prejudice was to any extent with the great British public generally. I find that among those of the "unco gill" section there are very many who think much as did this worthy man.

A young lady about to be married to a thoroughly reputable member of our fraternity, was most strenuously dissuaded by very strict-laced relatives, simply on the ground of his being a musician. Said the saint: "My dear, he is a musician; they are the most honest and decent of men. Look at Miss H—, she married a musician, and as soon as he had got through her money he was off with another girl; Mr. X— may do the same."

Happy, these old-fashioned sentiments in regard to us are seldom brought forward in quarters where they are likely to set much to our detriment; they are the lingering remnants of the distrust with which all former actors, and literary men, in common with ourselves, were regarded but a generation or two back, and which were regarded but a few years will probably entirely root from their last strongholds among the intolerant.

—Eckange.

—The pleasure of music in the house does not then depend so much upon the talent of the child as upon the handling of that talent. From the very first let teachers and parents veto "excess," accustom the child to do his best without this foolish talk, which is really but a weak way of begging compliments.—E. MENDEL.

JOSEF HOFMANN.

BY ALEXANDER MCARTHUR.

ONE evening, at his dinner table in the Troitzky Pension, Rubinstein was holding a conversation with a number of artists on the somewhat hopeless future of music in all branches, but more especially in pianoforte playing. "I am useless in that direction," he said quickly. "I have never formed and never can form a school. Liszt has formed a school, but has left no one worthy to fill his place; and to-day who is there? Paderewski and D'Albert. Of Paderewski I can not speak, as I have not heard him, and D'Albert is neglecting his pianoforte for composition. Outside of these two—in spite of all our work, in spite of all our conservatories, in spite of all our much-talked-of progress—we have more or less a musical Sahara so far as pianoforte playing is concerned and I see nothing in the future."

"What about Josef Hofmann?" asked Leopold Auer, the violinist.

"Ah, Hofmann." All at once Rubinstein's face brightened. "Yes, perhaps, Hofmann has genius. He may do something. I had forgotten him," he said enthusiastically, and for the rest of the evening his usual pessimism gave way to good humor.

Some years later, at the Café Lion d'Or in Paris, when Hofmann was then Rubinstein's pupil, the young artist was again the subject of discussion at the Master's dinner table, and Rubinstein said: "Hofmann can do anything if he will only give himself to art completely and work. If he does work, the future lies with him."

So far as muscle is concerned Hofmann has worked and worked hard. It will surprise many who remember his slight boyish appearance to know that his arm muscles are bigger and harder than those of Youssef, the Turkish wrestler. Hofmann is extremely proud of this fact and has had his arm photographed. His strength has always been phenomenal. While still a boy of twelve years, when in a bad humor, he thought nothing of breaking the strings and keys of a concert grand pianoforte, and during his recent recitals here he subjected the powerful Steinway he used to a very severe test. It is not, however, so much from piano practice that young Hofmann has developed this extraordinary muscle as from work on steel and iron in his laboratory. For many years now he has had various aids in mechanics and his inventions have attracted even Edison's attention.

As a pianist Hofmann's success is simply phenomenal and inexplicable. Unlike Rubinstein, Liszt, Paderewski, and Jensen, he rarely practices, and on his present concert tour he has not even a page of music with him. At home he spends eight and ten hours at a stretch skating, bicycling, playing tennis, or hammering iron in his laboratory, never giving more than a few hours at a time, and that rarely, to his pianoforte.

In this Hofmann is unlike every other pianist, and it has been always so with him. He has never made any special studies, never giving himself any trouble to acquire his enormous technique. As a child, in Berlin, he once began practicing systematically; but the results were so bad that his father locked the pianoforte for several weeks at a time, and now every one is satisfied that the less he practices the better he plays.

To those who know him intimately it is a matter of infinite mystery to understand how—burning his hands with knives and hammer, mauling them by bicycle falls and falls on the ice—he can ever play at all, much less play as he does, keeping that extraordinary delicacy and lightness of touch. If only for this reason Hofmann

is a phenomenon. Liszt said: "If I lose one day's practice I notice it myself; if two, my friends notice it; if three, the public notice it." With Hofmann this is reversed; he can play without practice, and plays best without practice.

Although Hofmann was a pupil of Rubinstein, and the results of the great pianist's teaching are apparent in his playing, yet so anxious was Rubinstein that Hofmann should keep his own individuality that he never played for him—never anything except the funeral march of the B-minor Chopin Sonata and this reading, the effect of a hand passing, Rubinstein told the young artist he should not copy. Of course, during a lesson, Rubinstein played here and there a passage, usually bending over Hofmann at the pianoforte to show him this or that idea, but neither in touch nor in particular readings does Hofmann follow what one might term the Rubinstein school—a school, by the way, which does not exist, as unhappily those who have heard Rubinstein can affirm. Of course, Hofmann has caught a great deal of Rubinstein's style, especially in Beethoven. In the last movement of the,



JOSEF HOFMANN.

famous Chopin Funeral March Sonata, even although Rubinstein nearly whistled in imitation of the wind to show Hofmann how he understood Chopin's idea, Hofmann has caught Rubinstein's remarkable interpretation with the exception, of course, of touch. Hofmann has not Rubinstein's magic touch—the wondrous hand of velvet, the soul-caressing fingers that drew forth sounds never heard from a pianoforte under any hands but his. Still Hofmann is young, and may acquire in time this, the only thing he now lacks.

Hofmann has had much success in society in New York, but he has received nothing like the homage proffered him in Russia. While in St. Petersburg, the two Emperors loaded him with costly gifts, among other things a dinner service in gold-plate. They sent equestries daily to his hotel to inquire after his health, and gave receptions in his honor to which only young people were invited. On one occasion, when the young artist arrived at the Palace, he found the staircase entwined with white roses and lilies and all the ladies of the Court dressed in white to receive him.

Much of Hofmann's time here is spent in writing autographs for the matinee girls, about which he is most amiable; in fact, generally speaking, Hofmann's disposition is amiable and kindly, but on rare occasions when angry, neither his friends nor relatives care to be near him. They usually prefer to let him wreak his vengeance on a pianoforte until he comes to himself.

Even as a very young child Hofmann never cared for the society of children or those of his own age. He amused himself with mechanical toys, and in spite of his youthful looks he now says that, although only twenty-two, he feels thirty-two. When he made this, his last trip to America, he was not thinking of his success in music or the applause of audiences, but of a long-hoped-for visit to Edison in his laboratory at Orange. Altogether it may be said that although he is perhaps without a rival as a pianist, his hobby is not so much music as a passion for invention. He has composed both for orchestra and pianoforte quite a number of successful pieces, but he seldom thinks of writing something new until his father or friends remind him that quite a time has elapsed

since his last composition. Then he leaves all his finds and hobbies, sits down and writes something even the severest critics find commendable. Josef Hofmann is a wonder, and the truth about his life reads like a most impossible romance. As his father says, he works for nothing, has trouble about nothing, yet all things drop, as it were, into his lap.

MENDELSSOHNIANA.

MAX MÜLLER, in "Anld Lang Syne," tells how he met Liszt at Leipzig, and gives the following interesting account of the meeting of Liszt and Mendelssohn: Liszt appeared in his Hungarian costume, wild and magnificent. He told Mendelssohn that he had written something special for him, and, sitting down, played first a Hungarian melody and then three or four variations each more incredible than the previous one. We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered near him and said: "Ah, Felix, now we can pack up; no one can do that; it is over with us." Mendelssohn smiled; and when Liszt came up to him asking him to play something in return, he laughed and said that he never played now; and this, to a certain extent, was true. But Mendelssohn sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt could have told the difference. We all trembled, lest Liszt should be offended; but he laughed and applauded, and admitted that no one—not even he himself—could have performed

such a bravura.

Never was there a composer more conscientiously fastidious than Mendelssohn, never an artist soul more racked with morbid thoughts of his work's unworthiness. Apropos of this trait in Mendelssohn, Ferdinand Hiller gives us a characteristic anecdote:

"One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened.

"'What's the matter with you?' I called out. 'There I have been sitting for the last four hours,' he said, 'trying to alter a few bars in a song and can't do it.'

"He had made twenty different versions, the greater number of which would have satisfied most people."

—To be a gentleman is to be one all the world over, and in every relation and grade of society. It is a high calling, to which a man must first be born and then devote himself for life.

No. 2448

First Prize Composition.

CANZONETTA.

A. FERNER.

Allegretto cantabile.

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Più mosso. *poco a poco cresc.*

ff *mf* *dim.* *mf* *dim.*

Tempo I.

pprit. *p* *cresc.* *f* *dim.* *rit.* *p a tempo.* *l.h.*

Nº 2525

Second Prize Composition. IMPROMPTU.

FREDERICK BRANDEIS.

Allegro agitato.

mf

sempre cresc. e string.

len.

molto allarg.

ff

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a tempo.

rubato.

con quasi passione.

smorz.

legg.

sensibile.

un poco rit.

Fine.

Meno mosso.

p dolce.

p

6

p calando

p rit.

a tempo.

molto rit.

D. C.

No 2497

THE BLACKSMITH.

7

FRANK L. EYER, Op. 17.

Allegro. $\text{♩} = 120$

mf

cresc.

ff

mf

ff

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Musical score for page 8, measures 2497.3 to 2502.3. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with various dynamics and articulations.

Measures 2497.3 to 2499.3: *strepitoso*, *p stacc.*
 Measures 2500.3 to 2501.3: *ff*
 Measures 2502.3: *ff*, *p*, *a tempo*, *poco rit.*

Musical score for page 9, measures 2503.3 to 2508.3. The score continues from page 8, featuring a piano accompaniment with various dynamics and articulations.

Measures 2503.3 to 2504.3: *mf*
 Measures 2505.3 to 2506.3: *cresc.*
 Measures 2507.3 to 2508.3: *ff*, *mf*, *pp*

Turkish March.

Alb. Biehl, Op. 143, No. 12.

Allegretto scherzando.

a) The first note of the slur with the chord.
 p cresc. f ff Fine D.C.

No 2461 THE STAR-SPANGLED BANNER.

CONCERT PARAPHRASE.

CARLOS TROYER

Andante maestoso. rit. piu lento. a tempo. il canto ben marcato. sostenuto. pp ff D.C.

12

con delicatezza.

7

1. 2.

5

8

8

3

13

dim. e molto

Moderato.

ral - len - tan - do.
poco lento.

pp

Allegretto. il canto ben marcato.

la tremolo sempre sotto voce.

Musical score for page 14, featuring piano accompaniment. The score consists of six systems of staves. The first four systems are in 3/4 time, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The fifth system is marked *dolce.* and *pp dim*, with the right hand playing a slower, more melodic line. The sixth system is marked *morendo.* and *ppp*, with the right hand playing a final, slow, and soft melodic line.

Tempo I.

Musical score for page 15, featuring piano accompaniment. The score consists of six systems of staves. The first system is marked *risoluto* and *f*, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The second system is marked *con brio.* and *f*, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The third system is marked *con brio.* and *f*, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The fourth system is marked *con brio.* and *f*, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The fifth system is marked *con brio.* and *f*, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern. The sixth system is marked *con brio.* and *f*, with the right hand playing a continuous eighth-note pattern and the left hand playing a similar pattern.

8

legato.

8 scintillante.

[illegible]

Scherzo.

Allegro. M.M. ♩ = 144.

A. Bielfield, Op. 50, No. 1.

First system of the Scherzo, measures 1-8. The music is in 4/4 time, key of D major. It features a piano (p) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Fingering numbers are indicated throughout.

Second system of the Scherzo, measures 9-16. The music continues with a piano (p) dynamic. Measures 11-12 feature a 'Fine. dolce' marking. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Fingering numbers are indicated throughout.

HUNGARIAN DANCE Nº 3.

SECONDO.

Johannes Brahms.

Allegretto.

p

sotto voce

sotto voce

p

sotto voce

un poco string.

cresc.

HUNGARIAN DANCE Nº 3.

PRIMO.

Johannes Brahms.

Allegretto.

grazioso

p

sotto voce

sotto voce

un poco string.

mf

cresc.

ff vivace

f *p*

f *p*

dim. *poco* *a* *poco*

Tempo I. *p*

p *f*

ff vivace 8 3

f *p*

f *p*

dim. *poco* *a* *poco*

Tempo I. *p*

p *f*

'Twas in the Lovely Month of May.

Im Wunderschönen Monat Mai.

H.Heine.

English Version by M.V.W.

Maude Valérie White.

Allegro animato.

1. 'Twas in the love-ly month of May As
 Im wun-der-schö-nen Mo-nat Mai, als
 in the love-ly month of May As
 wun-der-schö-nen Mo-nat Mai, als

rall un poco a tempo.

all the flow'rs were bud - ding That love a - woke in
 al - le Knos - pen spran - gen, da ist in mei - nem
 all the birds were sing - ing, That I con - fess'd my
 al - le Vö - gel san - gen, da hab' ich ihr ge -

all its strength My heart and fan - cy flood - ing. 'Twas
 Her - zen die Lie - be auf ge - gan - gen. Im
 love to her In ac - cents true and ring - ing. 'Twas
 stan - den, mein Seh - nen und Ver - lan - gen. Im

cresc. e rall. a tempo. con grazia.

in the love-ly month of May As all the flow'rs were bud - ding That
 wun-der-schö-nen Mo-nat Mai, als al - le Knos - pen spran - gen, da
 in the love-ly month of May As all the birds were sing - ing That
 wun-der-schö-nen Mo-nat Mai, als al - le Vö - gel san - gen da

rall. poco a poco.

love a - woke in all its strength My heart and fan - cy flood - - -
 ist in mei - nem Her - zen die Lie - be auf ge - gan - - -
 I con - fess'd my love to her In ac - cents true and ring - - -
 hab' ich ihr ge stan - den, mein Seh - nen und Ver - lan -

1. ing.
 gen.
 ing.
 gen.

2. 'Twas
 Im

1. 2.

IT MAY BE LOVE.

Words by
BERT ROYLE.Music by
LÉON CARON.

Andante con moto.

p il canto ben marcato.

1. It
2. It

p

may be love that lends the charm, And makes my cap-tive heart to
may be love that made her seem, The queen of all the earth to

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thrill; Per - haps the fire of fear's a - larm Gave those bright
me, The beau-teous vis - ion of a dream My on - ly

animato.

eyes more lus - tre still. For they were more than half di -
hope and joy to be. But from that dream I ne'er shall

animato e cresc.

rit.

vine, Like o - pen gates her soul re - veal - ing, On
wake, Our hearts no power on earth can sev - er, Such

a tempo.

me their glo-ry seem'd to shine Like moon-beams through the fo-liage steal - ing.
bonds not e - ven death can break, For love a - lone lives on for - ev - er.

a tempo.

f

p

rall.

"GIVE YOURSELF ROYALLY."

BY AUBRETTA WOODWARD MOORE.

WHEN Carlyle lay on his death-bed Prof. Tyndall called on him for some helpful farewell word. Raising his eyes to the eager face bowed over him, the dying man said: "Give yourself royally."

Could more have been desired? Those three words are full of import to students of science and letters. They are equally valuable to students of music.

"Give yourself royally" when you study music. Give the best that is in you. Thus only can the best that is in music be grasped. Thus only can be reached the lofty ideal music represents.

"Give yourself royally." By so doing alone can those habits of mental concentration be acquired in which centers the secret of success in every aim of life.

Genius has been defined as infinite patience. It were better to call it infinite concentration of the mental, spiritual, and physical forces. To a certain degree concentration is possible for every one who faithfully seeks it. Comparatively few teachers of music impress on their pupils its urgency. Yet the ability to concentrate one's powers right royally is of prime importance in the study of music.

The teacher who does his duty is compelled to give himself royally. This does not mean to lift the burden of responsibility and effort from the pupil. It means to guide the pupil's footsteps into the right path; that they must tread their own way. It means to show, by precept and example, what is meant by giving one's self royally to music.

No student of music should rest content with empty technic. It is an established fact that just so much as music says something to those who give themselves to it, by just so much it becomes an influential force in their lives. We are fast approaching the time when this force will be universally employed in the educational work of the civilized world. Music is of value in proportion to what it says to people. Technic is a means of giving utterance to its inner message.

It was Philipp Emanuel Bach who said three things were needed to make an artistic musical performer, and he pointed to the head, the seat of understanding; the heart, the seat of the emotions, and the fingers, as symbols of technical skill. Head, heart, and hands should be schooled right royally by the one who studies music.

If a father, the great Sebastian Bach, always insisted that the practice of the clavier should go hand in hand with composition. No one could play who could not think musically, he said. If a pupil complained or grew down-hearted, because of difficulties, he would say: "You have as good fingers as I. I had to work; whoever is equally indolent will succeed."

The idea of writing music while studying it is a valuable one. It is precisely the same as what is considered indispensable in learning the language of speech. Every student of music should do a great deal of writing away from an instrument. Not only should scales and chorales be written after the student has learned how to build them, but little original motives, phrases, sections, periods, and complete melodies should be thought out and written down. It no more requires a great composer to do this than it requires a great author to write a school composition, and one is as important as the other.

A musical composition can not be adequately interpreted until it has been intelligently memorized. This does not mean playing by ear, which may be a mere matter of parroting imitation. A piece is not thoroughly memorized until it can be written down from memory. An excellent drill in memorizing music is to write down a Bach fugue, section by section, from memory, first in the key in which it is written, then transposing it into another key. Such an effort brings the aspirant near the heights of musicianly attainments.

The highest degree of musicianship, as Schumann declares, is to be able, on the first hearing of a complicated orchestral work, to see it in its totality with the inner eye. Few can do this, but the marks of those who can would greatly increase if more students were given royally to music.

Sight-reading is another test of musicianship. Although a composition is never thoroughly part of the performer's consciousness until it has been memorized, that pianist is no musician who can not intelligently read any piece not beyond his technical skill. Unless a page of notes can be read as easily as a page of words, music is poorly learned. Therefore, practice sight-reading early and often.

More can be accomplished in one hour by giving one's self royally to music than by months of study with a wandering mind. Every one can not attain the achievements of genius, but every one who studies music faithfully can make it a useful and enduring possession, as far as permitted to advance it. Less time need be consumed, less money expended, and better results will be gained by those who give themselves royally to the study of music than by those who dawdle over it.

"Give yourself royally" while you can study. You have ears to hear, let them hear. They will bear to your inner being the glorious message of the divine art, and ceasing to be the exclusive art, mistaken methods of teaching and study have condemned it to be, music will fulfill its rightful mission in the world, beautifying the lives of the multitude.

MUSIC AND THE INTELLECT.

BY ROBT. W. HILL.

MUSIC is a stimulus to the intellect. This does not mean that all wonders open to us under its inspiration, for to many minds the noble thoughts of the masters which find expression in their works will always remain unknown. Minds are quickened according to their capacities, but somewhere within the ample range of musical expression there is a power able to move even the duldest mind. The effort to follow the development of the musical theme, its recognition from time to time, as it presents itself in new combinations or changes its form; the comparison of different harmonies, the thought necessary in properly discriminating the good and the bad, all stimulate the mind and enlarge its powers.

The great musical dramas require a large degree of intelligence for their full enjoyment, just as do the noblest works in other fields of human activity, and this intelligence can only be acquired by effort. That which is simple is readily comprehended, while the complex necessitates study. This is as true of music as of machinery, and it is also true that as simple mechanical movements underlie the complexities of the great machines, so do the most involved passages of the greatest musical creations depend upon the simple combinations which have become commonplace to all. It is for this reason that it is unwise to deprecate what is simple and call it commonplace because it is simple. That which is true to one may be a revelation of musical beauty to another.

The simple is the preparation for the masterpiece as the primary school is a preparation for advanced study. The very simple melody, or the dance music which starts the feet in motion, appeals to culture, which, perhaps, may not be able to follow the swelling harmonies of a symphony, yet a culture which has a true place in the education of the people. The great masterpieces are for the few who can appreciate them; the rest of the world must find enjoyment within the range of its own culture, even commonplace.

Fortunately for our art there are no hard and fast boundaries to culture. The limits of to-day are passed to-morrow, for the spirit of progress animates the love of music, and that spirit quickens the perception and broadens the horizon and presents new ideals which past attainments can not satisfy. Growth in musical the writings of composers. That which appears to be a place "to-morrow." Not that the work of the composer has changed, for that remains as when given to the public, but the ideals of the people have been enlarged and nobler conceptions are required of composers. A broader culture has changed the standpoint, and the older must give place to the new. It is only when the

mind is possessed by a feeling of complete satisfaction with present attainments that music fails to stimulate the intellect.

Music, then, should have a very much larger place in the work of our public schools, if for no other reason than for its stimulating power. It is a wonderful discipline to the memory. This is seen in its effect on the memory of many of the great composers, and we may safely infer that what it did for them it will do, in a degree, for all others. It is said that Hans von Bülow memorized every score written by Beethoven and Wagner, and it was his boast that he could give twenty recitals, each requiring two hours, entirely from memory. It is also said that Rubinstein played from memory in a single season over 1000 distinct compositions. Beside this, he could reproduce at will any piece he had ever played. Mascagni, also, has memorized all the works of the most famous composers, while Paderewski is not far behind him. Was the study of music that so wonderfully disciplined the mind of Mozart, who, when a mere boy, was able, after a single hearing, to reproduce from memory the carefully guarded "Miserere" of Allegri, after permission to copy the written score had been refused by the Pope. Mendelssohn was independent of written scores, and the technical ability of his hands was more than matched by a memory obedient to his will. The close attention which a child must give to the score while at the piano must have a beneficial effect upon the intellect, and the discipline of musical study must prove helpful in other things, owing to this discipline of the attention.

But there is a yet higher function for music; it quickens the imagination and develops the creative faculty. Under its spell the mind is lifted out of the ordinary channels of its thought and realizes that it possesses wings able to bear it up while it sweeps the circle of the universe. For the time it is gifted with "the open vision," and through the curtains which music has parted for it the soul sees beauties at other times concealed. Under the influence of music comes that condition we call "inspiration," when the mind moves with vigor and freedom. Then it is that great things become possible, and history tells us that the inspired imaginations are realized. Under its ministry the imagination creates a new world from which evil is banished and in which there are perfect harmonies—a new world in which only loveliness may enter; one in which the ideals of brightness and beauty, goodness and grandeur, seem to be realized. And this is possible because music speaks directly to the soul, the divine part of man, and sets the creative faculty free to work, but to work under a divine spell. Thus it is true that harmony touches the finest fibers of our being, so that the soul is lifted from the plane of the gross and material to the realm of the spiritual. Thus it is that the high mission of music is to give glimpses of the fullness and joy of the perfect life, and reveal somewhat of the deep and tender quality which is possible here even under adverse conditions, as well as to open vistas down which may stream some little portion of the light and glory of Heaven itself.

TEACHING, A BUSINESS.

THERE is sound sense in the unjoined observations which we extract from an article by Mr. Emil Liebling in a contemporary. "Teaching is a business like everything else, and has to be learned; every one has to work out his own salvation, yet much can be suggested and learned by intelligent observation. Make it as easy as possible for the beginner, but let the advanced student work out his own problems as much as possible; the successful teacher stimulates and excites, but never wholly satisfies. One piece played well forms a good precedent for the rest; without a good beginning, every proceeding remains half force and slipshod. The piano, being an instrument of percussion, is not the happiest vehicle for the dissemination of music; hence the greater difficulty in its acquisition. Every moment of practice tells—nothing is lost, but it may not show at once. Often the best results of practice are indirect in their bearing. Endeavor to make some positive point of importance at each lesson; make it clear that good playing consists in playing trifles well, not to both great tasks."

TWO DISTINCT CLASSES OF PUPILS.

BY LEO OEHMLER.

If technic is a means to an end (as has been quoted so frequently), is it not an intelligent, musical, and, above all, expressive interpretation of the composer's thoughts as contained on the printed page.

A warm, heart-stirring, emotional rendition is required of every noble composition if it should reach the heart of the listener.

Every teacher, whether great or small, has two kinds of material to deal with; those who display a certain ability to acquire finger dexterity minus an emotional nature, or those of more musical temperament whose intuitive emotional nature immediately and constantly seeks an outlet for this quality in the performance of every lesson, directing too little attention to the details of technic.

The student belonging to the first-quoted class, having a more mechanical than artistic cast of mind, naturally concentrates and directs his attention to the mechanism of playing. He easily acquires finger facility, and naturally his chief enjoyment consists at first in overcoming and mastering difficulties.

The student of a more artistic and intuitive nature is impatient with the details and the practice demanded to acquire execution. His more impetuous and emotional nature craves for that which he feels to be a soul affinity—music. His music-hungry nature impatiently desires to make music ere his fingers have learned to obey the dictations of his mind. He forgets that only by slow degrees will the fingers obey his will, and that technic should be his first and chief aim.

Now, as teachers of music we do not desire to give to the world machine-like players, nor, on the other hand, those who display musical gifts of a high order in a performance marred by an imperfect mechanism. How shall we proceed then in our teaching in order to produce in each pupil a harmonious and equal development of the previously mentioned two great factors in playing? Let us draw an illustration from the first class.

PUPIL MR. A.

MR. A. is a student who gravitates naturally and almost exclusively to technic. To him the solution of mechanical problems in playing constitutes the attractive element in the study of the art. His mind, like that of the mechanic, deals chiefly with facts. The signs of musical notation, motives, figures, phrases, passages, chords, etc., he regards as such alone, failing to realize that a soul shimmers within the printed page, and that his own soul must vibrate in sympathy with the musical thought of the composer in order to appeal to and awaken a responsive chord in the listener.

He is correct if he regards his hands as tools which, in order to become useful, must first be trained by practice to act responsively to the wishes of the mind. He is also correct in regarding the printed music page as material for his tools, the hands, to fashion, but he must be given to understand that the hand and hands, however well trained for music, need the assistance of a third and most important aid, that of the heart, to add eloquence and to infuse soul-life into his performances. Without the cultivation of the latter quality his music study is of little value.

Here arises the question: How can we develop the soul or emotional nature in a pupil such as Mr. A.

My answer is: By cultivating first of all the imagination, the channel through which we must reach the soul or the heart of a student such as Mr. A.

Genius, especially of a productive nature, is synonymous with imagination of a high order. Wagner said that a composer when creating an art work is in a state of clairvoyance. This should also be the case—in a modified degree, of course—with every performer. As a rule, the student most gifted in imagination is also the most musical.

Now, Mr. A.'s defect is a weak and unresponsive imagination, therefore we must constantly feed his imagination. This can be done as follows: Supposing that he is technically able to play Jensen's "Kreuz am Wege" ("Cross by the Wayside") from the "Wanderbilder."

THE TECHNICAL TERMS OF HARMONY.

H. S. SABONI.

The following version may greatly aid him in an attempt at an expressive and poetic reproduction.

Let us conjure up a picturesque forest-scene in southern Germany. Toward the close of a summer day, on the hill leading through the forest, a poor old woman who has been laboriously gathering twigs and branches all day is seen slowly winding her way. The burden on her back is almost too much for her as she walks with faltering footsteps. Gradually the melody develops in intensity as the wanderer suddenly sees at the top of the hill a crude wooden image of the Saviour nailed to the cross—a cross by the wayside.

Oppressed by the weight of sorrow-burdening the poor woman casts herself at the foot of the cross, and to pour out the anguish of her heart, seeking relief for her overburdened soul. A wave of emotion sweeps over her with tumultuous force—an alternation of fear, despair, hope, and faith.

Nothing of the foregoing may have occurred to Jensen as he wrote this wonderful little tone poem, but something similar must have agitated his nature as he penned the composition.

As music is chiefly a depicter of moods and must act directly on the emotional nature of man, the imagination is nevertheless the faculty of the mind which conjures up mental pictures to intensify our enjoyment of descriptive compositions.

Jensen may also have intended to convey in his little tone-poem a tale of love and horror such as a traveler who marks his death in the forest, the wooden cross marking the spot where he sleeps the eternal sleep under the sod.

The mood remains the same whether we accept one or the other version, for therein lies both the power and beauty of music. To create the proper mood must be the chief object in training pupils of an unemotional nature.

The first story this Jensen's little composition best, therefore it answers our purpose best.

PUPIL MR. B.

Now let us consider pupil Mr. B., whose artistic nature and vivid imagination must be held in check, who must be given to understand that only by being patient and by acquiring a thorough technic will he be able to gratify fully his longing for musical expression.

Jensen's "Kreuz am Wege" or compositions of a poetical or sentimental nature should be given pupil Mr. B., call or sentimental nature should be given pupil Mr. B., but rarely to play at first. It is better to clip the wings but rarely to play at first. Cherny, Crummer, Bach, etc., in fact technical material of all kinds should be used chiefly in his development, as his intuitive nature rapidly grasps the composer's meaning. He must be told that technic is the means to the end which he impetuously demands and which he strongly expects at the beginning.

There are some persons, but rarely found, who display an equal share of mechanical and imaginative gifts, but, as a rule, in our teaching we have to deal with two great classes—viz., realists and idealists. Pupil Mr. A. belongs to the larger class of realists. Pupil Mr. B. belongs to the smaller class of idealists. Each must be handled differently or else his musical education will be one-sided and, consequently, a failure.

He must study the lives of the great composers; he must be taught to learn the importance of the study of harmony, counterpoint, form, and kindred subjects; he must be told to shun poor and trasily music and to seek only the good; he must cultivate the best, practical and intelligent people, devote into the best products of the great poets and writers, and, above all, study himself and be guided by the wishes of his teacher.

The studio of the true teacher is the place in which the well-balanced student is formed. Whether his future field of activity is the concert stage, the orchestra, or the teaching profession, let us first of all strive to be musicians in the true sense of the word.

Musical development alone frequently becomes a caricature, as is so often witnessed on the concert stage, if it is not balanced by general intelligence and a well-rounded education. The head, the heart, and the hands, the great triad, must be equally and harmoniously developed. Each pupil's mental and emotional make-up must be carefully considered by the teacher to reach life directly in his training.

Nothing is more misleading to the student of harmony than the actually unmeaning terms used in most of the text-books. Years ago an effort was made in the right direction when the terms "step" and "half-step" were substituted for "tone" and "semitone," but there it ended, leaving much room for improvement in this direction. The object of this article is simply to point out some of the instances where the terms in use to unmeaning, or actually causes confusion, leaving it to other hands to correct the evil. For this purpose I take up a popular text-book and in it I find:

"Seven tones constitute a key." (?) Probably "scale" is the word intended.

"Intermediate tones occur between the regular tones of a key." Again, "scale" is probably intended.

"A prime inverted becomes an octave." "A perfect prime is a unison." As augmented prime is an interval as great as a half-step." A prime, in the first place, is not an interval, and, consequently, can not be inverted. In the next place, it is not more perfect than any other interval.

"Chord of the seventh." Does this mean the chord of the seventh note of the scale, or is it a triad with a seventh added to it? It seems to me that by calling it "septime chord," or "sept-chord," all the ambiguity of the term is eliminated. In addition to this it gives a facility of diction impossible to attain without it. A popular text-book contains the following question:

"What intervals form the chord of the seventh of the diminished triad on the seventh degree in minor?" Compare it with:

"What intervals form the sub-tonic sept-chord in minor?"

When we arrive at the altered chords we come to the most ridiculous terms. Here we find "the Italian sixth," "the French sixth," "the German sixth," and the "American sixth!" none of them giving the slightest trace of their meaning or character.

One more peculiar term that I have done for the present. I have reference to "the changing tone."

What does it mean? Does it, like the leopold, change its spots, or does it present the spectacle of a melodramatic transitive scene? Nothing of the kind. It is simply a tone issuing from or returning to a main tone, which, like a by-road, parts from or returns to the main road. Then why not give it the generic name of "by-tone"? In such a case the word melodic might distinguish it from the harmonic by-tone, and might embrace the appoggiatura, acclaccatura—anticipations tones.

I have here given only a few illustrations of misleading terms. Perhaps, in some future article I shall point out the waste of labor in the study of harmony—simply because our grandfathers have done it; and while the waste of the public schools shows a marked improvement from year to year, our text-books of harmony stand where they stood a century ago. Reformers are derided because they might injure the venerable edifice of harmony, and so we jog along in true old fog style.

MUSIC MAKES CHARACTER.

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

WHAT MADE ME A MUSICIAN.

II.

[Some months ago THE ETUDE sent out a letter to a number of prominent musicians asking what particular circumstance led them into the music life.]

FROM J. S. VAN CLEVE.

In reply to your question, what incident in my childhood led me to turn my thoughts to music, I must narrate with loving enthusiasm the magical charm exercised upon my mind by the first movement of Beethoven's "Pastoral Symphony" (in F, No. 6). The five years from April, 1862, to 1867, I spent at the Ohio Institution for the Blind in Columbus. In the spring of 1864 the school orchestra, directed by a learned German musician named H. G. Nottagel, was playing this movement; at about this same time I had stumbled upon Milton's "Paradise Lost," and was memorizing it with great rapture. I had also begun to make verses myself, and as I walked about the grounds "booming" to myself, as the neighbors used to say of Wordsworth, the charm of that wonderful, vernal music wrought upon me unexpectably. This simultaneous rise of the love of poetry and music in my heart was a momentous event for me, and was cordially encouraged by the dear old professor, who was himself a man of broad culture. However, I shared in those years something of the prevalent American notion, that music, while a pretty pastime, is hardly dignified enough for a man. I should never have made music a profession but for two events, which again acted simultaneously upon me. These were, first, that my father was temporarily left without a church; and, second, just at this time the post of assistant piano-teacher at Columbus school became vacant, I was urged to accept it. Thus in the fall of 1872 I was switched off the track of theology and literature on the rails of music, and I have never been able to get out of the groove since. I never dreamed of being a musical critic till 1877, when my friend, D. G. Ray, son of the celebrated mathematician Ray, asked me to contribute some articles, apropos of the Thomas concert, to the old "Cincinnati Commercial," in the days when Marat Halstead was editor-in-chief.

FROM CHARLES R. ADAMS.

Since my earliest recollection I have loved and studied music. It was a natural and unavoidable consequence that music should be my profession. My voice secured such engagements for me that I was soon able to give myself entirely to the art.

FROM W. W. GILCHRIST.

In my case, taking up the musical profession was the result of a gradual drift, which, although at first slow, was nevertheless irresistible. It was not the result of any special circumstance in youth, but of a deliberate choice. For some years before I decided to enter the profession of music I had felt that such a course was inevitable, my secret leanings being in that direction. However, I attempted other pursuits and entered as a law student, but did not remain a follower of Blackstone. The study was halfhearted and indolent, and more or less perfunctory and predestined to failure, for the divine music beckoned me away to join my train, and soon I turned my back on law and gave myself up to music.

FROM CARLYLE PETERSLEE.

I can not remember the time when I did not play and sing; but the incident that decided my father to make a musician of me is the following: I had the misfortune to lose my mother when I was three years of age; and my brother who was a little older than myself, my father, and I were all that were left of the family.

One day my father was giving my brother a piano lesson and I was crawling under the piano. My brother had no particular talent for music and was making bad work of his lesson. Finally my father lost all patience and said, "I believe that baby under the piano can do better than you. Come here, Carlyle, and let's see what you can do."

He placed me on the stool, and to his amazement my

baby fingers found the right keys and I played the exercise in correct time and rhythm.

I do not think he ever gave my brother another lesson after that occurrence, but from that time for a number of years he devoted two hours every day or evening to my musical development. I made my debut as a public pianist when I was twelve years of age, in Boston Music Hall, playing a concerto with grand orchestra by Hummel.

FROM B. J. LANG.

I can not remember any time of my life when I was not possessed of a mild but firm determination to be of and to do something with music.

FROM EMIL LIEBLING.

I can not remember any particular incident that turned my mind to music. During my boyhood I very unwillingly submitted to some piano lessons, which cruel fate, in the shape of an unreasonable father, forced upon me. When I landed in America in 1867 a mere chance made me a music teacher, as nothing else seemed just then available, but with the obligation to do certain work some latent ability gradually developed, and when I was brought into active competition with superior minds later on, my own observations very quickly extended my grasp of musical affairs. Whatever success I have had may be due to a strong feeling of obligation to give full value for money received, and carrying out the old adage, "Live and let live."

MRS. H. H. A. BRACH inherited her musical trend from her mother, who was an accomplished musician, playing and singing a great deal before her marriage. When but one year old, Mrs. Brach, then Amy Mary Cheney, sang correctly over forty tunes, learning with readiness little songs hummed for her entertainment or soothing. Her memory does not now extend to the moment when she could not play the piano; at three years she could read the keys. As a little child she wore her father's lace two waltzes, away from an instrument, and announced the fact to her mother. Meeting with incredulity, she insisted on being lifted up on the piano stool and played them. From this time on she was allowed to study systematically, her writing being kept up the while. At fourteen her theoretical studies began and at sixteen she played in public with orchestral accompaniment. It would seem that Mrs. Brach's musical nature is a gift of inheritance, and that in her case the bent manifested itself so early in life that no other career was possible to her than that of a musician.

THE AMERICAN GUILD OF ORGANISTS.

EXAMINATION AND PRIZE COMPETITION.

The next examination for admission as members will be held in New York City, and in any other center convenient to a sufficient number of candidates to warrant duplicate arrangements. The examinations will be in two grades, one leading to associate membership, the other to fellowship in the Guild, both consisting of practical tests in organ playing and in musicianship displayed at the keyboard, and also in tests of the general knowledge and musical skill of the candidate as shown in writing. Full particulars of the examinations may be had of Mr. R. Huntington Woodman, Chairman of the Examination Committee, at 1425 Pacific Street, Brooklyn, N. Y. The dates appointed for the examinations are Tuesday and Wednesday, June 21st and 22nd, in New York City.

The prize competition, which occurs yearly among the membership of the Guild, for a gold medal valued at \$50, is open only to members of the Guild, but it will be possible for those who qualify by passing the examinations in June to compete for this medal this year, as the competition will be open until September. The words selected by the committee, and which must be set by the composer in any form that he chooses, are verses 3, 6, 7, 8, 9, and 11 of the 51st chapter of Isaiah. The composition must be sent under non *de plume* to the Secretary of the Guild, Mr. Will C. Macfarlane, at 511 West 145th Street, New York, from whom any further particulars may be secured.

EXAMINATION QUESTIONS IN MUSIC.

III.

61. Define an interval.
62. What is the smallest interval in the scale?
63. What is the meaning of the term diatonic?
64. What is the difference between a diatonic and a chromatic semitone?
65. Write diatonic semitones above and below C sharp, B flat, A flat, G sharp, F sharp. Write chromatic semitones above and below the same letters.
66. How are intervals named? How counted, up or down?
67. What intervals occur between C-F, F-B, B-D, D-A?
68. Give examples of all the diatonic intervals.
69. Do we recognize intervals larger than one octave? Write four examples.
70. What is meant by inversion?
71. What rule may be used in order to determine what a given interval will become if inverted?
72. Write examples of a major, minor, augmented, and diminished intervals.
73. What is meant by consonant? What is the opposite of consonant?
74. What intervals are consonant, what dissonant?
75. What is the difference between a diatonic and a chromatic interval? In what keys would the interval E-G sharp be chromatic?
76. How many kinds of intervals have we, e. g., major, minor, etc.

77. Beginning with the smallest third you can write, change it by addition of signs to larger intervals. Write an example of the largest fifth that can be written.
78. Analyze the scale of C, stating the interval from each note of the scale to every other one of the same scale.
79. Analyze the scale and state how many intervals of various kinds are found, e. g., minor seconds, major seconds, etc.
80. With E flat as the root, write every possible interval above and below it.
81. What is meant by the word legato?
82. Is there any sign that implies the same meaning? Write this sign.
83. What difference is there in the execution of two notes on different degrees, and two on the same degree, when the legato sign is written above them?
84. What effect do dots or small dashes placed over or under notes have? What name is given to marks of this kind?
85. What difference is there between a dot and a dash over a note so far as regards execution?
86. If a slur be placed over dotted notes, what name is given to the style of execution?
87. What is meant by portamento?
88. How is the lowering and raising of the damper pedal indicated?
89. Should the pedal be pressed down at the same time or after the bass note is struck?
90. Explain senza sordini, con sordini, una corda, tre corde. What is the origin of the terms?

PRIZE ESSAY CONTEST.

The number of essays submitted was very large this year, and the interest manifested was very gratifying. Many of the essays sent in, although well written, were on topics more or less esthetic in character or partaking of the nature of rhapsodies on music. The essays selected for the prizes are on timely topics and should give to our readers much valuable food for thought. The final choice was by no means an easy one, and a number of considerations were taken into account before award was made. The prizes were awarded as follows:

- First prize, Robert Braine, Springfield, Ohio.
Second prize, J. B. Kline, Williamsport, Pa.
Third prize, Mrs. E. M. Clark, Philadelphia, Pa.
Fourth prize, Miss Helena Maguire, Chelsea, Mass.

PUBLISHERS' NOTES

The publisher of this journal is the head of the best-equipped music-supply house, from the teachers' standpoint, in the country. We supply any piece of music or text-book relating in any way to music published in the world. We do this at the least possible price. We cater to the teachers' trade and give them every possible advantage. We will be better prepared in the fall than at present. At the present time we are publishing more than we usually do, even though there is some complaint of all times. We intend to publish, this summer, to our fullest capacity, so that we will have a large lot of new and salable music to send out to our patrons during the coming season. Our publications are all especially prepared for the teachers' use; our stock of publications of others than our own is one of the best selected in the country. Before deciding on your dealer for the next season, or if you desire to make a change for any reason, send to us for a full line of catalogues, which will give you more particulars.

We take this opportunity of thanking the teachers who have made all this possible, for their patronage, and trust we will merit a continuance.

It is so easy to overlook a good thing that is at hand while looking for one in the distance. Judging from the experience arising from our business correspondence numerous subscribers do not carefully and critically plan over the music pages that we give so liberally in THE ETUDE. This we know, because in making up selections for sending out "On sale," mention is made in the next order of some pieces as being exceptionally good, and we are thanked for putting them into the selection, whereas but a few weeks before they were published in THE ETUDE. We have a twofold view in publishing music new in THE ETUDE—first, to give a large quantity of good music for home use to the subscribers; second, to let teachers know of good teaching pieces for their professional use. In the latter case we feel that we are doing the teacher an actual favor of great value to him, for good music for pupils is a vital element in the popularity and success of a teacher.

DURING 1896 we solicited the names of teachers who are competent to give instruction according to Dr. Mason's system of "Tonech and Technique," and received quite a number which were published in THE ETUDE and finally arranged according to States for reference in this office. We are constantly in receipt of inquiries from correspondents who wish to know of teachers of this system near their homes, and while we have many names there is still a number of large cities which are not represented, and if it is our desire to make this list as complete as possible to this end we invite all teachers who are competent to instruct according to Mason's system to send us their name and address for publication in THE ETUDE and for future reference in this office. We do not only wish to enroll the names of teachers in the large cities of the United States and Canada, but want as complete a list as it is possible to make, no matter whether the teacher's field of activity is a large city or a country district.

DURING this month we expect the returns and settlement from those having yearly accounts on our books. This refers particularly to those having "On sale" packages from us. In returning the music not desired be sure to place your name and address on the package. It is not necessary, in that case, to write to us. If the package is of any size the cheapest way, of course, is to send by freight, otherwise it would be best for you to obtain the express rate before deciding whether to return by express

or mail. The mail rate is eight cents per pound; four-pound packages only allowed. With the June 1st statement we will send a gummed label containing a space for your name.

THE advertising pages of THE ETUDE offer to music schools in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance not to be obtained by any other method. We would draw the attention of the music schools and colleges in particular, during the summer months, to the value of our advertising columns. A few up-to-date schools have, every summer just before the fall opening, placed advertisements in our columns. They must have had results, as we have not had to ask for a renewal—it has come to us entirely unsolicited. We have the largest subscription list, going to just the people whom you desire to reach, and our terms are not high. Write to us for particulars.

DURING the past few years we, perhaps, have paid more attention to the reed organ than other publishers have. Mr. Charles W. Landon, well known as a teacher and writer, has prepared for us the most popular Reed-organ Method published. In addition to this, which can be used in conjunction or otherwise, he has prepared a set of Reed-organ Studies, published in four books. These are up-to-date collections of easy music and instruction, subject to our usual discount. In addition to this method and school we have published a large number of specially prepared compositions for the reed-organ. We shall be pleased to send any or all of the above named publications "On sale" at our usual liberal discount to the profession.

THE quality and price of our metronomes is no exceptional that we can not but mention it more often than we otherwise would. Our price is below that given by any other house. The price for transportation, while it is as substantial as possible, is so arranged that it is less, and the quality of the metronome is the best which we can find without reference to price. We are paying more at the present time than it is possible for us to buy the make which is being sold by most of the houses dealing in these goods. The metronome has become a positive necessity to every piano student. We carry four styles: With and without bell, detached lid, for \$3.50 and \$2.50; with and without bell, attached lid (which is a most valuable feature), for \$4.00 and \$3.00 respectively. If you have not one of these instruments, let us hear from you. The cost of transportation is extra, about 25 cents.

PERHAPS it is not generally known that our musical literature publications to-day are the most valuable of any list published by any firm, with no exceptions. Following the policy of this house musical literature is given more attention—quite naturally, considering the aim of this journal. In addition to our own publications we will quote from Mr. Frank Marling, who has charge of the musical literature in one of our largest book-publishing concerns; he has done considerable cataloging in this line. He says that our stock of musical literature in general, foreign and American, is without doubt the largest he has seen. We are prepared to furnish any price, no matter where published, at the lowest possible price.

We want not only those who have a little leisure in the summer time, but those who have a great deal at any time, to write to us with regard to terms for the

soliciting of subscriptions to this journal. The retail price, from which we never deviate, to the general public is \$1.50. We give for this, every month, at least twenty-eight pages of valuable musical reading matter, and twenty-eight pages of music, containing seven or eight pieces, equal in price to more than a year's subscription. We allow a large commission to those who wish to solicit subscriptions. We have the largest paid subscription list of any journal connected in any way with music. This of itself is a guarantee of the value of the journal to its constituents. As our agents have said to us, THE ETUDE is well known in almost every musical community, and where it is not the leaving of a copy over night proves its worth without any further solicitation.

We will furnish you with free sample copies and will give you any other help possible. Write to us.

THE new work on "Harmony," by Dr. H. A. Clarke, is expected from the binder in a few days, when it will be sent out to the advance subscribers. The special offer of the work is no longer in force. The retail price of the book has been placed at \$1.25.

To those contemplating teaching harmony in the fall we would advise an examination of this work. It embodies the most advanced ideas of teaching harmony. It is written by an experienced theorist and educator. It will, no doubt, rank as one of the leading works of our time on harmony.

We have issued a little pamphlet by Carl Reinecke, entitled "Suggestions for the Musical Youth," price ten cents. It is somewhat on the order of Schumann's "Rules to Young Musicians." A copy of a work of this character, placed in the hands of every music student, produces an immense amount of good work. The trouble with the average music student is that they have very clouded ideas of the importance and difficulty of music. This little work will go a good way toward setting pupils aright.

DURING any of the three summer months we will send THE ETUDE for only twenty-five cents to any person. This is done primarily to keep alive the interest of the pupil during the period in which regular practice is suspended. It has been shown that any pupil, having good musical literature and good music to entertain him during the summer, returns in the fall with an increased desire to prosecute more serious study. Every teacher throughout the country should advise every member of the class to take this twenty-five cent subscription for the three months. The sheet-music alone in these three months could not be gotten for less than \$2.00. Try the plan!

Our new book of duets, called "The Duets Hour," has met with the heartiest approval of the profession. While there are many volumes of four-hand music, there are very few that are systematically arranged. Most of them contain a miscellaneous lot of music that is thrown together, without design, from the pieces that the publisher may have on hand. The plates for these duets were not taken from pieces that were already on hand, but were designed especially for this work. This book gives variety and progressive difficulty and style of composition in the correct order. The pieces are mostly in the first and second grade, and very few of them contain over two pages. The retail price of the book is \$1.00.

THOSE of our patrons who desire to continue to teach during the summer, can have our new issues sent to them regularly monthly, by sending us special instructions. During the summer months our new issues are not sent out unless especially directed. But there are as many teachers who are more active in the summer than in the winter; to these the regular packages of new music are a very great accommodation. We publish just as extensively in the summer as in the winter. Those of our patrons who desire either vocal or instrumental compositions during the summer, can have them by sending in their names.

We are agents for two sets of books that will serve a particular purpose. The one is called the "Wreath Course," by J. D. Lane. It is composed of four distinct courses, to be used for singing classes, clubs, public schools, etc., and is an excellent book for vocal purposes. The "Juvénile Wreath" is the simplest, and is intended for primary classes. It contains rudiments and the simplest songs for children. The next above that is the "Ideal Wreath." This is a book for more advanced pupils and has a great variety of songs—sacred quartets, glees, ball songs, etc. The next is the "Sovereign Wreath." This can be used for clubs or intermediate grades. It also has rudimentary instruction. The last one, the "Imperial Wreath," is a collection of glees, operas, four-part songs, anthems, etc., for the use of schools, musical conventions, and colleges. Each of these works is complete in itself, but they make a most excellent course. The music is selected with the greatest care, and is the best set of courses we have ever examined.

The other set of works is by J. A. Parks, and is composed of five most excellent volumes, as follows: Sacred Quartets for Male Voices, Sacred Quartets for Mixed Voices, Concert Quartets for Mixed Voices, Concert Quartets for Male Voices, and Sacred Anthems for Mixed Voices. An advertisement of these two sets of books can be found in another part of this journal. We also will send circular to any one on application.

The marked success of the little work called "How To Teach, How To Study," by E. M. Selson, has necessitated a second edition. All the typographical errors of the first edition have been corrected in this. The work is much more substantially bound, and other alterations that were found necessary, were made by the author. To young teachers and those about to enter the profession, this book is of incalculable benefit. It is a guide to the music teacher. It points out the obstacles to be overcome, how to manage the pupil, and how to develop the latent resources of the pupil. The book is replete with the most valuable hints on how to teach. It sells retail for only fifty cents.

"The Masters and Their Music," by W. S. B. Mathews, is one of the books that we would recommend for summer reading. It is inspiring and instructive. Most works of this kind have dealt principally with the biographies of musicians. The most important feature of Mr. Mathews' work is the works of the masters, although the biographies have not been neglected. It can be used as a book for music clubs or classes, and also as a basis for lectures, but most of all for the individual use of the teacher. The information contained in the work should be in the possession of every active member of the profession. If you have not a copy of the work, and wish to have summer reading, which will improve you at the same time, procure a copy of "The Masters and Their Music." Price \$1.50.

LANDAU'S "Sight Reading Album" is on the market. It is, no doubt, the finest collection of easy music that has ever been issued. Every piece is a gem. Besides it has the additional feature of sight reading, which is by no means secondary. Teachers can not complain of a lack of good music of the easier grades. Every piece in this volume, if not by one of the great masters, is at least by some well-known writer. The aim of the work is to present the best of the easiest of all composers. A second volume will follow some time in the fall. Announcement will be made later on.

"NOTES of a Pianist," by Gottschalk, is a work that is deserving of a wider popularity that it has received. The price of the work has been a bar to its extensive use. It has now been reduced from \$3.00 to \$1.50 since we have become the publishers. Gottschalk's career is one that is particularly interesting to all Americans. The intensity of his works is just as much alive today as in the early sixties. He was the first great American pianist, and we have not had his equal as yet. He might be styled the Chopin of America. In his works he gives his experience, his trials, and his

thoughts. It was a habit of his all through his life to jot down all his observations and to keep an accurate account of everything that transpired during his concert career. This book is written in an extremely interesting style.

It is the time of year when diplomas are issued. It should be known that we have blank forms of diplomas that are available for graduating purposes. The size is about 15 x 15 inches, lithographed on parchment paper, and gotten up in regular diploma form. The price of these is ten cents each.

MUSIC IN THIS ISSUE.

The Canonetta, by A. Fenier, is the composition which was awarded the first prize in the competition which closed the past month. It is a very smooth, flowing lyric, just exactly what the name means, a song. The melody must be brought out exactly as if sung by a solo voice.

The Impromptu, by Friedrich Brandeis, is also of the lyric type, and should have a clearly ennobled melody. The composition can be given with considerable rubato, the accompanying chords light and short. The second part in A flat must be rendered in a broad, quiet style. The upper note of the various chords is to be considered as a melodic note.

"The Blacksmith," by Frank L. Eyer, is a taking little piece in what the Germans call "Characteristick" (character-piece). The blows of the heavy hammer on the anvil and the lighter, more rapid, and ringing strokes of the small hammer are all clearly indicated, while the melodious quality of the piece makes it interesting music. At the close, the six strokes of the bell must be well brought out, when the blacksmith lays aside his work, folds his leather apron, and wends his way home, with a light and happy heart, to the joys and rest of his fireside.

The "Turkish March," by Bielh, brings in the strongly marked rhythmic effects and ornaments which are characteristic of Eastern music and which composers use to impart "local color" to compositions. The irregular accents on the second beat of the measure must be regarded, since they contribute largely to the effect of the piece as a whole.

"The Star-Spangled Banner," a transcription by Carlos Troyer, will be a welcome addition to the pianist's repertory at this time. The variations show the thorough musician and accomplished pianist, and we can confidently urge the learning of this piece by all players whose technique is sufficiently advanced for them to undertake it. The melody is to be brought out at all times as if sung, in unison by a chorus of the people—broad, sonorous, and vigorous. Those who have bought copies of the sheet music edition should compare the latter with the present edition, which contains some changes by the composer.

The Scherzo, by Bielh, is a piece for the younger players that will be welcomed by teachers everywhere. The subject is so clearly defined and melodious that a child will naturally bring it out at every entry, even if not told to do so. Each hand contributes a share to the effect of the piece—a symmetry both in technique and in musical results. The second movement possesses of the lyric type, and the right hand has the principal work.

Brahms' "Hungarian Dance," from the well-known set, should please those of our readers who do not play. We have spoken often of the gypsy music of Hungary. Many composers have endeavored to express in our modern system of music the peculiar rhythmic, melodic, and dynamic effects of the gypsy, and Brahms has been one of the most successful. Every mark in this piece has its value and should be observed.

Our vocal pages are enriched by a sparkling, spirited song by Maud Valerie White, one of the most popular of English balladists, "Twas in the Lovely Month of May." This must be rendered with appropriate lightness and delicacy, the whole effect being suitable to the season of flowers and the "merry May-time."

CARON'S song, "It May Be Love," is a good type of the modern song of sentiment and can be used for concert or

parlor singing. The range is such that it can be used by any medium voice. It is a song for teachers as well.

HOME NOTES.

MR. LOUIS C. ELDER will be in Ashbury Park this July. He will give a course of twelve lectures on music to be given in the

The Chicago Musical College has moved into its new home on Wabash Avenue. For the next season the College will send its scholarships, \$5 full and \$30 partial.

MR. EDWARD B. BAKER, the newly-elected director of the Public Conservatory in Baltimore, is making a visit to the large music schools of this country, and will spend the summer in Europe, looking into the latest and best methods employed in conservatory teaching.

MR. W. J. HENDERSON, the brilliant musical critic of the "N. Y. Evening Post" and a valued contributor to THE ETUDE, is a member of the N. Y. Naval Reserve. He is also an enthusiastic musician and can "write up" a race as well as a concert.

DUDLEY BUCK'S cantata, "Christ the Victor," was rendered in Grace Church, Middletown, N. Y., on the evening of May 15th. The chorus was the regular thirty-voiced choir of the church, under the direction of Mr. Harvey Wickham. This is the fourth cantata given by this choir during the present season.

PROFESSOR EDWARD DICKINSON has issued a very complete syllabus of his lectures on the history of music, primarily for the use of his classes in Oberlin Conservatory, but equally valuable to all students. The syllabus contains lectures on the principal classical forms, with a consideration of the old classical writers, as well as the modern national schools, including Wagner. The references for private study will prove an invaluable aid to the home reader.

MR. WILLIAM H. SHEDDEN is closing up a series of concert engagements. He will play at the M. T. N. A. meeting in New York, and at the Chautauque Lake, N. Y., in July and August. Mrs. F. A. WATSON, of Chicago, was the soloist at the concert given by the M. T. N. A. at the Chautauque Lake, N. Y., in July and August.

AN ENSEMBLED was held at Ada, O., May 30th, under the auspices of the Ohio Normal University Choral Society. Mr. H. E. WOOD, of Philadelphia, was the adjudicator.

MR. KATHRYN R. GLENCOE, a former pupil of Dr. William Mason, gave a recital in Association Hall, Newark, N. J., assisted by a number of her pupils.

MR. EMILY STRANOWITZ, one of Philadelphia's best-known singing teachers, gave an enjoyable pupil's recital at the Stratford Hotel, May 29th.

THE SOUTH ATLANTIC STATE MUSIC FESTIVAL, held at Spartanburg, S. C., under the auspices of the Converse College Choral Society, proved a success both artistically and financially. Dr. Foster is to be congratulated.

EDWARD BAXTER PERCY spent the last two weeks of April in Paris. On the 15th he played at the concert given for his Royal Highness, Prince Guy de Jonquière, on the 20th at one of Mrs. Chapman's afternoon receptions, and on the evening of the 21st gave a public concert of his own at the Salle des Fêtes du Journal. On this appearance the "Paris Messenger" writes: "Last evening, M. E. Baxter Perry, of Boston, played a program which tested every resource of the modern virtuoso, and showed a technical grasp and scholarship seldom equaled even in these days, where the piano is supposed to have yielded up all its secrets. Mr. Perry is entitled to a high rank among the great players of the world, and his gift as an analyst and composer is very rare among musicians who are primarily instrumentalists."



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

A DISTINGUISHED EUROPEAN CONCERT pianist (lady), with highest European concert and press notices, desires position as teacher and pianist in some large conservatory or college. Salary, \$1,000 per annum, salary, etc. Mr. S. care of E. W. Fritzsche, Redacteur des "Musikalisches Wochenblattes," Leipzig, Germany.

PROF. EDWARD DICKINSON OF THE OBERLIN (Ohio) Conservatory and College has published his syllabus of lectures as a guide to his own study to study the history and criticism of music. The work forms a pamphlet of 136 pages, giving a topic abstract of the subject, with references in detail to over 2500 musical works in English, German, and French, of which about 200 are English. The price of the book, unbound, is \$1.00, and may be obtained of the publisher of THE ETUDE.

WANTED, BY A LADY OF EXPERIENCE, POSITION as assistant teacher of piano in college. References. Address C. P. O. Box 125, Meridian, Miss.



"The Duet Hour" is a pleasing, easy collection of a good grade, and will certainly prove to be a favorite with all.

THE ETUDE is the best monthly book that was ever published; it is useful to the teacher as well as the student, having abundant information and a very good selection of music in every number.

Allow me to express my appreciation of THE ETUDE. I find it so helpful in my teaching that I would not be without it for double the price. The teacher or student must be a laggard who would not be inspired to greater efforts by reading it.

I also want to say a word for THE ETUDE. I have taken this paper two years. It has been a great help to me. I would not be without it.

Tapper's "Music Talks" I have found full of valuable suggestions in arousing latent capabilities in the young music student.

Clark's "Pronouncing Dictionary," just received. I am delighted with it.

Clark's "Dictionary of Musical Terms," Mason's "Technic and Technique," and "Twelve Piano Lessons" are all fine indeed.

Am using Mathews' "Graded Studies" for my pupils, and find them the best of anything I have ever used.

I am delighted with "Music: Its Ideals and Methods," by W. S. B. Mathews. Every word is valuable.

Received "Third and Fourth Grade Studies," by Mathews. The true worth of this work will merit wide popularity with educated musicians.

I am very much pleased with Mathews' "Pieces for Pianoforte," Grades III and IV. Every piece is interesting and delightful my pupils. The selection is a rare one, and I am sure a teacher could not do better than to supply pupils with a set of pieces like those found in "Pieces for Pianoforte" by Mathews.

I thoroughly appreciate the promptness with which all orders are filled and will tender many thanks for kindness received.

I wish to express my entire satisfaction with the quality of your publications and to thank you for the promptness and carefulness with which my orders have been filled.

I find your business methods a great help to me.

I am pleased with your selection of reed organ music.

I am greatly pleased with the new game, "Triads and Chords." Have played it in my chorus class and find it to be interesting and helpful.

The pieces of the "Sight Reading Album," by Landau, have been carefully arranged in progressive order.

The introduction is instructive and the analytical notes are valuable and helpful.

I received "How to Teach: How to Study," by E. M. Selson, and I am very much pleased with the work. I think it is of great value to music teachers, and I take pleasure in recommending it to all earnest teachers.

I received in due time the little book entitled "How to Teach: How to Study," by E. M. Selson. I read it with great pleasure. It reveals a thorough teacher in its author, is full of suggestion, and can not fail in being helpful to any teacher.

Packages of music on Sale received, and we herewith thank you sincerely for your prompt attention. It gives us pleasure to express our appreciation of your unflinching promptness. The selections of music are just what we want; we are delighted with them.

One important design which Mr. Demuth had in mind in the composition of these pieces was their use in studies in melody played by the use of the pedal.

These pieces are of great value in giving to pupils an article new of the pedal accompaniment, and in showing the value of the pedal in different rhythmic and melodic figures, and, finally, different technical demands.

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Any of the following sent post-paid on receipt of marked price. Complete catalogues sent free on application. To responsible teachers we will send an examination of our publications at special prices. Mail orders solicited and filled to all parts of the country.

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