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### Volume 16, Number 07 (July 1898)

Winton J. Baltzell

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JULY, 1898

# The Etude

VOL. XVI

No. 7

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THE ETUDE

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PHILADELPHIA, PA., JULY, 1898.

NO. 7

THE ETUDE.

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We wonder sometimes at the eccentricities of great musicians, and the frequency with which they give evidence of mental aberration. Many of the great composers have been thought partially insane; and almost any one who has visited various parts of this country will recall small towns where the most accomplished violinist, pianist, or other musician was a person quite at sea upon any subject except that nearest his heart. Perhaps to a greater extent than in the parsance of any other theme, the composition of music takes the master into sub-conscious states, for music comes from the inarticulate world of silence. "Eye hath not seen, nor ear heard" the incomparable felicities of the realm that lies beyond the region of mortal sense. So much does the master remain in the subjective mind that when he allude persists to earthly objects he is like a stranger in a strange land.

When music has a proper appreciation from the people, then, and then only, will the musician have his proper place. In a community where the musical interest is weak and shallow the musician will naturally have no standing; where the music is on a high plane the musician will receive equal respect with the other professions. So long as people take their music no more seriously than their candy or their lemonade, simply to tickle the palate, they will have no more respect for the music-maker than for the candy-maker. But when the music becomes a serious matter—a study, an art—then will the musician share in the respect shown to the lawyer, the physician, the plastic artist. From this it is easy to see that the musician has to a large degree the making of his own status.

The islands of the South Pacific, with scarcely an exception, are crowns of coral stone on the summits of submerged mountains. That curious creature, the coral insect, often, though very erroneously, termed coral insect, must live in water, but in shallow water. It cannot exist in a depth of more than ten fathoms. These strange little creatures, linked together in countless myriads, extract minute particles of lime from the water, which they secrete into the beautiful, branching, and fantastic white stones which make the foundations of a summer-crowned island. The life of man and beast and bird becomes possible in these lovely circles redeemed from the blank oblivion of the ocean-depths. This is a parable of encouragement for the small workers in art. Why should you be disheartened if you cannot create a symphony equal to those of Beethoven, or play the piano like Rubinstein, or the violin like Yeasey, or sing like Patti? There are hundreds of degrees of mental power exactly in kind with those we have mentioned, but less in quantity, which have a perfect right to exist—nay, more, which are needed quite as much. In God's scheme of humanity and of society, for one mighty and original intellect, for one man with a volcanic heart, there are needed tens of thousands who possess minds and souls which are capable of receiving, transmitting, his messages. Do not despise yourself if you cannot retain the whole literature of the piano as did Beethoven; do not despise yourself if Liszt's "Don Juan Fantasia" and Tchaikovsky's "Minor Concerto" elude forever the grasp of your feeble fingers. There are thousands of compositions, nectarous fruits pendant on the boughs of the Tree of Life, which are within your reach, and you will find them bursting with sweet juices and nutritious pulp. Do what lies in your power to draw art into yourself; to the happiness of others. Make the bee your great exemplar—it sucks the honey from the flowers, but the sweetness is transformed, and the framework of golden wax is built by the cunning insect. Be not ashamed of smallness in art, but be ashamed of—affection. Nothing is so deadly to the Beautiful as pretense; no linky, stuffed watch-case washed with gold, if you please. That is a happy community which has in it many bright and intelligent persons, even if no one of them is conspicuous for dazzling brilliancy. A grass-blade is not so great as a reed, but a velvet swart, with its emerald like smoothness, is delightful to the eye and the touch. But smoothness is, in itself, not so valuable as sincerity—try to understand and to love Beethoven, Mendelssohn, Schumann, Chopin, and all the great and little composers, old and new, of this and every other land who were themselves sincere. Do not be either a stupid objector or a fussy promoter—he neither a stick nor a withered leaf, disfiguring the smooth sward of grass.

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From the 408 graduates this year at Harvard University only one is to follow the musical profession. Of the entire represented by the class in mental development and augmented intellectual caliber, this lot will be assigned to the ranks of the tonal art. Necessarily this is a case similar to Mahomet's mountain. If education does not come to the majority, the majority must go to it. Society is turning toward music with questioning of general knowledge. Undoubtedly a rich harvest awaits the laborer in this field. Therefore timely advice would be, for those to whom in summer months comes relaxation from routine, not only to deepen their field of musical knowledge, but to broaden their area in general knowledge toward the outer world.

The day of child prodigies has passed, one might almost say. A child who plays the violin or piano, sings or recites a poem, is not a *rena aris*, for the work of the school room and the multiplication of music teachers have combined to spread a disposition toward these accomplishments that has borne fruit. To be a genuine prodigy, a child must play extraordinarily well, and in shining genius. In many cases the "Wunderkinder" have grown up into commonplace men and women, in noisive removal from mediocrity. Perhaps it is well that it is so. Genius should ever be rare, else it would cease to be genius.

Is going to concern a proof that a community is musical? It is doubtful, for the public attends concerts for a great variety of reasons, many of them founded on other basis than love for art. Household life in which music plays a part does more and tells more for musical culture than mere attendance upon concerts, which are too often naught but a social function.

An English contemporary prints a letter from an organist who plays only on tonic sol-fa notation, and complains that so little music is printed in this form, and then goes on to say that he is compelled to translate from the ordinary notation in order to supply himself with music. What a commentary on short-sightedness! Sticking to a theory, he will not learn the common notation, which would be less work in the end than to arrange all he plays. Consistency is more to be desired, evidently, than freedom from drudgery.

Another musical character who approaches the type just mentioned is that one who "never took any lessons," "plays beautifully," and "anything after one hearing." Does it never occur to such people that if they really possess an extraordinary talent, as is their implied contention, they are just so much obligated to develop that talent by systematic study? Too many people allow themselves to be imposed on by such bombast.

The student must sharply distinguish between the nature and essentials of practice and those of playing. For he who half plays when he should be practicing is apt to find himself forced to half practice when he should be playing.





THOUGHTS SUGGESTIONS AND ADVICE Practical Points by Eminent Teachers

THE INTELLECTUAL SPARK.

CARL W. GRIMM.

In the race for improved methods one great leading thought seems so often to be forgotten—namely, that the development of technical ability does not include spiritual growth. It may be overlooked, because thousands can teach how to place the fingers on the keyboard, how to play difficult runs; but only one among them can kindle the intellectual spark. Not the management of the technicalities, but the spirit alone is the truth, inner life, and very essence of art. It may be passed by, because the lower classes take up the divine art more and more as amateurs, but rarely find in it the necessary intellectual culture or conception of what music and its lofty purposes are. So many practice music who bear in their hearts little or no sensibility to what is truly beautiful and grand; they look upon music merely as an ornament for entertainments. The teaching material must not be beyond the capacity of thinking and feeling of the pupil, especially when he lacks an earnest will to master the same. Otherwise, dislike to music will be engendered. Every age of youth has its particular sphere of ideas and emotions, and its limits of spiritual power. Great music is the language of the soul. In order to properly interpret it, it appears reasonable that the performer must have had emotional experiences, as some deep sorrow or great joy, has loved, or even hated. Beethoven said "Music should either bring blood or strike fire." We can modestly add that when music does not do that, it is instead, or the player is too unskilled to seize its meaning. Consequently the teaching process has to be laid in hand with the spiritual and emotional capacity of the pupil.

\*\*\*

THE MORDENT.

PELLEU Y. JEVVIS.

The value of the mordent for technical practice is not sufficiently appreciated. When played with correct movements of fingers, the daily practice of the mordent and inverted mordent conduces rapidly to flexibility, limberness, lightness, and muscular development. In the first volume of "Touch and Technique," Dr. Mason has given a table of fingerings which, if faithfully carried out by the student, will soon produce results that will pay for the practice. Some of these fingerings make excellent preparation for the passing under of the thumb in scale playing.

The writer has made daily use of the mordent in his practice and teaching, and can from his experience heartily endorse all that Dr. Mason says in regard to its value.

\*\*\*

THE RELATION OF PUPIL TO TEACHER.

W. F. GATES.

A good deal has been written about the relationship of teacher to pupil, and but little on the other side of the question—the relation of pupil to his teacher. Perhaps the reason is that writers know their advice is mostly read by teachers, rather than pupils. But if the teacher were treated with the same courtesy and kindness that every teacher would certainly be a more pleasant one. Social attentions and occasional remembrances of different kinds are not wasted on the average teacher. Nearly every teacher expends on his pupils more thought and worry than is "nominated in the bond," but in many this is repaid with carelessness and ingratitude rather than thoughtfulness and courtesy.

INDIVIDUALITY AND SPONTANEITY IN MUSICAL EXPRESSION.

GEORGE H. HOWARD.

THERE is no more hopeful indication of musical progress in America than the evidence of increasing effort on the part of the most thoughtful teachers toward developing the minds of their pupils along lines of individual and conceptual expression. Earnest teachers are not satisfied that their pupils shall play with mere effect. They desire and carefully labor for more than this. The thing beyond this which they seek is the certainty of a habit of thinking music, and thinking directly and vivaciously. The pupil who has this attainment gives clear impressions from the music page in the very first survey of it. Little time pictures, tone pictures, chord pictures, and wholes are presented to his eye and mind by means of the characters on the page. Thus in a very short period of practice he gains something for the mind, as well as for the fingers and hand. This which the mind now possesses is a picture which becomes more or less red, and filled with living impulse in proportion to the thoughtfulness and earnestness of the pupil.

Individuality and spontaneity in expression come from this conceptive habit of study and practice. The mind and heart which are full of fine conceptions must and will seek utterance, and the very fact that they are full impels the utterance and gives spontaneity.

How shall our piano-playing become less conventional, more individual, more characteristic, more spontaneous? Is it not necessary to train students more thoroughly into scholarly habits? Is it not desirable that the teacher should more and more impress on their minds the need of knowing and being as well as doing?

Under the influence of such instruction we may well hope that our pupils shall attain playing ability which shall show individuality and spontaneity in their most pleasing and satisfying manifestations. Intellectually, conviction, and character form the foundation of temperament, individuality, and spontaneity in expression.

\*\*\*

THE USE OF THE METRONOME.

S. N. PENFIELD.

TEACHERS differ widely and unaccountably in the value they place upon the use of the metronome. I say "unaccountably," for it does seem that the value and limitations of the little machine must be evident to any practical pianist who has ever made use of it. The teacher who has never used a metronome will have some novel experiences the first time he uses one.

Perhaps you remember your first attempt to board a moving trolley car, how you grasped the handle and as you were jerked away made a violent and perhaps fruitless effort to plant your foot on the step. You either measured your length in the dust, or found yourself instantly and with nervous shock in full motion.

So with a metronome. You set the instrument in motion, then catch on with it, as best you can, be ready in course of time, as in car entering, quite an adept. A steady tempo must, indeed, be kept. The piece does not mean in which each and every pulsation (beat) should be mathematically the same as all the others. But just this error is made with the metronome as a teacher. The pupil's effort should be to establish a mental and physical connection with the metronome, and the requirements of the music. In many cases we acquire rather than take the place of and imitate counting until steadiness is secured,—then mental counting.

There is no trouble in "catching on," and it is elastic. To be sure it is frequently too elastic, and, therefore, occasional test with a metronome is certainly useful. But I must protest against the following sentence found in a recent article in a musical magazine: "Every chord and every piece ought to be practiced with the metronome, hands separately and hands together." This is the undoubted way to make mechanical players. One is not surprised to find in the same article that a chief advantage of metronome use is that a student on discovering that he can play 300 notes to a minute becomes ambitious to reach 250 per minute. "Every chord reached, then to try for 300, etc., as if approximation to 1000 per minute must make ideal music! No, the metronome is invaluable in its true place, which is firstly the indication to the world of the true tempo of a piece or a movement, secondly, the occasional testing of various passages to see whether one has unconsciously hurried or retarded. Beyond this Maelzel's invaluable little contrivance is as much out of place as a cat in a strange garret.

LOGIC IN MUSIC.

LOUIS C. ELSON.

To the layman in music, even of the more cultured sort, our art often seems to be a series of sentimental impressions merely. Even Felix gave the definition of music that: "Music is the art of moving the emotions by combinations of sound." While this definition is the truth, it is not the entire truth, for music often appeals to the intellect as well as to the emotions; indeed, in its first scientific forms it appealed wholly to the mind and not at all to the emotions. There is plenty of music in existence that awakens the mental faculties rather than the emotions. In following a canon, in listening to a well-constructed fugue, the intelligent auditor would laugh at the question—"Does it represent longing? Sorrow? Return from absence?" He would understand that it represented a series of beautiful combinations evolved by transmitting a single figure, or a strict imitation of one melody, in another, in any case his brain would be busy in following its evolution, comparing its imitations, without any special appeal to its emotional nature. Yet we are right in demanding emotion also in an art that goes beyond the emotional power of spoken language. We prize that music best in which the intellectual and the emotional are blended; we give us to that music which is not so emotional as Chopin, not as intellectual as Bach, but combined the two qualities as neither Bach nor Chopin, nor anybody else, ever did. All the great composers, however, teach us the lesson that music, without discarding emotional power, is something more than a mere appeal to the feelings.

\*\*\*

WHAT THOUGHT CAN DO.

MADAME A. PUPIN.

THERE is a great deal of grumbling about the drudgery of learning the piano. Teachers complain that pupils do not like to practice; and pupils sigh, as much as possible, the irksome task of practicing, day after day, finger exercises. But intelligent thought can make even the most unpleasing task a pleasure. By using the right kind of drudgery attractive, can make these same exercises take on a new phase each day.

The great player, whose perfect execution many would like to imitate, was not all genius—if by these artists not only worked and took infinite pains, but found this work attractive. The old time teacher says, "Practice this until you know it"; but does not tell the pupil how to do it. The terribly irksome: the same faults reappear and new ones creep in; he gets discouraged and easy to do, but explain to a child the process by which a short passage may be made perfectly accurate and easy to do, the use of his reason and reflection will become interested. Physical efforts, and then students will become so absorbed in their work as to relinquish it with regret and return to it with pleasure.

MUSICAL ITEMS

The real name of Kemeny, the violinist, was Hoffman.

MME. MARCHESI was reported to be seriously ill during the past month.

JOSEF HOFMANN is said to have cleared more than \$30,000 by his recent tour.

The foreign trip of the Sousa Band has been canceled on account of the war with Spain.

A CORRESPONDENT from Manila says that many of the women there are accomplished harpists.

MOZART'S first violin, a half or child's violin, is in the Mozart Museum at Salzburg, Germany.

ROSENTHAL and Emma Eames are announced as soloists with the Chicago Orchestra next season.

The statement is made by a London correspondent that Kildworth will teach in that city next season.

AND now it is claimed that "Yankee Doodle" is a folk-melody of the Basque provinces in Spain.

XAVIER SCHARWESKY will give up his usual trip to Europe and will continue instruction during the summer.

MANUEL GARCIA, the great singing teacher, is one of the few living musicians who knew Beethoven personally.

The annual meeting of the Music Publishers' Association of the United States was held in New York City on June 14, 1888.

GILMORE'S Band has been reorganized and incorporated with a capital of \$50,000. A summer tour has been arranged.

The piano trade uses, every year, ivory equal to the tips of 75,000 elephants, says an exchange. Are all piano keys real ivory?

THE National Piano Manufacturers' Association held a convention in Boston last month. Representatives of the leading firms were present.

BOSTON has a society for the purpose of aiding musicians and their families in distress. The late Oliver Nelson left \$25,000 to the fund.

NYGOLLET left \$100,000 to his wife, Adelina Patti. The latter, so it is said, renounced the legacy in favor of her husband's children by his first marriage.

"TRISTAN AND ISOLDE" was performed in English in Liverpool lately. The version was by Frederic Chopin and his wife. The opera was given in four hours.

S. BARING GOULD, the novelist, is working on the libretto of an opera to be called "The Red Spider." One number should surely be a "spinning chorus."

A NUMBER of Beethoven letters, written to business and professional friends have lately appeared in a Leipzig paper. They are published now for the first time.

WALT comes from New York that piano students find the pointing of the tips of the fingers with iodine very useful to avert pain from practicing and to harden the skin.

DR. C. H. H. PARRY, one of the foremost of English musicians, author of many valuable articles on theory in Grove's Dictionary, has been knighted by Queen Victoria.

At a sale of autographs in Vienna two Beethoven letters brought \$160, two by Haydn \$120, two by Wagner \$80. An ivory miniature of Schumann was bid up to \$150.

The church at Einsiedeln, Switzerland, much visited by tourists, has a splendid new organ of 170 stops. This church has a superb choir of monks from the monastery attached.

FUGRO was warmly received by the Parisian concert-going public upon his return from his American trip. Critics on this side say his home reputation is greater than he gained here.

The new Guildhall School of Music in London will be declared open by the Lord Mayor July 11th. The move for a national opera is recognized in the building of a theater and a concert hall in connection with the school.

BENOIT has resigned his position as director of the Conservatoire at Antwerp, on account of new regulations introduced because of the placing of the institution under royal patronage.

THE New Hampshire Music Teachers' Association will meet at Weirs, August 1st to 5th. Several important chorals will be rendered. Miss Anna L. Meleady, Nashua, is the secretary.

A YOUNG Portuguese composer, in his search for realistic effects, introduced a pistol-shot in the orchestra. A panic started, and it is likely that the composer will revise his tendency toward realism.

A NEW life of Schumann is in preparation by Professor Niecks, of Edinburgh, Scotland, the biographer of Chopin. He is to have access to papers and correspondence of the late Clara Schumann.

LACHAUME, who has been accompanist to Ysaye in the latter's concert tour in the United States, received orders last year to France to serve his term in the army. He left home before he reached the age for military service.

MR. FARLEY NEWMAN, the noted English journalist, was rendered a complimentary morning concert at the Salle Ravel, London. A purse of one hundred and fifty five guineas (about \$750), was presented to the beneficiary on the occasion.

IT is current report in Boston papers that Emily Parr will take some of the players of the Boston Symphony Orchestra with him to New York. It is to be hoped that he will make no great inroads on the playing strength of the Boston organization.

THE direction of the trans-Mississippi and International Exposition has decided to make the Thomas Orchestra concert free to the public. Great credit is due the commissioners for the liberal support they have given to music at the other arts.

REPORTS from Bohemia and Austria-Hungary indicate that the supply of maple-wood for violin-making is very short, and that the forests have been very badly managed, trees being cut down and no young trees planted. The Manufacturers' Association is to take action in the matter.

THE Convention of the Missouri State Music Teachers' Association was held at St. Louis, June 14th to 16th. This is the third year for the Association and the program committee has arranged to eclipse the two previous ones. One concert is to be devoted to the rendering of works of resident Missouri composers.

DR. E. J. HOPKINS, until recently organist of the historic old Temple Church, in London, promised to issue a "Handbook on the Organ" when he reached the age of eighty. He has passed that period, and a London contemporary announces that Dr. Hopkins will devote considerable time to labors with the pen.

THE twenty first meeting of the Indiana Music Teachers' Association was held at Lafayette, June 28th to July 1st. An interesting program of essays and discussions on timely topics, together with recitals by Schubert and Emil Liebling, and Mr. Corey's Illinois-Godsway and Emil Liebling, and Mr. Corey's Wagner lecture, afforded valuable material for another year's thought.

An important discovery was made among the archives of St. Peter's Church in Vienna. In a drawer that had not been opened for fifty years were found a mass, pianoforte duet, fantasia and rondo, and songs by Schubert, and the works will likely come into the hands of some public institution.

A WEALTHY Russian nobleman supported a series of popular concerts in St. Petersburg during the past winter. The admission was made so low that even the very poor were able to attend. The attendance was so large that a hall of greater size had been engaged for next season. Here is a hint to the states of the philanthropic votaries of art in the United States.

BERNHARD VOGEL, well-known in German musical circles as a composer and *librettist*, died in Leipzig a short time since. He was the music critic for the Leipzig "Neueste Nachrichten" and for the "Zeitschrift für Musik." He was a pupil of Volkmann. His most important literary works were monographs on Schumann, Liszt, Rubinstein, von Bülow, and Brahms.

The collection of works in musical literature belonging to the estate of the late Mr. Joseph Drexel, New York City, is now in the Lenox Library, and will later be removed to the New York Public Library when the new building is completed. It consists of about 7500 volumes—ancient and modern music, biographies, scores, manuscripts, engravings, and autographs,—one of the most valuable collections in this country.

MARCKLLA SEMBRICH, the famous prima donna, has been added to the already strong list of artists for the next opera season at the Metropolitan Opera House in New York City, under the management of Maurice Grau. The American public will have an opportunity to hear one of the strongest companies ever gathered together—Calvé, Sembrich, Melba, Nordica, Eames, Jean de Reszke, Van Dyk, and a new tenor, Szalaz.

A WRITER somewhere remarks that Heinrich Heine is the poet who has been most set to music. He may be found in music over 3000 times, and by the best composers, too—Mendelssohn, Schubert, Kuhlstädt, Brahms, etc. Thirty-seven numbers have been set eighty-eight "Loreley." Two other poems have been set eighty-five times. "Thou Art Like Unto a Flower" is in 1650 forms in song. Why is that?

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. E. J. HOPKINS, CARE OF THE WAREHOUSES, 107 N. 3RD ST., PHILADELPHIA, Pa., will receive all questions. In no case will the name of the writer be printed to the attention of the Editor. Questions that have no general interest will not receive attention.]

G. E. N.—We wish that it were possible to tell you an authoritative way for writing the chromatic scale. Unfortunately the practice of composers is largely a matter of personal choice, and theorists also differ widely. A common rule is to use sharps in an ascending, and flats in a descending passage. English theorists, who follow what is known as the Day system of harmony, advocate writing the scale known as the Day system of harmony, advocate writing the scale known as the Day system of harmony, advocate writing the scale known as the Day system of harmony, advocate writing the scale known as the Day system of harmony.

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## THE VALUE AND PRACTICE OF ADVERTISING AMONG PROFESSIONAL MUSICIANS.

BY J. FRANCIS COOKE, M. B. S.

### BEHIND THE SCENES.

It is often surprising to note the ignorance of the general public regarding the importance of advertising. I have known people to stand in open-mouthed wonder when they hear for the first time that the last cover page of some publication such as "The Ladies' Home Journal," or "The Youth's Companion" is often worth from \$2000 to \$1000 for a single insertion. "Do the advertisers ever get their money back?" they ask. They must certainly do, or they would not continue to advertise year in and year out.

The preparation and placing of advertisements is a business of such significance that many of its followers succeed in deriving a yearly income of over \$100,000 from it. Probably the highest salaried office in the modern department store is the one who prepares the advertisement for the daily paper. The introduction of artistic display in recent years has done much to raise the standard of advertising, and to-day it is an art in itself. It is the voice of trade, deep, full, and rich in every note.

### PROFESSION ADVERTISING.

The advertising of a profession is, however, so different from that of a business, that entirely new methods must be employed. There is nothing in business itself for the professional man to be ashamed of. It should be his pride to make himself as independent as possible. The day has passed that found the man of talent in a sequestered house, and it is the democracy of Mozart that has freed him from his thralldom. Imagine Mozart being ejected from the house of his patron, and as a family servant made to suffer from the whim of a drunken noble. I have no sympathy for the faculty-streaked fools who open business on general principles, as if music were dependent upon penny. We all must live.

### ADVERTISING AMONG PHYSICIANS.

Just why it is that a young doctor fresh from a medical school is supposed to wait in his office until some patient happens to see his sign and he receives his patronage purely as accident of fortune the physicians themselves are unable to tell. Suppose that he was to give information to the public in a business-like way just what particular branch of his profession he intends to pursue, his office hours, and his address. Have you any idea that the community would think any the less of him if it was not for the ludicrous and bigoted barrier he has inherited from his predecessors? Very fortunately no such relic of a decadent school of etiquette exists among musicians. Our forerunners have observed the very wise distinction between egotism (a truthful and consistent consciousness of one's own ability) and conceit (an overestimation of self)—have left us a legacy of liberty in the matter of advertising unknown in any other profession.

### BUSINESS PRINCIPLES.

It is well for the musician to understand in the beginning some of the principles that business men have in mind when about to advertise. First of all, there must be something to advertise; that is, there must be something distinctive about your ability, something enviable in your career, something that will make your time valuable to other people; for all that advertising is, is to talk honestly of your business—just exactly as it is—in as dignified a manner as possible. Time and money spent in advertising anything that will not inspire genuine confidence are simply wasted.

### REPUTATION VS. NOTORIETY.

Here we must draw the distinction between reputation and notoriety, upon which all good advertising is founded. Reputation is the regular growth of popular

## THE ETUDE

admiration. Notoriety is a forced condition of publicity, usually resulting from some objectionable performance. Thus, if a pianist depends upon long hair and affectation to attract public attention he may become notorious, but it is only by meritorious work in his profession that he adds to his reputation. A pianist who depends upon radiograph pictures of his hand to create popular interest, very often has much difficulty in redeeming himself at the keyboard. So, for the time being, let us agree to condemn anyone that leads to notoriety as bad advertising, and maintain that whatever adds to reputation is good advertising, and then take up the different branches open to musicians.

### PERSONALITY.

A musician's personality is one of the first things that will bring him business. This is especially true in the case of teachers, for as surely as you make yourself objectionable personally, you will lose the interest of the public. This pertains to your appearance as well as to your manners. People appreciate neatness in a musician just as much as they do in a physician or a minister. Bohemianism is a complete failure in music teaching—your patrons are much more liable to advertise your tolerance and patience than your temper. Because Kalkbrenner, Henselt, and von Bülow have made eccentric fools of themselves is no reason why you should.

About a year ago a very able young musician came to me with a "tale of woe" about his business. Much to his indignation I advised him to put an end to one of the most alarming habits of profanity I have ever known. When among ladies he was fortunately able to restrain himself, but his notoriety among men preceded him. He stopped, and is just beginning to see why he had always been unsuccessful. Of course, this is an extreme instance, but it illustrates by contrast the meaning I desire to convey.

Thus it is that society enters the question. It is the musician's behavior to the outside world that gives him personal respect. A singer in a New York music hall can bring herself to public notice by bathing in milk, but a respect such as that enjoyed by Emma Eames comes through a strong character, a lovely disposition, and a dignified demeanor. This last instance is to my mind, an ideal example of good social advertising. We all love Emma Eames for the life she leads.

### THE FIELD.

It is more than probable that many of the musicians who read this article suppose that their field of action is limited to the small circle in which they work. You could never be more mistaken. Your field of action is this whole great world, and the more your good deeds are known, the more good you will be able to do. If you are a teacher in a little country town, and the musical world knows that you have done something to your credit, that "something" is not to be forgotten. There is, however, a direct dependence upon the immediate society. Please do not think me to mean that a musician should go "noising" around in people's parlors after pupils or engagements. Far from it. But I do maintain that it is his duty to himself and society that he should not ostracize himself from the body upon which his support depends. Let the musician meet society in its own field as often as he can afford, and the word "musical crank" will disappear from the vocabularies of the world.

### PUPILS' RECITALS.

The common opinion of some twenty teachers whom I have consulted in reference to the present article is that the most profitable advertising they have used is the "pupils' recitals." It is certainly one of the fairest means of advertising, but is often abused by well-meaning teachers. By this I mean that a teacher often unconsciously neglects the real musical education of a pupil during the preparation for "pupils' recitals." This I know to have been the case in many prominent music schools.

### A PUBLIC IMPOSITION.

Another abuse is this: If a pupils' recital is to be

given to exhibit a method or a teacher's ability,—in other words, to advertise,—it should be honestly classed as an advertisement or exhibition recital, as the Virgil Clavier School has done, and not represented to be before an audience. Integrity amounts to something nowadays, and we draw nice distinctions. Exhibition recitals are sometimes brownies, especially with young pupils. Parents are justifiably proud of their children's ability, and I have known pianists, born at a pupils' recital, to steal many a promising pupil away from teachers. Tact, of course, can prevent this.

(Another phase of this subject will appear in "The Etude" for August.)

### MECHANICAL MUSICAL INSTRUMENTS.

BY W. F. GATES.

DURING the past few years much ingenuity has been displayed in the structure of automatic musicians, so to speak, and it is possible that the cheapness of these instruments may in some degree affect the income of the profession.

Papa is apt to conclude that rather than be tortured by Esmeralda Jane's practicing for three hours a day and the accompanying bills for instruction, he will buy an "Eolian" or a "Regina," or some other automatic music box for a few dollars, and in the end enjoy more rhythmic playing than Esmeralda Jane's.

There certainly is one good thing about the automatic box,—you can stop it when you want to. It is not liable to inflict your agonies upon will, as is the budding Rivé-King of the household. There are undoubtedly some thoughtless parents who will purchase a music machine and will sacrifice the child's real interest by neglecting his artistic development. But let us hope there are not many.

Because of the rare combination of pleasure and profit in the study of music it is one of the most attractive of tasks to young people; and because of the extent of its ramifications it is one of the most valuable, combining as it does both science and art, and cultivating all of the best powers of the student.

There is something more than music in the study of music. There is the cultivation of perseverance, thoughtfulness, carefulness, self-restraint, self-control, enthusiasm,—these being of more value to youth than the mere tunes learned. And to think of sacrificing such features of human development as these for the tinkling of a music box!

Then there is another side to the matter that I do not often see mentioned. I frequently tell pupils: "If you get nothing out of your music study but the ability to appreciate a good tone quality, to enjoy a correct musical interpretation, to realize the labor that a capable executant has spent in preparation of what you hear, to become an appreciative and an understanding listener,—if you get only these features from your study of music, you are most amply repaid for your time and money, even though you are unable to play a note or sing a tone. You will have much more of real value than the person who can play but not understand, who can sing but not realize."

I must admit that this doctrine does not generally meet with a warm reception. Youngsters want to do, not to know. But that does not affect my faith in the argument.

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

## Dance of the Sylphs. Elfen-Reigen.

Carl Heins, Op. 194.

Allegretto grazioso e brillante. *♩* = 92.

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Musical score for the left page, featuring six systems of piano and violin parts. The piano part is in the lower register with a steady eighth-note accompaniment, while the violin part has more melodic and technical passages. Dynamics include *f*, *mf*, and *p*.

Musical score for the right page, featuring six systems of piano and violin parts. The piano part continues with eighth-note accompaniment, and the violin part includes a section marked *cresc. molto*. Dynamics include *f*, *mf*, *p*, and *dim.*

To the Champion of Liberty,  
PRESIDENT WILLIAM M<sup>c</sup> KINLEY,

# "Our Glorious Union Forever."

Medley of National Melodies.

W. E. C. Howard.

Maestoso.

INTR. *ff*

STAR-SPANGLED BANNER

*f*

*mf*

*grave. f* *il basso marcato legato.* *rit.*

1. 2. Allegro.

YANKEE DOODLE.

*mp* *p*

*mf*

*f*

*cresc.* *rit.*

HAIL COLUMBIA.

*ff* *marziale.*

The first system of musical notation for 'Hail Columbia' consists of a treble and bass staff. The treble staff begins with a melodic line in G major, featuring a series of eighth notes and quarter notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece, showing more complex rhythmic patterns in both staves, including some sixteenth notes in the treble.

The third system features a melodic flourish in the treble staff with a series of eighth notes, followed by a more active bass line.

The fourth system shows a continuation of the rhythmic accompaniment in the bass staff, with the treble staff providing harmonic support.

The fifth system continues the piece, with the treble staff showing a melodic line and the bass staff providing a steady accompaniment.

The sixth system concludes the piece with a final melodic phrase in the treble staff and a corresponding bass line.

*Allegretto.*  
DIXIE

*mp*

The first system of 'Dixie' begins with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Allegretto'.

The second system continues the piece, showing a melodic flourish in the treble staff and a corresponding bass line.

The third system features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

*Andante maestoso.*  
AMERICA.

*rit.*

*ff*

The first system of 'America' begins with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Andante maestoso'.

The second system continues the piece, showing a melodic flourish in the treble staff and a corresponding bass line.

The third system features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

# "ROUGH RIDERS."

MILITARY MARCH.

H. ENGELMANN, Op. 328.

SECONDO.

# "ROUGH RIDERS"

MILITARY MARCH.

PRIMO.

H. ENGELMANN, Op. 328

Musical score for the second part of a Trio. The score is written for piano and includes various dynamics such as *p* (piano), *ff* (fortissimo), and *ff marcato*. It features complex rhythmic patterns and chordal textures. The piece concludes with the marking *D. C.* (Da Capo).

Musical score for the first part of a Trio. The score is written for piano and includes various dynamics such as *p* (piano), *psimplice*, *ad lib.*, *ff marcato*, *ff*, and *ff marcato*. It features complex rhythmic patterns and chordal textures. The piece concludes with the marking *D. C.* (Da Capo).

# Wanderer's Song.

## Auf der Wandschaft.

Franz Behr, Op. 575, No. 20.

Allegro con moto.

*f marcato* *mf gioviale molto*  
*f*  
*mf scherzando* *leggiero*

*mf gioviale molto*  
*f*  
*f* *p grazioso*



*mf*  
*cresc.*  
*segue*  
*f*  
*p*  
*mf* *gioviato molto*  
*cresc.*  
*f*  
*mf*  
*ff*

# LIFE ON THE MISSISSIPPI.

H. S. SARONI.

IN THE CABIN.  
*mf*  
*marcato.*  
*il basso sempre*  
*slacato.*  
*f*  
*p*  
*mf*  
*ff*

First system of musical notation on page 16, featuring a treble and bass staff with piano (*p*) dynamics and various fingering numbers.

Second system of musical notation on page 16, featuring a treble and bass staff with piano (*p*) dynamics.

Third system of musical notation on page 16, featuring a treble and bass staff.

Fourth system of musical notation on page 16, featuring a treble and bass staff.

Fifth system of musical notation on page 16, featuring a treble and bass staff with *rit.* and *a tempo.* markings.

Sixth system of musical notation on page 16, featuring a treble and bass staff with *f* and *Fino.* markings.

ON THE LOWER DECK.

First system of musical notation on page 17, titled "ON THE LOWER DECK.", featuring a treble and bass staff with *mf* dynamics.

Second system of musical notation on page 17, featuring a treble and bass staff with *f* and *p* dynamics.

Third system of musical notation on page 17, featuring a treble and bass staff with *f* dynamics.

Fourth system of musical notation on page 17, featuring a treble and bass staff with *p*, *f*, and *mf* dynamics.

Fifth system of musical notation on page 17, featuring a treble and bass staff with *p* dynamics.

Sixth system of musical notation on page 17, featuring a treble and bass staff with *rit. e dim.* and *D. S. al Fino.* markings.

To Mrs. E. Aine Osgood-Dexter.

# When 'tis Summer in the Heart.

Poem by  
Frank L. Stanton.

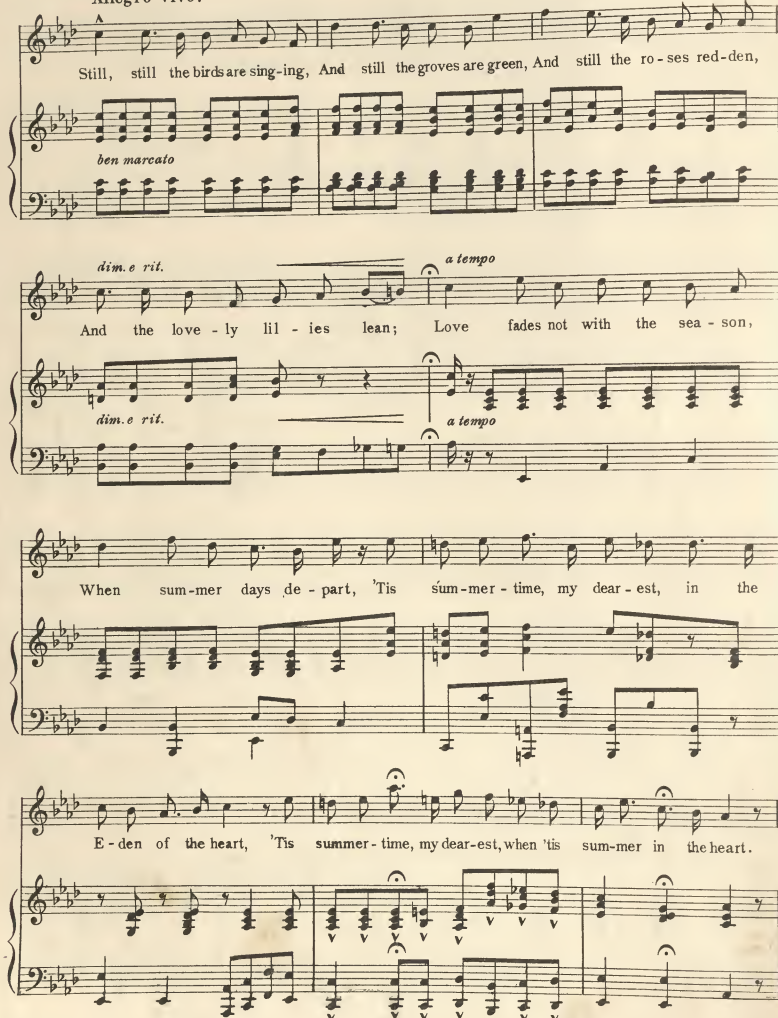
Kate Vannah.

Moderato.

When fall the win-t'ry flakes of frost 'tis  
sum-mer-time somewhere, The vio-lets in the val-leys, bird songs in the air; The  
chil-ly winds they on-ly blow the lil-y's lips a-part; 'Tis summer in the world,dear,when 'tis

summer in the heart. When gray the skies are glooming,then 'tis summer in the dells, In the  
mer-ry songs of reapers, in the tink-ling of the bells; The sweet south skies are bright'ning as with  
Spring-time's mag-ic art, But the sweetest sea-son,dear-est, is the summer of the heart, But the  
sweetest sea-son,dear-est, is the summer of the heart.

## Allegro vivo.



Still, still the birds are sing-ing, And still the groves are green, And still the ro-ses red-den,

*ben marcato*

*dim. e rit.* *a tempo*

And the love-ly lil-ies lean; Love fades not with the sea-son,

*dim. e rit.* *a tempo*

When sum-mer days de-part, 'Tis sum-mer-time, my dear-est, in the

E-den of the heart, 'Tis summer-time, my dear-est, when 'tis sum-mer in the heart.

## EXPRESSION IN PLAYING AND ITS CONDITIONS.

BY EDWARD DICKINSON.

A NEWSPAPER clipping recently sent to me for comment contains a somewhat disgruntled expression of surprise at the unsatisfactory nature of the playing of many piano-students who are rated as possessing talent and technical skill. "It appears to us," remarks this correspondent, "as if a whole lot of time were spent upon technique, and when the pupil at last is heard he has technique and not another thing beside." There is nothing new in this complaint; in ancient Greece philosophers of poetic expression, was degenerating into a mere virtuoso display, and doubtless the pipe and lyre players of the time of Jubal were often subject to the same censure. The unprofessional patrons of music, the general public, have always been disposed to insist, in spite of temporary aberrations, that music ought to mean something instead of manipulative jugglery; they have held pretty firmly to the notion that music is an art as well as a science, and by no manner of means mere handicraft.

An art, to be entitled to the name, must have some vital relation to life; it speaks from and to the soul, and quickens the emotional sensibility through the medium of beauty. However difficult it may be to give definitions of art or of beauty,—in the last resort both of them touch the conscious life of the soul, giving pleasure that is felt to be healthful, enlarging, and permanent. Whether an art is impersonal as architecture, or unimitative and indefinitely suggestive as music, this one universal element remains an indispensable factor—the mental exaltation produced is realized as a sufficient end in itself because promotive of spiritual life and growth. One who clearly recognizes this aim and essence of art will be impatient even to wrath with any result of the study of the technical elements of art which rests satisfied with them, and which gives to the expectant art lover only the outer wrappings or superficial agencies of art when he is hungering for its sweetness and strength-giving power.

That such and such a pianist plays without expression is a frequent charge. Those who make the accusation would often be unable to state in set terms what is meant by musical expression, but they mean what have indicated, that the player somehow fails to impart the real path and substance of the art-work; it does not breathe and glow; the inward spiritual beauty is not revealed. Making due allowance for illegitimate demands on the part of uncultured listeners who sometimes require of a piece of music an effort which is not within its special nature to bestow, this complaint of lack of expression, in the playing of young performers particularly, is often just. The reason of this deficiency on the part of faithful, mechanically accurate students is, of course, that they do not themselves really know what musical beauty is. They follow their teacher's directions as best they can, but the final charm of which any given production is capable they do not impart because it does not exist in their minds as an antecedent consciousness. This defect is not due to lack of conscience or of hard work, but is simply a sign of mental inactivity. There is something in music which their ears have not heard or their hearts conceived. In such an instance there is no occasion for any praise or fault-finding. Young people generally, up to a certain age, are destitute of that disciplined emotional or imaginative faculty which grasps immediately the special significance and ultimate loveliness of a musical work, just as they are irresponsible also to the profounder suggestions of poetry and painting. This coldness is due, in the case of the latter, not so much to original lack of sensibility as to neglect of its development. How can one give what he does not possess?

Now, the question arises, How shall this sensitiveness to intellectual beauty, the preliminary condition of expressive playing, be developed in a young student? Doubtless there are many ways. Let me suggest a few. Technique is ordinarily supposed by a young learner to

consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and balance, adjustment, and blending of sounds to produce a rich and finely shaded effect upon the sensuous ear, are also included in the province of technique. An unharmonized scale or trill, a detached chord or arpeggio, may arouse a sense of beauty through the management of tone-color alone. The ear should be trained to appreciate the most subtle distinctions of pitch and the most exquisite gradations of timbre in the piano, violin, and the human voice. Harsh or inappropriate tones will then be impossible to the player, for, of course, he will not knowingly produce impressions which are painful to himself; and when he has learned to revel in all the possible luxuries of sound and make the achievement of them an object in his study, then one important element of expression in playing will have been mastered.

Another factor in musical beauty is harmony. The student should be led to recognize and enjoy the impression conveyed by full, pure, majestic, masterly constructed combinations; to linger with delight over some enchanting chord or chord progression; to follow with satisfied delight those underlines which move within the finest mass of sound, lending weight, dignity, solemnity, or luster. He should accustom himself to listen down through the harmony, instead of allowing his attention to rest upon the surface. Most young players proceed too thin to this tone; the left-hand part is weak; the tone does not balance; the brilliant treble has no adequate substratum. Let them be taught to watch the bass part by direct vision and listen for the bass and tenor components in the harmony, and bring out every characteristic figure in the under and middle parts. Then when they come to enjoy the beauty of harmony and substantial wealth of tone they will strive to produce it, and another element of expression will have been mastered.

The same might be said in regard to developing a sense of the beauty that lies in rhythm,—not the obvious march and dance rhythms which every one catches as if by instinct, but the more involved and reconcilable rhythmic groupings which lead such an impression of firm-knit, yet facile, power to the works of men like Bach, Schumann, and Chopin. There is also a beauty of flexible tempo, the air of ease and self-poise which is conveyed by a skillfully-handled rubato in music of a buoyant, undulating character. There is a beauty of contrast, of strong dissonance, of agogation, of crescendos, passionate delivery.

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All these, however, are but the external contrivances, the mediate terms, of true expression; their direct action is upon the nervous organization. The problem of expression is solved only when they are employed by the judgment for judicious and appropriate ends. What is to prevent a false use of them, a travesty of the composer's intention? Only the ripening of the musical sense, recognition by thought and experience of the laws of characteristic beauty as distinguished from general beauty, an expression which can not be imparted by precept but must be reached by the student's own effort. It is that mystical somewhat which we call, for lack of a better phrase, poetic interpretation. By virtue of a certain intrinsic imaginative power, the player sinks his whole being in the art-work which his hands are calling forth, so that it becomes soul of his soul, hearted by his heart, and he is no longer a mere technician, but a moment and realizing itself in the eloquence of sound. Now, can this capacity for feeling the utmost beauty that lies in music, and the impulse to project this feeling in justly tempered tone, be aroused or developed by any means within the teacher's reach? Not if there are no germs of it in the student's mind in the first place; but as there are probably few that do not possess its rudiments at least, much can be done to call out a conscious-

ness of the vital elements of musical effect. One method is that of playing music that is connected with a definite idea and that has a character appropriate to that idea. A child who would not play a Mozart andante with expression would quickly see that tenderness and grace must be imparted to Gade's "Spring Flowers," languor to Schumann's "Child Falling Asleep," and joyful eagerness to Wilm's "Before the Ball." Where a single idea or quality is more vaguely suggested, as in Beethoven's "Evening Song" or Mendelssohn's G-minor "Gondellied," the player's fancy may be arbitrarily stimulated, and his judgment allowed to take its own course adapting the musical treatment to an imagined picture or sentiment. Perhaps the best way of all by which to arouse dormant notions of expression is by the accessory aid of vocal music. Use some out of the multitude of song transcriptions, and, at the beginning of the study of the piece, require the student to read the words of the original song, and then (privately, of course) sing the melody, thus becoming imbued with the definite meaning and spirit of the composition. A love and study of the best vocal music, the practice of hearing good singing, and judging it from the side of its relation to poetic sentiment, would be a powerful stimulus to a healthful musical feeling. I can not help believing (although I do not dignitize upon the point) that a love of beauty in other forms, as found in poetry, painting, and the world of nature, is or should be bound up, in a greater or less degree, with a genuine love of music; for, while the laws of art expressly vary according to the medium, yet if the student earnestly strives to penetrate below the sensuous vehicle to the spiritual activity within, it can hardly be possible that the tie which binds all manifestations of beauty together will escape his recognition.

What does it profit a student or his friends if he can perform Liszt's "Tanzhäuser March" with mechanical accuracy, but can see or reveal no charm in Schumann's F-sharp "Romanza" or Chopin's D-flat "Prelude"? Music of a profoundly emotional character should be included in every teacher's repertoire, and the question of the pupil's advancement made to depend partly on his ability to deal with solemnity and pathos. Still more important is it that the young artist should be awake to the greatness that often lies in moderation and simplicity. There is no more certain evidence of superficiality in musical judgment than the inclination to despise the Dwell among the Untrodden Ways" a masterpiece. A great painter may expend some of the rarest resources of his art upon a chrym of shy wayside flowers. A musician is unworthy of the name if he will not bow with reverence before a thing like Bach's E-flat-minor "Prelude" or Franz's "Ave Maria." That which the highest authorities worship let not the student be permitted to despise.

All that has been said may be but safe and glittering generality, but it comes as near being practical as the case permits. For playing with profound musical feeling is not a matter of routine or analysis, but of temperament; it can not be taught by precept, but must be stimulated by suggestion and induction. Encouragement has much to do with it; overexpression is far better than none at all, and teachers are too inclined to repress the individuality of their pupils. The student is so afraid of doing something wrong that he renounces his own instinctive feeling for the composition, and gives only a lifeless and perfunctory performance, because he does not dare let himself go for fear of some technical slip which will bring down reuke upon his head. It is much easier and more satisfactory to tone a performance down than to tone it up; some excess, some turbulent exaggeration of expression, may well be permitted rather than a rendering that is mechanically accurate, but, after all, "faintly faultless, fully regular, splendidly null."

The whole matter resolves to this: Teach music as art, as the manifestation of the life of the soul. Help your pupils to become more intelligent in judgment, more acute in perception, more tender and liberal in feeling. One only needs to be alive to every finest, every characteristic degree of tone and emotional beauty; then with a technical skill adequate to set forth the hidden quality which he has instinctively grasped, there will be no complaint that his playing fails to reach the heart.

## ADVANTAGES FOR MUSIC STUDENTS IN VARIOUS EUROPEAN CENTERS.

BY EDWARD HAXTER PERRY.

### VI. BERLIN.

A wise philosopher has said, "A man may fancy himself in love many times and be mistaken, but when he really is in love, he knows it beyond all question." It is much the same with the music student on going to Berlin. He may have been in many other places and found advantages in all and congratulated himself on being there; but when he gets to Berlin, he is quite sure that this is the right place—the place of places, to which he should have come first.

To begin with, there is here, as in every large German city, a first-class opera, complete in every appointment, with a performance every evening in the week, Sunday included. Then there is the renowned series of twelve symphony concerts by the Royal Orchestra,—the same which officiate at the Opera House, and probably the finest body of musicians anywhere assembled under one hit,—at present under the leadership of the justly idolized Felix Weingartner, who, it is claimed by his adherents—and I think with reason—is the greatest living conductor since the death of von Bülow. He is the only leader of an orchestra I ever heard who made continual use of the rubato, handling his orchestra in this respect exactly like a solo instrument; and it is the main secret of his hold upon his audiences, who feel, even when they do not understand, the vivacity and emotion thus imbued into familiar compositions.

There is a competitive series of symphony concerts, also twelve in number, by the Philharmonic Orchestra, a superb band, under the leadership of Arthur Nikisch, formerly at the head of the Symphony Orchestra in Boston, and who is greatly admired here as conductor, though standing distinctly second to Weingartner. He is now located at Leipzig, but comes from there to Berlin to direct in each of the twelve concerts. The Philharmonic Orchestra also gives three so-called "popular concerts" a week throughout the season, under less known but excellent leaders; the programs being less severe than those of the Symphony Concerts, but including all the best music, especially of the modern school.

For chamber music and recitals, there are three well-known and much frequented concert halls—namely, *Saal Beschlein*, the *Singschule*, and the *Philharmonie*; at all three of which a concert or recital of concert takes place literally every evening in the week throughout the entire season, where one may hear everybody, from D'Albort and the Joachim Quartet to the novice just graduating from some conservatory or master and venturing a timid debut. There are, besides, a number of other concert halls, less popular than those named and of second rank, but frequently required by the many aspirants for a hearing in Berlin. The student has but to choose.

As regards situation, surroundings, and adjacent points of interest, Berlin offers fewer attractions than most of the German winter resorts. It stands upon a flat, monotonous expanse of sandy plain, with a small, sluggish river (the Spree) flowing, or rather stretching, through it. There are neither mountains nor forests in the immediate vicinity, and very little of anything which might be called suburbs. The great *Zoo Tiergarten*, the best of the Berlin parks, with its pleasure drives and walks, and the royal parks at Charlottenburg and Potsdam alone in some degree for the lack of picturesque environment. The city itself is well laid out, admirably paved, and thoroughly abreast of the times as regards convenient and quick transit, and possesses a certain cosmopolitan atmosphere and broad progressive spirit more or less lacking in the other German centers.

The cost of living in Berlin is somewhat higher than in the other cities previously described, yet by no means extreme for a great capital. Five marks (\$1.25) a day secures good room and comfortable board in a desirable apartment for a moderate day arrangement can be made at any of scores of fairly comfortable places at a rate materially less.

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As regards all essential particulars, especially in the line of meats and vegetables, the quality, quantity, and variety of the food provided, and the manner in which it is cooked, in the better class of boarding-houses all over Germany, are, generally speaking, far superior to that found in the same grade of places at home, and in fact, in the average boarding-school and even in the private home to which our students are accustomed.

Concerning advantages for study, the music student in Berlin has, by actual count, thirty-five conservatories, academies, and schools of music to choose from, most of them good, some superlatively excellent. First as regards reputation stands the *Königliche Akademie Hochschule für Musik*, or Royal Academic High School of Music, with Joachim as director and Barth and Raif as leading men in the piano department. This is a completely equipped and splendidly appointed college of music, in the best sense of the term, comprising all departments and all conceivable collateral branches. It is under the patronage of the Emperor, and receives a large annual subsidy from the State, so as in great measure independent of popularity and attendance. Both as regards the eminence of its faculty and the weight attached in Germany to its graduating diploma, it easily takes precedence of any school in the world, without mention, though not free, is ridiculously low, considering the advantages offered—about \$60 a year in the piano department, with all collateral studies thrown in, and \$75 in the voice department.

Unfortunately, it is extremely difficult of access, especially for Americans, so much so as to be practically out of the question for the majority of students. The number of applicants for admission each season averages about five to every vacancy, as the number of pupils is absolutely limited to 250. The average number of students admitted each season, to fill the places of those graduating the previous year, is about thirty, and there is a long list of waiting candidates. All applicants are subjected to a rigorous competitive examination and only the very best are admitted. It is perhaps only natural, and is frankly acknowledged by the authorities, that where candidates of different nationalities show approximately equal merit, the decision is at all times in favor of those there was a marked discrimination in favor of the German and against the foreigner. When it is remembered, in addition, that it is the pick of the young talent of Germany that always competes, trained by years of systematic study under German teachers, along just the lines most likely to be in harmony with the requirements here, it will readily be seen that the American student, even with exceptional endowment, stands but small chance.

Private lessons, however, may be had of any and all the professors in the Hochschule, excepting Joachim, who literally takes no private pupils at all prices, and the examinations may be repeated an indefinite number of times till successfully passed, if one is sufficiently persistent. As a violin school this institution has virtually no rival in Germany, though most of the actual teaching is done, not by Joachim himself, but by able and experienced assistants under his general supervision. Of these Professor Haif, concert master of the Royal Orchestra, and himself a superb soloist, takes first rank.

Heinrich Barth, pretty generally conceded to be at present the first pianist and teacher in the Hochschule and in Berlin, is an artist of preeminent ability, and has taught the best figures in musical life here for many years. He is well along in middle life, a former pupil of Tausig and von Bülow, with a big, broad, genial personality and courteous, cordial manner. He possesses a vast experience, a profound musical intelligence, and a technic which, even in these days of phenomenal virtuosity, is something marvelous. He has a constitutional leaning toward the plastic and scholarly, rather than the emotional and romantic in his art, is specially at home with Bach, Beethoven, and Schubert, and commands a very beautiful though somewhat uniform quality of tone. He has special fame here as a player of chamber music.

I think I can say that he is the best pianist of the strictly objective school that I have ever heard; but those who like myself, have rendered their first allegiance to the poetry and emotional warmth of Paderewski or the pas-

sion and dramatic power of Liszt will find Barth rather dull. They say here in Berlin that Barth has waned considerably. They say here in Berlin to his former pupil, up of late years, in comparison to his former playing. If that is so, he must have been positively frigidly pretentious, and one might say he had thawed out, but there is no warmth discernible in his performance at present. He is the finished artist and in every measure, but not a poet, and hardly a genius. Those who know and love his playing will, however, be sure to find it is, no more than or warmed into anything other than its plain colors. As a teacher, he stands as one of the foremost of his day, with a very large class both of German and American pupils. His price for private lessons is \$5.00 an hour, the same as asked by most of the leading teachers here.

Prof. Oscar Raif, who divides with Barth the honors as teacher in the Hochschule, as well as the American following of private pupils, but who is not himself a concert artist, is a mercurial, impulsive, and most affable little gentleman, with a warmth and heartiness of manner which put one at ease from the first moment. He has an exhaustless vitality and an unending vigor of interest in his work, as well as in his individualizing interest in the minute that favorite, besides having more ideas to the minute than a water clock and run the average perfunctory teacher for a year. Eccentric he may be, and extreme, perhaps, in some of his technical hobbies, though thoroughly sound in the main, and certainly a teacher of remarkable ability and success, and an investigator who has reduced the theory and methods of tone production more nearly to an exact science than any one I have ever met. A season will spend with him, if only for imbibing his ideas along this line. His invention for visibly photographing the tone produced and its extremely interesting, and is attracting much attention.

The second conservatory in point of celebrity outside of Germany—though not, I am surprised to find, in its local standing here—is the *Kindwörth-Scharwenka* institution. Philip-Scharwenka, one of the directors, is considered a good, though not a great, teacher, and his school has recently severed his connection with this school. A pianist, however, recently engaged as teacher in this school, whose connection with it goes into active effect the first of October next, is likely to reflect much credit upon it both as teacher and pianist. I refer to Conrad Ansoyge, who has already won for himself an enviable place in Berlin, and who was well known and well liked a few years ago in our own country.

Dr. Goldschmidt is another eminent name connected with the *Kindwörth-Scharwenka* Conservatory, while one pianist in its faculty, quite unknown to me and probably to many of our readers, is Jellitzka, a Russian, who may, perhaps, be termed the rising teacher of Berlin. He has gathered about him a number of enthusiastic American pupils, who certainly show the results of most able and thoroughly modern instruction. He is pronouncedly original in his methods, a strong though somewhat peculiar artistic personality, and is declared by many to be the *Leuchter* of Berlin. There is, in the way, a much credited rumor that this master himself is to locate here in the fall.

Another institution in Berlin, less known because less advertised than some others, but well patronized and highly esteemed, especially by native German students, and which is probably the very highest grade of work along its special line, is the *Kullak Hochschule für Musik*. This institution, devoted exclusively to the higher phases of piano-forte playing. The director, Franz Kullak, son of the great Theodore Kullak, who was practically without a rival as the leading piano teacher of the world a generation ago, is the best living representative of his father's ideas and wisdom as regards the scientific and practical and original pedagogic ability. I speak not only from report and observation, but from personal experience of his instruction, when I say he is one of the half dozen greatest living teachers. He has a fiery Slavonic nature, full of intense passion and dramatic force, is ultra-modern in all his ideas and conceptions, and as a teacher and interpreter of Liszt and Chopin, and in his technical methods, though based upon and exemplifying

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### THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

#### LETTERS TO A YOUNG MUSIC TEACHER.

### LETTER VII.

To W. E. S.—Thus far I have written only of the "up-arm" touch. But, as you already know, there is a "down-arm" touch which is much used by the best pianists. It is applicable in many cases where the "up-arm" touch could hardly be used. It is as simple and as easily learned as the upward movement of the arm, being merely the reverse movement. The fingers are to rest quietly on the surface of the keys with the wrist elevated; then the tone is to be produced by suddenly lowering the wrist and allowing the natural weight of the arm to be brought to bear on the keys through the fingers. The wrist and all the finger-joints must be perfectly loose if the touch is to be sympathetic.

It is well to practice this with single fingers, as I recommended in the case of the "up-arm" touch, and it is most frequently used in the case of octaves and chords. These two pressure touches combined, *i. e.*, the up-arm and the down-arm touches, alternating with each other, constitute the most important peculiarity of Kullak's celebrated octave teaching and make it especially valuable. You are aware also of the special and extremely useful application of this principle recommended as a two-finger exercise in Volume I, of Mason's "Touch and Technique."

And now I come to one of the most important means of acquiring a sympathetic and expressive touch, *viz.*, the "pull touch." It consists simply in drawing in the finger while it is on the surface of the key. I do not mean that it necessarily implies any movement on that surface, but only that the finger should be in contact with the key, not above it, when the pull is made. Otherwise the touch is not pressure, but a blow, more or less modified.

It is well, I think, to begin the practice of this touch with a simple staircase. Let the hand rest on the surface of the keys in its natural extended position, not the traditional "school correct" one; the fingers being nearly, but not quite, straight and the whole hand quiet and easy. Then flex the whole hand suddenly, *i. e.*, shut the hand, at the same time bringing the closed fist as high up from the wrist as it will go. [This last point I regard as important, my experience being against Mason's recommendation in the first volume of "Touch and Technique" to abandon the hand unrestrainedly to the action of the flexors.] Then allow the hand to open again in its natural relaxed position and to fall lightly on the surface of the keys ready for a repetition of the pull. At the instant of the sudden shutting of the hand let the middle finger pull much harder than the others and press down its key vigorously. As you have already learned by experience, this will produce a beautiful, pure quality of tone and a real, *vivo staccato* effect without the least trace of harshness or *dissonance*. In my experience I have obtained better results by starting out with this motion of the hand, the simple opening and shutting of it, letting the hand fall when it opens and rise when it shuts, and by applying it first of all to the simple pull-staccato as above described, than by any other application of the pull-principle.

You are, I know, familiar with the first volume of Mason's "Touch and Technique," probably the most original and valuable contribution to the technics of piano-playing made by any teacher during the last half of the present century, and say the least. It is nearly fifty years now since William Mason, then a boy in his early twenties, studying at Weimar with Liszt in the company of von Bülow, Kullak, and Prokjer, got the first hint of the two-finger exercises, which he has so thoroughly and carefully elaborated, from something he saw one day in the great master's practice. The principle of it, when analyzed, is simple. It depends on the fact that all the fingers are flexed by the same muscles, but that it is nevertheless possible to exert a different force on each, to determine by far the greater part of the

force of the contraction of the flexors into a single finger, at will.

This principle is of very far-reaching importance. In the first place, there is no possible way of strengthening all the fingers as much as so rapidly as by the proper opening and shutting of the hand. The two-finger exercise as elaborated by Mason not only does this, but individualizes the fingers as does no other exercise in the whole range of piano technics. The principle of action, which Mason applies so thoroughly, gives the power of discriminative movement in the highest degree, enabling the player to use almost any degree of power he chooses for any given finger, while the other fingers apply greater or less force, at will.

The principal application of this is, of course, in the delivery of a melody, with a subordinate accompaniment played by the same hand at the same time, especially when the melody is to be delivered by the weaker fingers and is to be not only prominent and powerful, but shaded and phrased as so to expressive. And you will observe, as soon as you give suitable attention to the matter, that the great technical requirements of modern piano music, *i. e.*, of the music of Chopin and more especially of Schumann and his ilk, are in the present time, are: (1) singing quality; (2) discriminating emphasis; (3) power of tone (without impairing the singing quality). Finger dexterity (the importance of which I do not wish to underestimate) is a subordinate matter nowadays, that is, if one is aiming to become an interpretative artist rather than a "virtuoso." Look through the complete works of Schumann and see how very small a part is played by the old fashioned technic of scales, arpeggios, and five-finger exercises compared with powerful chords, octaves, lyric melodies, the subordination of accompaniments to melodies in the same hand, etc. Yet these works are the most profoundly expressive of any which have appeared since Beethoven. The technic Schumann is primarily the technic of expressive playing, not the technic of bravura.

Unless I have failed to make my meaning clear to you, you know that my ideals for you as a piano student have been to make you, primarily, an intelligent musician and a competent interpreter of the best music, relegating what is called "virtuosity" to second place. These ideals I advise you to retain for yourself and for your pupils, aiming at the culture which comes of intelligent appreciation and interpretation of the best music rather than at any kind of display.

Of course it is very difficult, not to say impossible, to teach piano technics on paper. I can hardly hope to do much more than remind you of the points I have made in your lessons, putting them in something like systematic order. And your practical experience as a teacher will teach you more than anybody's writing or talking. The principles I have suggested you will find sound and indispensable. The practical application of them is a matter to be decided in each particular case and the only final test is that of results. If you get them by applying the two-finger exercise, for example, just as it is recommended in Mason's book, or in the modifications of it which I have taught you, well and good. If not, invent your own way to enable your pupil to get hold of the right end of the string. Methods are for pupils, not for teachers by methods. The teacher who is a slave to any method whatever, who invariably follows the same technical routine regardless of the special needs of his pupils, is a hopeless pedant. Here, as elsewhere, "the letter killeth; the spirit giveth life."

#### PUZZLE IN MUSIC NOTATION.

THE ETUDE invites its readers to send in questions for a puzzle in music notation, to be phrased in such manner that the answer can be represented by characters used in music notation. The puzzle may be as simple as compared and the best set selected. Credit will be given in the paper to the authors of questions used. Several examples follow:

All around us. = Space.

A carpenter's tool. = Brace.

#### NO TIME FOR STUDY.

It is a common complaint made by the music lover who has not told eight or nine months of the year that the time for personal study is limited. At the end of a day's hard work spent in teaching piano, organ, violin, or voice one does not feel inclined to sit down and study in the evening. Apart from the tempting army of concerts there are social obligations to be fulfilled. So the year runs round and no progress is made in individual art. We are told by Schumann who said that music was the only profession wherein its professors told like gally slaves during the day and at night found solace in more music? This may have applied to easy-going Germany in the first half of the century, but in America, where the pulse of life beats more fiercely and faster, and where very little time or energy left after a day's lesson for self-culture. —*Courier.*

## TEACHING PUPILS TO THINK.

BY F. B. HAWKINS.

HOWEVER strange it may seem to some, it is a fact that music, like all the other fine arts, is divided into three branches—the spiritual, the mental, and the physical—all of which must work in complete harmony if the desire be to attain to artistic excellence. Negligence of any one of these branches means failure. It is an axiom that the hardest problem to solve is how to induce young pupils to interest themselves in their music lessons, after they have gone beyond a certain grade, but it can be done if the teacher uses the proper mental guidance. In the first place, the teacher should impress upon his pupils the fact that music is a life study, and that it exerts from them their highest thought and endeavor. But this can not be done unless they are taught how to think.

It can not be truthfully stated that a person is in the act of thinking until he concentrates all his mental forces in one direction; (that is to say, he must bring thought to a certain focus before he is able to think his thoughts.) So, it is plain that there is a wide difference between casual observation and mental concentration.

Teaching pupils how to think, then, should be the first object of music instructors. This task is not so hard as one may imagine, and after it is accomplished it will be a matter of only a short time until a genuine interest in music will be manifested by pupils even of tender years.

An observant pupil is not necessarily a thinking one; neither is a person who memorizes easily always one who possesses an analytical mind. It can be seen, therefore, how carefully a teacher must work to obtain the best results in his profession. Strict attention to the different temperaments and peculiarities of those under his charge will bring light to him, and he will not only be more likely to succeed in teaching his pupils how to think, but he himself will be guided in the right channel of progress. It is not to be expected that very young pupils can do much thinking for themselves, yet they can be guided in the right direction. Teach them that music is the highest art, and that the better the quality of the music they hear, the more rapid advancement will they make.

Encourage pupils to ask questions about the purpose of music, and to make inquiries as to the achievements of great composers and performers. This will lead them to do a little thinking on their own account. When pupils arrive at the age of six, seven or a little older, they should be disallowed to propound questions, as if it were beneath their dignity, and they also seem to be shut up within themselves, and go through their exercises in a half-hearted, perfunctory manner. This is the most critical period of a student's career, and he should be watched very carefully, for it is then that he is over-sensitive, more self-conscious, willful and capricious than he will ever be again.

In a recent discussion I heard a well-known piano teacher say that it is more difficult to manage pupils between the ages of sixteen and nineteen than those who are younger or older. I believe the fault is not wholly with the pupils. Teachers should use tact and judgment in dealing with pupils of these ages, and under no circumstances should they be treated as children and made to feel that they are being "managed." On the contrary, teachers should convey the idea that they are cooperating with such pupils in their art work, and thus the latter will lose, in a great measure, that self-conception which is so disagreeable, and will be put on a plane where they can think more of the musical art and less of their own personality. As they grow older they will learn to prize individuality far above everything else, but nothing of permanent value can be accomplished by attempting to use force and coercion.

Pupils can not be taught to appreciate the supremacy of their higher or spiritual nature over the intellectual and the physical. I do not mean in a religious sense at all, but rather in the metaphysical conception. Too many of us are losing valuable time by working on the external plane; in other words, we are trying to force musical

ideas from without instead of trying to develop the musical instincts and talents that lie within, thereby dawning the minds of our pupils and depriving them of the freedom of thinking. A child can repeat the multiplicity of a table from memory without making a mistake, and he can not reason out a mathematical problem until he has arrived at five of discretion. Yet a child should know why five times six are thirty, since that knowledge does not make him prematurely old, by any means, and it greatly assists his reasoning faculties. Why can we not teach our pupils to reason out musical problems? That would certainly make the subject more interesting and would put our young friends to thinking, the very object which all teachers desire to accomplish. There is no excuse for making music the "dry subject" which so many of our pupils call it, and no one, if properly taught and encouraged—provided he possesses adaptability—should look upon rudimentary work and practice as "drudgery."

Show your pupils that you are genuinely interested in their welfare, and do not place your own knowledge so far above theirs as to impress them with the fact that you can not learn something from them. It would not be surprising if you were dignified in the least to have them understand that you, too, are a pupil, and that you never expect to graduate, for there will always be something to learn in the musical realm, which is as illimitable as space and time. And you can do this, if you so wish, in a manner that will not interfere to the slightest with the regular rules of teaching. Be one with your pupils, and thus assist them toward self-thinking of the practical, progressive grade.

## "ANYBODY CAN TEACH A BEGINNER."

BY ROBERT D. BRADEN.

WHAT can he do to get the immense notion out of the mind of the composer, or in our respected fellow-citizens that "anybody can teach a beginner in music," and that "later on will be time enough to engage a first-class teacher?" I suppose this idea springs from the fact that people of limited education in general branches are able to teach children to say their A-B-C's and to do simple arithmetic. Reasoning from analogy, many persons consequently suppose that persons of the most limited musical education are competent for the first year or two of instruction. This might be true if musical instruction consisted of simply teaching the names and values of the notes, rests, characters used in music, etc. The first teacher in music, however, has something far more important and difficult to do. He has to lay the groundwork of the future technic. He has to see that the proper position at the instrument, the position of the hands, fingers, etc., is maintained at all times, of itself a difficult undertaking in the case of the average pupil. He has to lay the foundation for acquiring the various "touches" on the piano, initiate the young pupil into the mysteries of phrasing, see that the distinction between the various shades of staccato and legato are at all times maintained, and, above everything, exercise on the mind of the pupil that nameless mystical magnetism which is reserved for the employment of an infaracter-teacher and is not at the start, for the first year is this supremely important one for a student of the piano. Many a pupil gets bad habits during the first year that are never eradicated. The "formation of the hand" is far advanced in two years' lessons, consequently it should be done under the direction of the best and most successful teacher available. The statement that "anybody is good enough for a beginner" is simply idiotic. One might as well say that anybody can cut out an elaborate costume, that it is the sewing which is difficult, or that any one can make the clay model for a statue, that it is the modeling of the marble which is difficult. As a general thing it will be found pretty hard to supply a pupil who has been thoroughly grounded by a first-class teacher; on the other hand, it is often very difficult or impossible to correct the ruined technic of a pupil who has been started all wrong.

## THE WIT OF COMPOSERS.

NEVER, surely, was composer more witty than the master who gave us an immortal setting of "William Tell." Rossini's whimsicality extended even to his birthday. Having been born in leap year, February 29, he had, of course, a birthday every four years. He did not dispense with, among them being the Cramer, Clementi, Chopin, Henselt, and Liszt studies, and some of the Bach preludes and fugues, all of which must be so thoroughly learned that they become a part of one's musical consciousness. For what permanent good producing any phrases he had learned. "Five-fifths is piano-technic, and even of piano-mechanic, is in the head rather than in the fingers," says Leschetitzky.

The pupil may say, "But it will take longer to learn my étude this way." We answer by asking, "How long did it take to do the first phrase? Five or ten minutes at that. At that rate you could learn half a phrase a day to begin with, and in a dozen lessons you will be able to take in a phrase at a glance, and learn two or three pages a day. Think what a repertoire you will soon have!"

In the usual way of practicing, the piece is played through, from a dozen to a hundred times a day, according to one's stock of nerve and fit state of the nervous system. This will take longer in the end, and one does not feel that he knows the music when he gets done. He will feel that he has not accomplished all that he should for the greatest amount of time expended. Then, after all that, he will have to go to work to correct the mistakes he inevitably made because he tried to play it before he knew it mentally.

We used this old method in our practice for years. We were taught to play over from the notes a certain section of a piece until it sounded about right, but if it were a very difficult passage (and frequently the music was far beyond the technical and mental grasp), it was simply had to be played over many more times, until we concluded that the only way to master a difficult passage was to practice it many hours a day for years, in a likely-to-be prodigious, perfunctory way. (After the manner of certain pianists of whom we have heard, who practice with their digits and read a novel at the same time, and thus literally "kill two birds with one stone.") They wear deep ruts in their piano keys, and not only plunge their neighbors into the deepest blues of despair, but have some difficulty in avoiding the blind staggers themselves.)

After a while the piece would work itself into the fingers and, within an inch of its life, into the brain; and then we never felt certain of going through it, public without a break. This uncertainty, together with the extreme nervousness resulting from the great amount of practice required each day in order to pound it into the fingers, suited us for performing publicly. We felt the music, we loved it, but had no technical right way of studying. It was mostly all the same right work and little clear mental study, and that little was done after instead of before the technical work—the "horse hold the cart."

The present writer is thoroughly convinced, after having had experience in learning and teaching both ways, that the best work, with the least studying, will precede the manual or technical part, if one works scientifically. He requires that each melodic phrase, with its accompanying harmony or counterpoint, with its measure, meter, note values, octaves, intervals, touch, dynamics, accent, and fingering, shall be learned—*that is, committed to memory*—before it shall be practiced for technical mastery. In other words, the mind shall be intelligently all qualities and quantities to be found in the given phrase, and memorize them before it shall direct the work of the hand. There are the memories of sense-impressions taken through the eye, the ear, the fingers; and the memory of the construction and other content of a phrase.

It is this last, the so-called mental grasp and memory of the content, which we believe should be the mainstay of the pianist, and the other memories used merely to strengthen, but by no means to supplant it. Let music study precede manual practice.

Haydn was a great admirer of the fair sex, and some of his prettiest things were said about women. One specimen met with the celebrated Mrs. Billington. She was a great friend of his, and she had never had painted her portrait. Haydn went to see the picture when it was finished. "Yes," he said to the artist, "it is very good. But why have you not painted Mrs. Billington listening to the angels, whereas the angels should be listening to her."

## MUSIC-STUDY AND MANUAL-PRACTICE.

BY WM. E. SNYDER.

How do the great majority of piano students, even some of the most talented, earnest and ambitious, set to work to learn an étude or a piece? There are certain things which the modern piano-teacher and pianist can not dispense with, among them being the Cramer, Clementi, Chopin, Henselt, and Liszt studies, and some of the Bach preludes and fugues, all of which must be so thoroughly learned that they become a part of one's musical consciousness. For what permanent good producing any phrases he had learned. "Five-fifths is piano-technic, and even of piano-mechanic, is in the head rather than in the fingers," says Leschetitzky.

The pupil may say, "But it will take longer to learn my étude this way." We answer by asking, "How long did it take to do the first phrase? Five or ten minutes at that. At that rate you could learn half a phrase a day to begin with, and in a dozen lessons you will be able to take in a phrase at a glance, and learn two or three pages a day. Think what a repertoire you will soon have!"

In the usual way of practicing, the piece is played through, from a dozen to a hundred times a day, according to one's stock of nerve and fit state of the nervous system. This will take longer in the end, and one does not feel that he knows the music when he gets done. He will feel that he has not accomplished all that he should for the greatest amount of time expended. Then, after all that, he will have to go to work to correct the mistakes he inevitably made because he tried to play it before he knew it mentally.

We used this old method in our practice for years. We were taught to play over from the notes a certain section of a piece until it sounded about right, but if it were a very difficult passage (and frequently the music was far beyond the technical and mental grasp), it was simply had to be played over many more times, until we concluded that the only way to master a difficult passage was to practice it many hours a day for years, in a likely-to-be prodigious, perfunctory way. (After the manner of certain pianists of whom we have heard, who practice with their digits and read a novel at the same time, and thus literally "kill two birds with one stone.") They wear deep ruts in their piano keys, and not only plunge their neighbors into the deepest blues of despair, but have some difficulty in avoiding the blind staggers themselves.)

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tion of the notes to one another in the phrase, the shading, etc., and master the technic of it. But brain work must always come before hand-work. When the pupil is sure of one melodic phrase he may go on with the following one, or he may learn the accompaniment to the first phrase and then go on with the second melodic phrase. He must concentrate his whole mind on one thing at a time, one note, one phrase, and fix such in the mind, before going on to the next. Let it be all brain work and study, until completely memorized. Then the greater part of the work is done. The technical practice which remains is soon accomplished, when he can give all his attention to studying the right notions for producing any phrases he has learned. "Five-fifths is piano-technic, and even of piano-mechanic, is in the head rather than in the fingers," says Leschetitzky.

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## EAR TRAINING.

ARTHUR E. HESOCK.

A QUESTION often asked is "What do you do in ear-training?" We sing more or less through the course, and use the piano as little as possible. Pupils are urged to join a class in singing immediately, if they have not already had good drill in sight-singing by the Movable Do, or the Tonic Sol-fa System. Much stress is laid upon the value of being able to hear mentally any succession of tones when presented to the eye, and also to write or name readily any such succession when seen with the eye. This ability to "hear with the eye, and play or sing." This ability to "hear with the eye, and play or sing." Drill in correct notation forms incidentally a valuable part of the work, since the student is expected to write a great variety of exercises, rhythmic, melodic, and harmonic, as fast as he learns to hear them.

In this way ear and ear are educated simultaneously. The good effects of the work reach out into every other branch of music study. There is danger that the piano student will become so engrossed in the study of the instrument—learning how to play—that his ability to hear will not receive proper development.

Some one has said that the average piano student "sees a note, sees a key, strikes it, and, last of all, hears it." With some truth it may be said that the average student of harmony takes a given exercise, takes a given set of rules, applies them as best he can, and, last of all, hears it, as he hears at all, only by playing the result at the piano. The case of the harmony student is more lamentable than that of the pianist, for while the latter may be able to acquire a technic of considerable value, the former is likely to remain rule-bound and never outgrow the mere machinery—the externals—of harmony and counterpoint.

In the ear-training class is the ideal place to illustrate and impress upon pupils the value of certain principles of voice progression. The unpleasantness of certain progressions becomes very apparent to the trained ear, and the beauty of other progressions increasingly delightful. To make the pupil feel how the leading tone should naturally progress is better than rules; to make him realize the tendency of a dissonance because he feels how it should resolve, is of more value than scores of merely mechanical exercises of the class.

Here follow a few general answers to frequent questions:

Is there not a good deal of guess work in writing by ear? Not at all. The successive steps of a systematic course enable the pupil to work with as great certainty as though he were writing on paper.

Can talented pupils and those with small ability be taught together satisfactorily? Yes, in many cases. Numerous short exercises are given during the hour. Much of the work is done at the blackboard, and helps and suggestions can be offered where most needed. Those in need of special drill are assigned some work for practice outside of the class.

Should not ear training accompany the entire course in theory? This is undoubtedly the true ideal, since the truest development in the work of the theory course demands the ability to think music and ultimately to create music.

How much can be done for pupils who do not hear well? It depends in large measure upon the faithfulness of the pupil. A young lady who had played the piano for some years, but had no training in sight-singing, could scarcely distinguish a second from a fifth at first. In two terms she was able to write melodies and two-part songs readily by ear, and to recognize all the chords of the major and minor modes and their most usual inversions.

Ear-training study concentrates the attention upon music as pure music. There is no consideration of the technic of an instrument. The lesson hour is devoted to the one object—*learning to hear intelligently*. Such an acquirement is scarcely more valuable to the professional musician than to the music lover.

[Work on this subject, by Mr. Hesock, is now in course of publication.]







"LIFE ON THE MISSISSIPPI" by H. S. Saroni, is a splendid example of descriptive music. Those who have traveled on the great "Father of Waters"...

"WHEN 'TIS SUMMER IN THE HEART" by Kate Vannah, should please our readers who are interested in singing. It is thoroughly modern in conception...

HOME NOTES.

MR. WILLIAM PURTIS gave an interesting lecture well-liked on Last in Ostrich Hill, San Francisco, May 17th. A real vocalized list brochure on Last has been published by Mr. Platt.

MR. ROBERT HILLMAN, of Brooklyn, N. Y., gave his usual closing concert on May 11th. His pupils are all doing very well...

THE KANSAS MUSICAL JUBILEE, at Hutchinson, was a success in every way. Mr. Fredrickson had the advantage of the vocal...

MR. FRANKLIN A. FRANKLIN has just closed a successful year's work at Hamilton College, Water Valley, Miss., and at present works as instructor and director of the student's Synopsical Club...

MR. J. ZOBZARSKY, of Philadelphia, the exponent of the Galliano-Parla-Chorus system of sight-singing, gave a public exhibition of the vocal...

A TESTIMONIAL presented to Mr. Charles L. Cohen, the well-known critic of Boston, June 17th, was a genuine and a most interesting...

THE CHORAL CHURCH, of Cambridge, Mass., gave a series of vocal concerts, June 15th and 16th. Haydn's "Creation" was the leading chorale work...

MISS FAY SIMONS, organist of the North Avenue Congregational Church, Cambridge, Mass., gave a recital of her pupils in piano and organ at the church, June 8th.

THE annual concert of the Conservatory of Music of Rio de Janeiro, Ohio, was given June 21st. Two chorals were given by the Choral College Orchestra...

"Thanks for promptness and courtesy in all business matters." Miss J. STALEY.

"I am delighted with Schmitt's 'Treatise on the Pedals'." believe it will be of great value. Mrs. E. W. GROFF.

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"Alceste" has been received, and I am delighted with the book. ALICE PETERS.

"I was so pleased with the volume, 'Standard English Songs,' that I want the companion volume, 'Standard Songs and Ballads.'" CORA C. HAROLD.

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"Standard English Songs" received; have nothing but praise for them; the contents, the paper, the cover—all very good. WM. C. EICHENBERG.

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WANTED—POSITIONS IN A MUSIC SCHOOL and in college by two ladies as vocal teacher and as assistant vocal teacher in connection with Delaware work. The former a pupil of N. E. Conservatory of Music...

ANY PERSON WHO IS ABLE TO GIVE SOME information about the present home of Adolf Goldsmith, pianist, is requested to send same to the 'Etude Publishing Company'...

LADY, WITH COLLEGE EDUCATION, DESIRES home and thorough musical education in exchange for services as teacher in first-class college. Address, Box 146, Granbury, Tex.

WANTED—POSITION IN MUSIC SCHOOL OR College as teacher of Vocal. Several years' experience. Pupil of N. E. Conservatory of Music, Boston, Mass. Address, Mrs. M. P. Knox, Topeka, Kansas.



I find Landon's 'Foundation Materials' an excellent book for new beginners. It is very fascinating. MISS ROSE WEINBERG.

I have used 'Foundation Materials' with good success, and consider it one of the best for young beginners. MISS H. BAYTON.

I have delayed the acknowledgment of having received the 'New Exercises in the Construction of Melodies' until I had found time to look them through. Now that I have done so, it gives me great pleasure to add the expression of my admiration to the many other and more valuable ones you have received for them.

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Make your own selection for the On Sale package. Former ones have been quite to the purpose. GENEVIEVE WELLS.

I have received all the music sent on Sale, and will make return, all in good order, that I can not use. I have never received any other music, save yours, the price and quality superior to any other. Mrs. CRUM.

I am very much pleased with the monthly instalment of music which you send. I really think your method of dealing with teachers is superior to any other; we have all the advantages of an opportunity to look over music such as the city teacher has.

Your books, 'Standard Third and Fourth Grade Pieces' and book of 'Dance Music,' save you, the 'Standard Grade Pieces' both first and second grade, I consider excellent for pupils in these grades, and find my pupils very much interested in them. LIZZIE E. RICHARDSON.

Only within the last few days I've had time to examine my book, 'The Masters and Their Music,' by W. S. B. Mathews. It gives me pleasure to tell you how pleased I am with it. The outward dress and the inner contents are both a source of pleasure and profit. I thank you for giving me an opportunity to subscribe when I did.

I am much pleased with 'Masters and Their Music,' and how to teach: How to Study.' I am always delighted with THE ETUDE, and hope to be able to add to my list of subscribers next year. SISTEY THERESA O. S. D.

The copies of 'Masters and Their Music,' Mathews, and 'How to Teach: How to Study,' sent on, came duly to hand, and they are each works of art, both as to the binding. You certainly should receive the hearty congratulations and thanks of the whole profession for placing within their reach such valuable books. MR. AND MRS. P. C. TUCKER.

'Masters' 'The Masters and Their Music' I consider a valuable acquisition to my musical library. I direct the musical club formed of my advanced pupils, the programs and analyses given in the work will be of invaluable help to me in making up my own program. ADELAIN C. KEITH.

I have used Mason system of 'Touch and Technique' for the past four years, or nearly so. It is far superior to anything ever used before. I consider them the most important studies I use. ANITA BURKE FARRBERG.

If there is any other system of touch and technique used by Dr. Mason's I have not been able to find it; hence I am using Mason's, and it affords me a great deal of pleasure to say to all musical students, all over the land, that I regard Dr. Mason's system as superior to all others. E. M. McDOWELL.

Landon's 'Foundation Materials' is the best work of the kind I have ever seen, and my little pupils are delighted with it. B. H. RUPP.

I am very much pleased with Landon's 'Foundation Materials.' Think it will be a valuable help for new beginners. MISS J. STALEY.

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