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# Volume 16, Number 07 (July 1898)

Winton J. Baltzell

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WE wonder sometimes at the eccentricities of great musicians, and the frequency with which they give evidence of mental aherration. 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 pursuance of any other theme, the composition of music takes the master into suh-conscious states, for music comes from the nnfathomable world of silence. "Eye hath not seen nor ear heard" the incomparable felicities of the realm that lies heyond the region of mortal sense. So much does the master remain in the subjective mind that when he finally descends 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 Sonth Pacific, with scarcely an exception, are crowns of coral stone on the summits of suhmerged mountains. That carrious creature, the coral polyp, often, though very erroneously, termed coral insect, must live in water, hut 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 heantiful, hranching, and fantastic white stones which make the foundations of a snmmer-crowned island. The life of man and heast next winter's work.

and hird becomes possible in these levely circles redeemed from the hlank oblivion of the ocean-depths. This is a parable of enconragement for the small

or play the piano like Ruhinsteiu, or the violin like this is a case similar to Mahomet's mountain. If educacannot create a symphouy equal to those of Beethoven, Ysaye, or sing like Patti? There are hundreds of degrees of mental power exactly in kind with those we to it. Society is turning toward music with questioning have mentioned, hut less in quantity, which have a gaze, inquiring as to its philosophy—its part in scheme perfect right to exist-nay, more, which are needed of general knowledge. Undonhtedly a rich harvest 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 capahle of receiving, transmitting, transmitting, his messages. Do not despise yourself if you cannot retain the whole literature of the plane as did Billow; do not despise yonrself if Liszt's "Don Juan Fantaisie" and Tschaikow sky's B-minor Concerto elnde forever the grasp of your feehle fingers. There are thousands of compositions, nectarous fruits pendant on the honghs of the Tree of Life, which are within your reach, and you will find them bursting with sweet juices and nutritions pulp. Do what lies in your power to draw art into yourself, to mix it with your own being, and to give it out again for the happiness of others. Make the bee your great exemplar-it sucks the honey from the flowers, hat the sweetness is transformed, and the framework of golden wax is huilt by the cunning insect. Be not ashamed of smallness in art, hat be ashamed of-affectation. Nothing is so deadly to the Beantiful as pretense; uo hnlky, stuffed watch-cases washed with gold, if you please. That is a happy community which has in it many hright and intelligent persons, even if no one of them is conspicuous for dazzling hrilliancy. A grass-hlade is not so hig as a reed, hat a velvet sward, with its emerald smoothness, is delightful to the eye and the tonch. But he alive-be sincere-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 stapid objector or a fussy promoter-he neither a stick nor a withered leaf, disfiguring the smooth sward of grass.

VACATION is the music teacher's time for making hay while the sun shines. Now that the children are ont of school, and have time to think of something else, invite them to your studio for one hour a week and start a free theory class. No dauger hnt that they will he interested, for where was there ever a child who did not want to know? And now is the chance to explain a few of the many things that had to he taken on faith during the hnsy work of the winter. The great difficulty with onr pnpils is that they have no chance to hecome intelligent. Snmmer affords the chance. Tell them the reason why for at least some of the many things that perplex every child in taking up the study of some instrument. Tell them the names of the degrees of the scale; give them drills in interval and chord hnilding. Let them learn the correct names for the harmonies they meet in their pieces, and teach them how to write and connect smoothly a few of these harmonies Give them some idea of simple musical form, and show them how composers build up their compositions. By this time the summer will he gone, and you will have enjoyed yourself and done something that will show in

FROM the 408 graduates this year at Harvard University only one is to follow the musical profession. Of all the culture represented by the class in mental develworkers in art. Why should you be disheartened if you opment and angmented intellectual caliber, this iota will he assigned to the ranks of the tonal art. Necessarily tion does not come to the majority, the majority mnst go awaits the laborer in this field. Therefore timely advice would he, 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 onter 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 rara avis, 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 he a genuine prodigy, a child must play extraordinarily well, and in nost cases this precocity has never developed into ahiding genius. In many cases the "Wnnderkinder" have grown up into commonplace men and women, in nowise removed 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 concerts a proof that a community is musical? It is donhtfnl, for the public attends concerts for a great variety of reasons, many of them founded on other hasis than love for art. Honsehold life in which music plays a part does more and tells more for musical culture than mere attendance upon concerts, which are too often nanght hnt a social function.

\* \* \* \* \*

An English contemporary prints a letter from an organist who plays only from 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 he less work in the end than to arrange all he plays. Consistency is more to he desired, evidently, than freedom from drndgery.

Another musical character who approaches the type just mentioned is that one who "never took any lessons," "plays beantifully," 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 hy systematic study? Too many people allow themselves to be imposed on hy such bom-

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

## THE ETUDE

### Woman's Work in Music.

It has been a matter of surprise that there are not more charitable efforts made in behalf of needy musicians. It is gratifying to learn that a member of the musical profession, by the name of Antonio Sanlino, has left \$35,000 in trust to the Philadelphia Musical Association for the benefit of needy, deserving musicians. London journalist. Mr. Saulino was a respected orchestral player of this

There is scarcely a profession or trade that does so little in the way of caring for needy members as the musical profession, and it is to be hoped that the example of Mr. Sauline will stimulate others in this direction What is necessary in the way of charity for the musical profession is a home for superannuated musicians. Almost every country has an institution of this kind. Rossini has left a large sum for the establishment of an institution in the suburbs of Paris. Verdi in his will left several thousand dollars to be devoted to a home for needy musicians. Oliver Ditson left a fund that is available for charitable purposes of this kind. It is hoped that before long such an institution will be inaugurated in this country. There has been some discussion in the different State Associations, but nothing definite has yet been accomplished.

THE question that many musicians are asking themselves at this time is, What good is an Association like the M. T. N. A. to me? The answer is easy, No good if you choose to think so. In this world the absolute necessities are few. The savage lives on this principle. Civilization, culture, and education, on the contrary, have developed many wants that have no absolute value.

The music teacher needs an Association just as much as any other profession or calling. He has much to gain and nothing to lose in union with others of the same calling. A broad-minded, liberal musician will, of his own accord, seek contact with other minds, for it is thus that culture is increased. The anchorite of medieval times, shut up in his cave in a wilderness, apart from all fellow-beings, was a foe to progress. No advancement in human thought could come from such conditions. And the musician of to-day who holds himself apart, as many do, is as much of a musical hermit, so far as concerns procress and culture, as was the recluse of the desert or monntain in the days of the Church

What can we do without society? We must live with other men, must even live for our fellowmen, and be who refuses to go out in the world and share the heat and burden of the day and its battles is a shirker of duty, slothful, a drone in the busy hive of humanity who needs to bestir himself and join the army of busy workers.

One man is not the summation of human knowledge One man is not the summation or numan knowledge and experience. He can always learn from his neighbor and needs to be with his neighbor. Interchange of thought and experience broadens as well as teaches. So we call upon the members of the musical profession to take the wider, the higher, view of altruism, which, losing sight of self, seeks the good of others. The good comes back again, for what improves the whole of society carries with it the individual.

It is the duty of the earnest, thoughtful teacher of music, who believes in his profession, its opportunities and responsibilities, to place himself shoulder to shoulder with his neighbor, to join hands in all that tends to uplift and strengthen, and then to work with

An association can not exist without members, and An association can not exist without members, and the greater the number of the latter, the stronger the impression upon the general public, which is the support for all arts. Some may urge that they can not attend the meetings. This is true, and yet the small membership fee paid in is like the widow's mite—it represents far more than mere intrinsic value. The interest of the member goes with it; he enters into the work of the association and identifies himself with its plans. He keeps in touch with new ideas which make for progress in his profession, for the leaders of the association are striving for that end. He hears and observes things which he would miss entirely were not his interest aroused by the fact of his connection with the organiza-tion. If he is ambitious, he has better opportunity to make a national reputation. If he is among those of the first rank, it is his duty to help the weaker. association offers an opportunity to a man and it is a means for fulfilling an obligation which the constitution of society places on every member—that of doing his part, which no one else can do for him.

PAULINE VIABDOT-GARCIA was born July 18, 1821. A LIFE of Adelina Patti is being prepared by a sional musicians.

MARIE WURM produced her concerto in G minor, with the Philharmonic Orchestra of Berlin, in March.

A WISH frequently expressed at women's clubs is for a more comprehensive selection of eight-hand music.

MARIE BARNA, the American Wagner opera-singer, is to study with Lilli Lehmann this summer in

THE Queen of Roumania plays the organ in the Protestant church of Abbazia, where she is staying. She is learning to play the flute.

THE sister of the latest hero of the United States, Lieut, Hobson, is to enter the music profession. She is said to have a rich contralto voice.

LENORA JACKSON, the American violinist, played to well-earned applause, in London, the Concerto No. 2, Emajor, of J. S. Bach, and the "Carmen Fantasie" of

A SERIES of lectures on Music's History, given by Miss Marsh, in Berlin, have attracted audiences which each time completely filled the largest public hall in the

THE women of Fairfield, Conn., have formed a class to study "Music's History" during July, under direction of Miss S. C. Very. Membership tickets cost \$5, and the proceeds are for the Red Cross Society.

MISS SUZANNE ADAMS, the American girl who has won success in opera in Paris, is to be heard in the United States during the next season. Marchesi refers to her as a pupil, but Miss Adams disclaims such a relation

AT Lugano, Switzerland, a prize had been offered for the best composition of a hymn, to be performed at the centennial of the canton Tessin's entrance into the Swiss Confederacy. This prize was won by a woman, Mlle. Maria Gelli.

A NEW YORK paper makes the statement that composer will pay a visit to this side of the ocean in the

In the Leipzig Nen-Theater Goethe's play "Jery and Baeteli," with music by Frau von Bronsart, was given, after an intermission since its first production of fifteen years. The composer, who lives in Leipzig, received a laurel wreath, and of her work the critics say: "The music is original in conception and cleverly developed,"

A CONSERVATORY of music in a New York tenementhonse is a novel idea. This philanthropic effort is under the direction of Miss Emilie Wagner, a graduate of the Woman's College in Baltimore and formerly a student of the Peabody Conservatory. If prices are low, and can be kept low, there is a fine field for useful work among

It may be of interest to club members to know the whereabouts of some of the leading women who have attained prominence in music. According to foreign journals, during the past month Clotilde Kleeberg played in London; Carreño in Dresden; Calvé, returning from London, was to sing "Sappho" in Paris; Madame Nevada appeared in Paris in "Lakme," "Mignon," and Puccini's "La Bohéme"; Sembrich sang in Vienna; Blanche Marchesi was giving song recitals in London.

THE season just elapsed has been to the Harlem Philharmonic Society, of New York City, a most prosperous one. With a full treasury, a record of two orchestral concerts given at the Waldorf-Astoria, with two public rehearsals, a series of morning musicales, a course of detail the social reunions, -- snrely the officers may feel "The Metronome."

satisfied. This organization of two hundred and fifty women is the more to be esteemed by musicians, as its services to the art are comparatively disinterested, the members being avowedly music-lovers only, not profes-

"CONCEDING that music is the highest expression of the emotions and that woman is emotional by nature, is it not one solution of the problem that woman does not musically reproduce them because she herself is emotional by temperament and nature, and can not project herself outwardly, any more than she can give outward expression to other mysterions and deeply hidden traits of her nature. Man controls his emotions and can give an outward expression to them ; in woman they are the dominating element, and so long as they are dominant she absorbs music."-G. P. UPTON.

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#### WHEN ONLY MEN PLAYED.

"Two hundred years ago no one thought of a girl playing the piano. Only men played."

Of conrse, strictly speaking, two hundred years ago neither girls nor men played the piano as we to day understand it, for the instrument had not yet completed its evolution from the virginal and clavichord to the creation of Cristofori. Nor had the piano arrived at anything like its present-day dignity and splendor one hundred years ago. It is within a month that America's oldest piano industry celebrated its seventy-fifth anni versary, and back of its beginning there had been little pianoforte progress even in the old world.

So that it is not strange that the girls of two centuries back did not play the piano. It was all that the men could do, and not very well, either. But if the men began it, the facility with which the girls have of late years fallen into the habit more than makes up for their early-day lack of enthusiasm. Besides, two hundred years ago the ladies did not take part in any of life's activities as they do to-day. Even the stage had not long been graced by the presence of the ladies ln prominent dramatic parts, and the men monopolized every opportunity of promotion and public popularity.

But music largely belongs to the girls, and they were not long in taking possession of the piano when it reached the point of practicability, and permitted of sentiment, delicacy, and feeling rather than an exposition of negotiations by a well-known manager with Chaminade strength and muscular agility. Even to-day we have are pending. It is the expectation that the popular with us some of the prejudice which surrounded the ladies in public life in the long ago.

To return again to the item about the piano players of two hundred years ago, we will wager that there was not so much good music then-we mean in proportion to population or number of players—as there is now. We mean by this that when all piano players were men there was a very poor average of piano music. For, as a rule, the girls play the best. The meu who dazzle the world are phenomenal. They have generally the feminine sentiment and fineness of feeling, backed and made vigorons by the masculine strength and will. But among the average piano players the girls are the best interpreters of the popular music .- " Presta "

# MUSIC TEACHERS' NATIONAL ASSOCIATION.

### TWENTIETH ANNUAL MEETING.

Astoria Hotel, New York City, is now a matter of history. tra. Mr. Henderson gave an analysis of the modern It opened under the most favorable conditions. The place of meeting being the same as last year, and the officers being practically the same, were advantages that went far to making the meeting successful. The Association reached its lowest mark when it came to New York last year, the profession having almost lost faith in it. The membership had fallen off until less than 100 were left. But it has now taken on a new lease of life. The first meeting in New York was a revelation, the scale on which it was planned gigantic. Preparations were made for 10,000 delegates, and while the actual number was not over 1200, yet this was encouraging. The mistakes of the first year were not repeated at this meeting. It is, on the whole, the most successful of any in the history of the Association. It was conducted in a manner highly creditable to the musical profession. The program was full of attraction and contained many novel features. At no time did the interest in the proceedings diminish. An air of dignity marked every performance; the essayists were, without exception, selected from the leading members of the profession; the musical performances were of the highest order and were either used as illustrations or novelties of some kind. The future meetings must be along the lines of this one if success is to be attained. There was every evidence of the most careful work on the part of the managers. The burden of responsibility, however, rested almost wholly on the President, Mr. H. W. Greene, who has labored most unselfishly for two years to bring up the Association to such a position that it can command the respect of the very best musicians of the country. The selection of the Waldorf-Astoria Hotel was a happy idea. The magnificence of the place is indescribable It is almost beyond the conception of man, and the snmptuous fittings of the hall and the hotel were such as to conduce to an artistically-satisfied mind. The conservatory, at the side of the auditorium, was allotted to exhibits. A number of the leading publishers of music and musical literature had samples of their publications on tables, open to the examination of members and those in attendance at the concerts. This feature of the work of the Convention enabled teachers to see the newest works in literature and to have an opportunity to make a full and easy survey of the various works and aids to teachers and teaching.

#### THURSDAY.

The morning meeting was called to order by Alfred T. Schanfiler, Assistant Superintendent of the Public Schools of New York. Prayer was offered by Rev. D. Parker Morgan, after which he made an address on the barrenness of men's minds without musical training and of followed by Randolph Gnggenheimer, President of the Municipal Conncil of New York City, who delivered an address of welcome on behalf of the Mayor and City of Greater New York. Mr. Gnggenheimer, in closing, paid a tribute to the memory of Anton Seidl.

This year the delegate system was initiated, and it may be said that it has helped in formulating plans for the general work of the Association, in affording opportunity to discuss plans and bring them to a focus before they are presented for the consideration of the general Convention, thus effecting a great saving of time. The delegates represented leading colleges of the various sections of the country, conservatories and schools of connected with vocal physiology. mnsic, and musical journals, as well as the various State music teachers' associations. In a certain sense it might be likened to an enlarged executive committee.

the chief feature being the lecture on "The Orchestra," and Miss Fletcher, of Boston. The afternoon concert special morning program, the speakers being Ferdinand

THE twentieth annual meeting of the Music Teachers' by Mr. W. J. Henderson, of the New York "Times," with illustrations by the American Symphony Orchesorchestra, and then took up more minutely the various instruments, describing their characteristic tone qualities, the instruments being exhibited, played first alone and then some orchestral selection being given to illustrate the usages of composers. Mr. Henderson's talk was listened to with the closest attention, and was rendered still more enjoyable by a number of humorous comments by the lecturer. Several other papers followed the lecture by Mr. Henderson. Mrs. Annie C. Mnirhead, of London, England, described her "concerts for children," which have met with success both abroad and in this country. Her object in these concerts is largely the stimulation of good taste and the inculcation of a liking for good music in children.

A fine talk, somewhat approaching the esthetic in nature, was by Prof. McCracken, of New York City, who spoke on "Rhythm, the Link between Music and Literature." He gave emphasis to the statement that the importance of rhythm can not be overestimated, citing as one example the dancing dervish, who is kept to his weird dance through the persistent repetition of one theme. He quoted the American poet, Sidney Lanier, in support of an argument that rhythm is inherent in prose as well as in poetry, and claimed that it is the vitality of the rhythmic factor in a composition that gives it power to stand the test of time. In closing esting to the large audience present. he gave composers the following pertinent suggestion, "Look to your rhythm."

The evening was enlivened by a reception in the Colonial Room of the hotel, given by the organization of the New York City teachers. The social feature played a very important part at all times in the Convention and the local musicians spared no pains to promote goodfellowship among the delegates and members.

The concert which followed was a very delightful one, the leading feature the cycle "In a Persian Garden," by Liza Lehmann. The composition is a worthy setting of a number of stanzas of the "Rubáiyát" of Omar Khayyam, and the rich, sensuons color of the language, the Oriental imagery, the bacchanalian, the passionate, the melancholy qualities of the text were all pictured in the musical setting. The rendering was delightful and artistic in a high degree. It was a splendid stroke of enterprise on the part of the Program Committee to give the members of the Association an opportunity to hear this work, which is a distinctly valuable contribution to vocal literature.

cussions on topics connected with vocal study. Mr. F. W. Wodell, of Boston, was the first speaker, taking general Association meeting which followed, the recomthe subject "Some Aspects of Vocal Teaching in Amerservice, and the work which music teachers can do for ica." Mr. Wodell, in opening, mentioned the fact that new officers elected for the ensuing year. Cincinnati, O., the art and for the public in this direction. He was a great improvement is noticeable in the class of men and women who enter the profession of music-teaching, and spoke at some length upon the splendid work which the various musical journals are doing. The interest displayed in singing has awakened, even in the general public, a great desire to know the facts connected with vocal culture; the spread of music teaching in the public schools and the establishment of public classes in sightsinging have also contributed to increase public interest in singing and in the work of singers and teachers. He was followed by Mr. Meyer-Teeg, of Washington, Miss Mary Shedd, of Chicago, Mme. Valda and Dr. Frank E. York, Miss Bertha Baur, Louis Ehrgott, Cincinnati. Miller, of New York, the latter taking up questions

A symposium on sight-singing followed, in charge of Mr. Frank Damrosch, the speakers being W. A. Hodgden, of St. Louis, Miss Mary Burt, of New York, Miss The afternoon session consisted of a varied program, Eva Deming, of Philadelphia, Mr. John Tagg, of Newark,

presented a new feature, the numbers being works by American song-writers, the accompaniments played by the composers. Those represented were Arthur Foote, C. B. Hawley, Ferdinand Dunkley, Henry Holden Huss, W. W. Gilchrist, Clayton Johns, and Homer N. Bartlett.

A very interesting symposium on "Church Music" was another feature of the afternoon session, the speakers being Cecil Poole, Thomas Whitney Stubbs, Walter Henry Hall, and George Edward Stubbs. A large number of organists and choir directors were present, and an animated discussion followed pro and con on the subject

The evening concert was devoted to orchestral works, numbers by Horatio W. Parker, Homer N. Bartlett, and Bruno Oscar Klein being given, Mr. William H. Sherwood playing the Raff piano concerto in C-minor. Mr. Sherwood was in fine mood and played magnificently, and received unstinted applause from the andience.

#### SATURDAY.

The morning session was devoted to a consideration of the question of the relative merits of conservatory and private teaching, the former being npheld by Richard Zeckwer, of Philadelphia, and Charles H. Morse, of Brooklyn, the latter by Miss Amy Fay, of New York. A meeting of women interested in musical work was conducted by Miss M. Fay-Peirce. A paper on "Musical Literature" was read by Mr. Frank H. Marling, of New York, who urged the members to aid in the work of placing good literature in the hands of pupils.

A most enjoyable lecture recital by Mr. H. E. Krehbiel, of the New York "Tribune," on "Folk-song in America," with illustrations by Mrs. Krehbiel, closed the morning session. Mr. Krehbiel contended that we have a "folk-song" as well as other nations. The lecture was as instructive as it was delightful and inter-

During the early afternoon Mrs. A. K. Virgil gave an exposition of the Virgil methods of teaching, a miscellaneous concert following, with Mr. William H. Sherwood in a piano recital closing the afternoon session. The Association meetings would certainly be incomplete if Mr. Sherwood did not play.

The evening concert was given by the German Lieder kranz, Miss Shannah Cummings, and Bruno Oscar Klein, the latter contributing a new quintet in manuscript for soprano voice, piano, violin, 'cello, and horn.

#### SUNDAY.

Special musical services were arranged in a number of churches, and the members of the Convention made their own choice, all the churches with strong choirs being visited-boy choirs the favorites.

The last day's session was an important one for the future of the Association. While the whole session had been thoroughly enjoyable and had developed an increasing interest in the welfare of the Association, some embarrassing difficulties of a financial nature from the previous The morning session was devoted to papers and dis- year had to be met and overcome. The Executive Committee meeting was called for this purpose. At the mendations of the delegate conneil were adopted and was selected as the place of meeting, and the following officers chosen: Honorary President, Horatio W. Par ker, Professor of Music at Yale University; President, A. J. Gantvoort, Cincinnati, O.; First Vice-President, Carl G. Schmidt, Morristown, N. J.; Secretary, George C. Gow, Professor of Music, Vassar College; Treasurer. Frederic A. Fowler, New Haven, Conn.; Program Committee, Franz van der Stncken, Cincinnati, Chairman, W. E. Mulligan, New York, Miss M. Fay-Peirce, New York, and B. W. Foley, Cincinnati; Executive Committee, E. W. Glover, Cincinnati, Walter Henry Hall, New

Following this, an appeal was made for financial assistance to meet some pressing claims, and \$250 was raised. Mme. A. Popin opened the regular program with a demonstration of the advantages and possibilities of the Janko keyboard as applied to the piano.

A very interesting symposium on harmony was the

<sup>-</sup>A noted patron of musical events said to the writer not long ago

<sup>&</sup>quot;I have changed my ideas somewhat in the last few years regarding music."

<sup>&#</sup>x27;In what respect?" was asked

I mean regarding my attitude toward what is known as popular music. I used to think that it was a waste of time to listen to it, but I am now of the opinion that there is a real benefit in hearing popular music occasionally, provided it is well rendered, because I afterward enjoy to a greater degree that which is purely of a classical nature. It makes one's mind more analytical and we appreciate tonal coloring more thoroughly."

We believe this is the true way to look upon it. As one can see, this gentleman was better able to distinguish the beauties of classical after having listened to Lenten lectures on history of music, not to mention in that which was of the commonplace.-W. H. A., in

nature of the business meeting over which he presided. The afternoon session consisted of a varied concert, and the Convention closed in the evening with the oratorio "St. Paul," by Mendelssohn, sung by the Oratorio Society of Brooklyn, Mr. Walter Henry Hall, conductor. At the close of the concert President Greene made the welcome aunouncement that all the year's expenses had been provided for and the deficit of last year reduced.

and was arrived at empirically, and is not derived by

induction or deduction from scientific facts and prin-

ciples. Prof. Gow, of Vassar College, who was to have

followed with a talk on "Methods of Teaching Theory,"

gave up his allotted time on account of the pressing

The Association, in going to Cincinnati, will do so with good prospects for another successful meeting. The new president, Mr. Gantvoort, made an address before the Association in which he announced that the citizens of Cincinnati had placed a large hall and orchestra at the services of the Association free of expense, and promises of financial aid made the outlook promising. The various musical interests of the city are represented in the board of officers, and a hearty cooperation is looked for on the part of the various schools of music. the Cincinnati Chorns, and the German singing societies

In looking over the work of the year inst closed it is apparent that hard work and untiring devotion on the part of the officers of the Association were the factors that contributed to the splendid success of this year's meeting. What the members heard and saw was not done in a day, but was the result of forethought and careful planning carried ont with watchful persistence. To the president, Mr. Greene, and Mr. Carl Schmidt, chairman of the Executive Committee, must be awarded unstinted commendation, for the success that was apparent to all was largely the result of their labors. The palm of success was fairly earned and well deserved

The Association, in going to a new city, enters another field. The associations in neighboring States should take up the matter and seek to send a large representation to the Cincinnati meeting. The Association needs every teacher's interest in the work, and not only interest, but the unmistakable interest that is demonstrated may seem, should feel that there is no place for him in a National Association. It is only by uniting all classes, grades, and interests, that the Association will be national in the fullest, truest sense of the word.

#### MUSIC STUDY ABROAD.

In an article in a recent number of "The Musical Record "Mr. Ward Stephens says, among other interesting things :

"I believe in study abroad, and when one intends to follow the career of a professional musician, the sooner he goes to Europe the better for him. Not that we have no good teachers in America, -for I have received pianoforte instruction in America from a man who conveyed to me more musical ideas, who was more of a helper than any teacher with whom I studied in Europe (and he was an American),—but because of the musical atmosphere.

"I hear some of you say, 'Bosh! musical atmosphere was an exploded idea long ago !' I do not agree with those people, and I am inclined to think that many of can be merry, too. I praise God in the joyfulness of my them have never studied abroad for any length of time; heart. God is good. It is good to praise Him," or for pecuniary reasons they wish to disconrage American students from leaving their own country. The argument against going is that all of the best artists visit this country now, and you can get just as good instruction on this side as you can on the other; you can hear a good concert almost every day, and therefore the musical atmosphere is just as good at home as abroad. Now, in the first place, all of the best artists do not visit this country. To those who have not lived some

a very large number of the best artists in the world visit these cities once a year for one or a series of concerts, generally a series. One has more opportunities of hearing the best in music performed in the most satisfactory way. German cities are melodions by day and night with military and orchestral bands in gardens, with great indoor concerts, chamber music, and choral work. You are not only surrounded by good music, but your associates are most of them, if not all, students of music, and therefore the incentive to work is more keenly felt. Students are congenial companions, as a rnle, abroad; this 'student life' does not exist in America. While you are young the ear should become acquainted with the works of the masters. As a rule, American students begin the study of Bach and Beethoven after they are well along in their teens, and they approach these masters in fear and trembling; and I do not think that they ever feel as much at home with them as a foreigner does, who gets on a friendly footing with these great masters at a very early age, and by the time he is sixteen or twenty is familiar with most of their works. I speak from personal experience. I was given 'music lessons' when a mere child, and for ten years I continned with the same teacher, and in all that time my aconsintance with the masters was limited to a Haydn 'Rondo,' a Clementi 'Sonatina,' a Chopin 'Mazurka. and a 'Romance' of Schnmann. The balance of my repertory was made up of books of Heller's, Köhler's, and Czerny's études, and of compositions by Wollenhaupt, Jnnemann, Gottschalk, Mason, Moszkowski, and a few others, along with 'method work,' the fruit of a Hoboken crank. There are others who have had a similar experience, and I say again that the 'musical atmosphere' abroad is better than it is here in America.

"After you have made your selection of a teacher you should not continue trustfully on faith-the evidence of things nnseen-when it becomes apparent that the instructor is doing little or nothing for you. The Americans especially are capable of thinking that if they continne long enough with a certain celebrity it will be all right with them in the end. Get all the ideas you can from your teacher, then leave him. Change often enough by attendance. No teacher, however humble his sphere to be getting continually fresh ideas; then, when the time comes, give up teachers and develop your own individnality. Continual imitation will not make an artist. On the other hand,-I ought to say it,-this individuality can not be well developed by the isolated student without constant opportunities of hearing good music well rendered and without his inwardly comparing his work with the work of others "

#### THE GREAT MASTERS AS THEY REVEAL THEMSELVES.

BY RIPLAND BOUGHTON

BACH .- " Come pray with me. Thank God for your birth, your life, aye, and your death. Come within the Cathedral and pray with me. Praise God for all His mercies. Go with me into the fields, the woodlands, by the stream, and praise Him there. Come unto me. becken yon. I can not come to you if I would. See I

HAYDN.-"I am Joseph Haydn, Capellmeister to Prince Esterhazy. I am very happy. 'Tis true I have

MOZART .- "Are you troubled? Come to me and let dard,"

would open your eyes to the surprisingly great number will try to refresh you. I like not to see men unhappy of fine artists there are in the world. There are many I am seldom sad myself. Every body is kind to me, and who are too timid to come to this country, for they are I try to be kind to everybody. Can you not come to afraid of the voyage; and many who can not come, for me? Then I will come to you. See, I bring melody they are bound in their respective countries; and many pure and limpid as the cool rivulet. I caress you, waft yon sweet odors of Nature. Can you not be happy "Those who have lived in Berlin or Vienna know that now? I fear you can not be very good."

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BEETHOVEN .- "I soar to Heaven. Wilt thon come? I will take thy hand. Up, np through the boundless space of ather, far beyond the eagle's flight. See that pale cold mass of clay : 'tis the moon : let us leave it. See the innumerable worlds we pass, all peopled by nnknown and mysterious beings. But we must go higher still. I seek for the Great Eternal. What is this new world we are entering upon? 'Tis very lovely Far more so than the earth we have left behind, though that is very levely, too. See, there a lamb sports with a tiger, and there a lioness lies suckling a kid : mark how the herds of wild beasts gambol with the flocks o sheep and goats. But nowhere see I any men or any reptiles. Is this Heaven? But where is the Grea Eternal? O, my God! when shall I find Thee? Let us return and descend even into Hell. Wilt come? 'Tis dark and fearsome. I have ionrneved thither many times. Quick as the lightning's flash, deeper and deeper, into the cavernous abvss of another unknown world. Strange shapes dance before my vision; demonglare their ghastly grin upon me; horrid noises reëche in my bewildered brain; a fearful trembling casts its net upon me; a clammy sweat from ont my skin pours forth-I faint-I die. . . . Where am I? I hear the chant of birds, the low of oxen, the whispering wind. In trnth, 'tis God's own Nature-'tis sweet-'tis pure -'tis happy-'tis holy. But still I yearn for the Great Unknown. Who is this that hastens thither? She with the raven tresses and eyes of the night? 'Tis my beloved. O my loved one! Thou art mine, yet can never be nntil-nntil-O, God, reveal Thyself!

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SCHUBERT.-" My heart is full. I must sing. I must poor forth my lays of sorrow and delight, of joy and sadness. Except for a great lack of appreciation, I am happy. I have some good friends. Why is not every

MENDELSSOHN,-"Fetch me my lace frill and ruffler Does my hair look artistic? All this is a great bore, yon know, but one must look nice if only to please those young ladies who bny my 'Lieder ohne Worte.'

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SCHUMANN.-" Music is a very wonderful thingvery beantiful thing; but it is only after long and arduons study that one can realize the intensity of that wonder and beanty. Study my compositions sometimes I think perhaps they may assist yon.

CHOPIN .- "I love you. Treat me tenderly and gently. for I am not strong. I can be angry though; oh, yes, I can be very passionate; but 'tis always exhausting. am very sad. Love me

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WAGNER .- "I have an idea. That idea is good. Don't you think my idea is good? You must think so, I have not bad ideas."

BRAHMS .- "I dwell on the mountain tops. My delight my little moments of trouble sometimes, but still on the is in the pine forests and the rushing torrents. I care not for the valleys with their trickling streams and waving cornfields. Come ye to me, therefore, if ye would hearken; for I descend not."-" Musical StanPROFESSOR OUACK.

(A SKETCH FROM LIFE,)

BY ALFRED H. HAUSRATH.

PROFESSOR QUACK was a man of short stature, crooked legs, round shoulders, pale face, and weak eyes, whose sight was assisted by powerful glasses, through which he peered as though he were making frantic efforts to keep awake; his hair was dark brown, and he wore it brushed back from his forehead à la pompadour. A heavy, drooping mustache bulged out from underneath his knob of a nose like a cataract.

Sleepy though he appeared to be, he was, indeed, very decidedly wide awake in matters of business. He was conductor of a band and was not too proud to take up the violin and follow his own leadership, even if he was obliged to play second fiddle. For some strange reason not distinctly known he never played first violin. hut time and again led the hand while playing second violin himself. This stamps him for an original conductor, for what band ever followed the sway of the second violinist's bow?

He was also conductor of several singing societies and these were his chosen prey. Every society gave at least one concert during the season for his benefit. Upon these occasions each member was provided with thirteen tickets, twelve to sell and one for his own personal use. He was director absolute-to wit : business manager, stage manager, general manager, etc.—on all these occasions. These societies, which, hy the by, were all Mannerchöre (male chornses), held their rehearsals in beer-saloons, because his Männerchöre were all drinking corps; and he found it more convenient to have the flowing liquor at their side than to have them go ont around the corner, between songs, to relieve their narched palates.

Prof. Quack was to be admired for his business ability if for nothing else. He was first, last, and all the time treasurer of every society with which he had any connection. The members handed their yearly does to him in little dribbles, equal to one twelfth of the annual fee, monthly in advance. The professor, knowing their weakness, declared that this contribution should go toward defraying the expenses for the purchase of the vocal lubricant commonly known by the appellation of "hier"! The scheme was an excellent one, for never were meetings more regularly attended. Indeed, the faithfulness and sense of duty exhibited were marvelous, awe-inspiring. The professor knew from the start that he was the power supreme, and that his herd of donkeys would bray him nnto the world's end, so docile were they. And all this through the instrumentality of beer. Verily the way to reach their hearts was through the brewery. It is quite uunecessary to remark that they did not represent the élite of the town; in fact, they themselves boasted of their non-connection with aristocracy in the matter of birth, and also their antipathy to being inoculated with the germ of nobility. One of ranks, "The Anti Gentlemen's Bawling Club." Coarse jokes and indecent language sallied forth between the measures of sweet and good music, and the muse, if clapped her hands to her ears and sped away, terrified must have overspread her countenance!

The professor not only attempted to sell tickets for his concerts, but sold them; and that, too, in a town where such work was no easy task either. For this he has received the applause of even his enemies in the mnsical fraternity. We must admire the man who can persuade people that it is their dnty to support him, when it is n't, and actually carry his point so far as to make himself considered an indispensable member of the low, either, provided there was money enough in it. He would have led a band of moukeys if he thought it and they stuck to him with remarkable adbesiveness. Probably nothing could have separated them but death, and the "Fass" was the keystone of their union. All

ever hear of a great singer that was born and bred on the desert of Sahara?

These societies flourish and will so long as beer is brewed. The professor has no scruples about teaching any instrument he has ever seen, be it string, wood, or brass. The less he knows about an instrument, the more anxious he is to teach it. His natural curiosity probably inspires this in him; and, then, one is sure to learn something by trying to teach something.

Being gifted with a natural tendency to investigate and having been accidentally thrown into the musical world, he tried, and fussed, and dabbled with every musical instrument; became a follower of all and a leader of none. Although he did occasionally stand hefore a band of men, baton in hand, he did not lead them; they led themselves.

Now, what should such a man do, indeed, but found a school of mnsic (a conservatory, as he called it). Nothing seemed more natural, and this he did. As for teachers, he hired none. Why should he? He himself was a whole corps of teachers. He was the faculty, director, secretary, manager, and last, but not least, treasurer of the whole establishment.

The most notable feature about the school was the place where it held its sessions. In the main avenue or business street of the town was located a two-story brick building, the first floor of which was fitted out for a store or shop with two show-windows of the modern type. Now, the professor having secured the lower part of this building, probably on account of its fine site, tenement houses standing on either side of it, and finding that the showwindows could do much to attract attention, ranged in neat order a miscellaneous collection of sheet music intended to be for sale. His plan had its desired effect. People stopped before his windows, gazed, read, and were apprised by a sign in each window that Professor Quack gave lessons on this, that, and the other thing. Underneath this announcement was a line extending the cordial invitation to "step in and see me."

The first floor of this building consisted of one long room running the full depth of the structure. Just by the door as one entered was a small counter, over which he sold his wares and also made arrangements for business appointments, such as "music furnished for all further end of the room was a piano bearing the name the "hall" where the aspiring youth exerted all their powers of discipleship while the maestro, between the puffs of a cigar, the disposing of a jewsharp or other toy instruments which were among his stock in trade, listened to the pupil with one ear and to the customer with the other. Sometimes, in order to demonstrate that an instrument was in good health, he would sound it while the student was digging away at some insurthese societies was nicknamed by a wag from its own monntable difficulty at his chosen instrument. Peculiar, indescribable combinations were often thereby effected.

After school-honrs the "conservatory" was made the rendezvons of interested and curions children. Boys and ever she did come near them, must certainly have girls would haddle together craning their necks to peer into the windows and get a view of the "scholar" taking and abashed. Poor thing! How the crimson blush a lesson. They would pass jests about what they considered the poor unfortunate inside. Report had it that the professor believed in corporal pnnishment, and they would watch eagerly for an ontburst of passion from him. Speculations were constantly being made as to when he would fly at his victim and deliver a dose of chastisement. Such expressions as "Watch him," "He's warming up," "There he goes," and the like were frequently heard from among this juvenile mob.

Occasionally the professor would make a wild rush community. His activity was marvelous and nothing for the door, open it, give an angry, menacing yell at the was too high for his ambition; nor was anything too crowd, and shake his fist at them. They would scatter, making various jocular remarks, followed by choruses of taunting yells, npon which the professor, foaming and would pay. His friends and dupes were synonymous, dancing about in frantic anger, would slam the door shut and return to his pupil like a wild beast to his prey.

The simple contrivance of a portière or screen which would have overcome all these annoyances was not even Stevenson.

rehearsals were at an end when the "Fass" ran dry; for thought of. It was not long before the large sign stack he who sings must drink. And why not? Did any one np on the front of the building came down, the windows cleared of all the music and other articles for sale, and a "to let" sign posted in each window. The professor had sounded no note of warning and had moved none seemed to know where. But he was not one to secrete himself from the world, and before long he was located by a sign in the window of one of the flat houses on a side street. The sign was smaller, as of necessity it would have to be, but it was the same old announcement, "Conservatory of Music." And so he continued to do business, and plenty of it, too, at low rates. That word conservatory had captivated his seuses, and he was not happy unless he saw it or had it near him. This word is much abused, and fond mamas and papas should be careful lest they be captivated by its appearance where it has no right to exist. There are quacks in every profession, and music, unfortunately, has many more than its share of them.

### HOW ONE BOY PRACTICED.

BY J. S. VAN CLEVE.

THE other day I was visiting the family of au educated gentlemau, who is, in fact, a superintendent of public instruction in a good-sized Illinois city, and I chanced to overhear, and consequently to observe, the piano practice of his young son, a boy about thirteen years of age. The boy was a typical American boy, quick-witted, restless, capable of learning anything, rather too far along for his years in the school grades, fond of play, eager in all boyish sports, mercarial, kindhearted, with an irrepressible, bubbling desire for incessant teasing. He sat down to a really excellent upright, bnt was perched upon a high-twisted, loose-jointed, screw-stool, which understood its own mind about as little as a weathercock. The father has a true love for music, though not much knowledge of the art. He is also sufficiently advanced out of crude ideas to no longer consider music in the category of "tatting," embroidery, and wax flowers, but as a subject worthy the serions study even of the masculine half of humanity. The boy has a good teacher, and began to pick away at a really good composition. His mode of practice reminded me of occasions," the accepting of new pupils, etc. At the a canary-bird pecking at seeds: A note or two-a boy went by shonting-np sprang the student, and darted to of some obscure firm, and standing out full to the view the front door to see what was up. The mother, from of everybody. There, divided neither by portière nor the rear room, called ont, "Wille, go back to your pracscreen from the remainder of the establishment, was tice!" Back he went, with the obedient alacrity of a rnbber band that has been stretched. A few more notes were picked ont, when a breeze came through, and, catching his portfolio, scattered the leaves on the floor like those of the ancient Sibyl. Five minntes more were consumed in getting the music in order and replacing it. Matters went on now better for nearly ten minntes, when, the kitchen-door being opened by accident, a waftage of complex fragrance from the boiling dinnercabbage, turnips, onions, etc.—assailed the hoy's nos trils, and he jumped up, running ont to ask what was to the fore in the way of prospective nonrishment. Impatiently his mother ordered him back to the piano, and again the alleged work went forward like the striking of a clock whose internal mechanism is "on a strike." Halting and galloping, naturals, sbarps, and flats profusely sprinkled with delightful irrelevancy and freedom from harmonic prejudices, charitable blnrrings of the pedal, and phrases marked by a general lassitude, went meandering on in a lazy stream of intermittent effort, when the boy called ont, "Mama, is it twelve o'clock yet?" The answer came back: "No, dear, it is ten minutes of twelve, but I gness, as yon've practiced fifty minntes, you may stop now." The stopping was done with a brilliancy that defies description. I was plnnged into deep muse and meditation, reflecting upon this great problem -namely, How many million honrs of such labor would be required to make a finished pianist?

> -We live in an ascending scale when we live happily one thing leading to another in endless series. -R. L.

# HOUGHTS STIONS 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 rnns; 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 bring to 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 heyond 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 he 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 insipid, or the player is too undeveloped to seize its meaning. Consequently the teaching pieces have to go hand in hand with the spiritual and emotional capacity of the pupil.

> . \* . \* . THE MORDEN

PERLER V. JERVIS

THE value of the mordent for technical practice is not sufficiently appreciated. When played with all combinations 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 Technic," 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

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

THE RELATION OF PUPIL TO TEACHER,

W. E. GATES

A good deal is said and written about the relations of teacher to pupil, and but little on the other side of the question—the relations of pupil to 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 should meet out to his students, the lot of The piece does not exist in which each and every pulsation the teacher would certainly be a more pleasaut 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 the requirements of the music. How may we acquire cases 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 devel oping 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 it clearly and vividly. The pupil who has this attainment gathers clear impressions from the music page in the very first survey of it. Little time pictures, tnne pictures, chord pictures, and whole stories 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 real, 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 atterance and gives spontaneity.

How shall our piano-playing become less conventional, more individual, more characteristic, more spontaneons? Is it not necessary to train students more thoroughly into scholarly habits? Is it not needful 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. Intellectuality, 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 the 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, becoming in course of time, as in car entering, quite an adept. A steady tempo must, indeed, he kept, which does not mean the cast-iron tempo of the metronome, (beat) should be mathematically the same as all others. But just this error is made with the metronome as a guide. The pupil's effort should he to establish a mental metronome which, while steady, is elastic enough to suit this? Nothing can take the place of andible 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 exercise and every piece onght 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 200 notes to a minute becomes ambitious to reach 250 per minute. That 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

> . \* . \* . Logic in Music. LOUIS C. RESON.

To the layman in music, even of the more cultured sort, our art often seems to be a series of sentimental impressions merely. Even Fetis gave the definition of music thus: "Music is the art of moving the emotions by combinations of sound." While this definition is the truth, it is not the entire trnth, 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 pleuty 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 anditor would laugh at the question-" Does it represent longing? Sorrow? Retnrn from absence?" He would nnderstand that it represented a series of beautiful com binations evolved by transmuting a single figure, or a strict imitation of one melody by another; in any case his brain would be busy in following its evolutious, in comparing its imitations, without any especial appeal to his emotional nature. Yet we are right in demanding emotion also in au art that goes beyond the emotional power of spoken language. We prize that music best in which the intellectual and the emotional are hlended; we prize Beethoven above other composers because he gives us this blending. Beethoven was not as emotional as Chopin, not as intellectnal as Bach, but he combined the two qualities as neither Bach nor Chopin, nor any body 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

> \* \* \* \* \* WHAT THOUGHT CAN DO.

MADAME A. PUPIN.

THERE is a great deal of grumbling about the drudgery of learning the piano. Teachers complain that papils do not like to practice; and pupils shirk, as much s possible, the irksome task of repeating, day after day, the same "disagreeable" scales, arpeggios, and other finger exercises. But intelligent thought can make even drudgery attractive, can make these same exercises take

on a new phase each day.

on a new phase each day.

The great players, whose perfect execution many would like to imitate, were not all gentlass—if by granted and the property of the p terribly riksome: the same faults reappear and newones creep in; he gets disconneed, and small blame to him. But explain to a child reproces by which a short passage may be made perfectly accurate and easy to do, and finally to express effection, will become interested. The nowers of the mind must concernate with the

use of his reason and reflection, will become interested. The powers of the mind must coliperate with the physical efforts, and the students will become so absorbed in their work as to relinquish it with regret and refugn to it with pleasure.

# THE ETUDE

THE real name of Remenyi, the violinist, was Hoff-

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

JOSEF HOFMANN is said to have cleared more than \$30,000 hy 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 solo-

ists with the Chicago Orchestra next season. THE statement is made by a London correspondent that Klindworth 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.

XAVER SCHARWENKA will give up his usual trip to Europe and will continue instruction during the snm-MANUEL GARCIA, the great singing teacher, is one

of the few living musicians who knew Beethoven pergonally. THE annual meeting of the Music Publishers' Associa-

tion of the United States was held in New York City on June 14, 1898. GILMORE'S Band has been reorganized and incorporated with a capital of \$50,000. A summer tonr has

heen arranged. THE piano trade uses, every year, ivory equal to the tusks 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 Ditson left \$25,000 to the fund. NICOLINI 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 Corder 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 he a "spinning chorus."

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

WORD comes from New York that piano students find the painting 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, anthor of many valuable articles on theory in Grove's Dictionary, has been knighted by Queen Vic-

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 hid up to \$150

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

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

move for a national opera is recognized in the building of a theater and a concert hall in connection with the

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

THE New Hampshire Music Teachers' Association will meet at Weirs, Angust 1st to 5th. Several important choral works will be rendered. Miss Anna L. Melendy, 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 Pro-

fessor 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 to return to France to serve his term in the army. He left home hefore he reached the age for military service.

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

It is current report in Boston papers that Emil Paur 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 concerts free to the public. Great credit is due the commissioners for the liberal support they have given to music and 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 heen very hadly 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 meetings. One concert is to he 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 hy Godowsky and Emil Liehling, and Mr. Corey's illustrated 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 heen opened for fifty years were found a mass, pianoforte duet, fantasia and rondo, and songs by Schuhert, and the full score of a choral work by Beethoven. The works will likely come into the hands of some public institution.

A WEALTHY Russian nohleman 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 has been engaged for next season. Here is a hint to some of the philanthropic votaries of art in the United States.

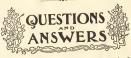
BERNHARD VOGEL, well-known in German musical

THE new Guildhall School of Music in London will circles as a composer and litterateur, died in Leipzig a be declared open by the Lord Mayor July 11th. The 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 belong ing 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, hiographies, scores, manuscripts, engravings, and autographs, -one of the most valuable collections in this country.

MARCELLA 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, Saleza.

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, Ruhinstein, Brahms, and others. Thirty-seven musicians have written after his "Loreley." Two other poems have been set eightyfive times. "Thou Art Like Unto a Flower" is in 160 forms in song. Why is that?



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

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, uner widery. A common rue is to use saries in an ascending, flats in a descending passage. English theorists, who follow what is known as the Day system of harmony, advocate writing the scale alike, ascending and descending. They derive the notes from harmony, advocate when the contraction of the monies belonging to the keys. For example: The scale of Cincludes C-major and C-minor; the latter key adds the two chromstic notes, E-fiat and A-fiat; F-sharp is derived from a major chord on the supertonic D, which chord may resolve on the tonic, either in the first or second inversion, hence belongs to the C scale; B-fiat is derived from a chord of the serenth founded on the tonic; D-flat from a major chord, which has F and A-flat for third and fifth and D-flat for a root. This gives a chromatic scale of C as the regular succession of C-major with the addition of D-flat, E-flat, F-sharp, A-flat, B-flat.

In his work on harmony, just issued by the publisher of THE ETUDE, Dr. Clarke gives directions for the writing of the chromatic scale that will enable a composer to be thoroughly consistent. They are founded on the principle just mentioned, but differ slightly. Harmony plays such an important part in modern music that it seems to be proper that all writing should have reference to harmonic combination rather than melodic progression.

Motion communities realies unds moving progression.

M. E. C.—I. your quandery as to what position to see in writing chords from a figured beat is one that has been to be seen that the seed of the property of the property

C. L. C.—By waitz time is usually meant 34 time, played rathe that; the metronome may be set at from 60 to 88 to a dotted half-note. The publisher of This Frunc. will send a circular giving general directions for the use of a metronome.

H. A. N. D.—I. Repeat marks are not observed in a da capo. Composers frequently give the direction da copo at fine sensar repi-titione. "From the beginning to the end without repeat," but the words da copo are considered as implying the longer phrase. 2. See the answer to M. E. O.

D. M.—Some good collections of classical music of a fair degree of difficulty are: "Concert Album" (classical), \$1.00; "Classic Plano Solos," Volumes I and II, each \$1.25; "Classical Planist," \$1.25; "Artist Repetitor," \$0 cents; "Planist Anthology," \$1.00.

by the finger elastic. These three forms are played from

should be played from any of the later forms after number

6. When the two-finger exercise has been well mastered in

all the varieties given in volume 1, then the octave study

in the first three pages of volume IV has to be taken up

volume IV. These, together, constitute the staple of

piano touch and afford at least the typical manners of

eliciting tone from the instrument. They, therefore,

furnish the student with the foundation for musical ex-

pression which he can not get from any other system of

technics whatever. Inasmuch as the real force of these

exercises and their value to the student lie largely in

their being done without fault, it might happen that a

student practicing by himself would pursue the forms

here recommended with comparatively little advantage

to his playing owing to faulty manners of performing the

work. This it would be the business of the teacher to

1. What is the work and material required in cultivat-

ing a good position of the hand, especially in those pupils whose previous instruction in this regard has been sadly

What studies for small hands can be used in the

latter part of grade 2 and first part of grade 3 to culti-vate good scale and legato passage playing?

3. Do you know of any good manual or pamphlet, pub-

lished in inexpensive form, on the subject of wise and

4. What are the chief uses of the "clicks" in the

In relation to your first question. I will say that what

you mean by good position of the haud I suppose to he

a nicely-curved band, lying neatly upon the keyhoard

with the knuckle joints of the little finger npon the

erable training. But it is not so much due to training

in position as it is a strengthening and developing the

weak side of the hand, which you can do through the

different forms of the two-finger exercise and especially

by means of the two-finger exercise in sixths (two notes

to each hand) played in slow forms with the wrist low,

the weak side of the hand raised, and the finger-motions

available which improves the position of the hand and

its strength and flexibility for chord playing more rap-

finger exercises, particularly for those where one key is

held down and the other fingers move. These almost

invariably result in stiffening the wrist, thereby fatally

hampering the playing upon the musical side. In answer

to your second question, I would recommend Vogt's Op.

124 and Berens' Op. 79. For the third question, see

the article on "Practice," by Wm. E. Snyder, in THE

ETUDE for July. The uses of the clicks in the Virgil

Practice Clavier are very important indeed. In playing

tions. When you undertake to play upon the dumb

keyboard with the heavy pressure the weak fingers often

fail to quite carry the key down, or perform their work

a certain point of the stroke, and if the weak finger fails

idly than this one does. I do not care at all for five-

careful practicing?

correct, and it is impossible, in any kind of explanations,

the music of the first two lines in the first volume of

Please explain the different kinds of touch for the piauo. - G, E, N.

be to recommend you to huy the first volume of "Touch and Technic" and read it carefully through. But preparatory to that more elaborate discussion of the subject of piano touch perhaps the following may be of service : Taking it with reference to the result obtained, touch can be distinguished as legato and stacrato. A legato and later on the chord exercises on pages 21 and 23 of touch is one which holds on and connects each tone with the next following; a staccato touch is one which breaks off as soon as possible after heginning, or, at any rate, before the next tone hegins. Considered with reference to the manner of producing them, the touches can be classified as being made with the fingers, with the hand, and with the arm. In my own teaching I should begin with the arm touches, because the easiest manner of producing tone upon the piano is hy allowing the arm to fall by its own weight, the fingers taking the weight upon the key. And the opposite of this, which in "Touch and Technic" is called the "up-arm touch," the tone is made by springing away from the key with the entire arm from the shoulder. Touches from the elhow are to completely guard all the points. very little used now by the best players. Hand tonches are used in rapid chords and in fast octave playing, but the hand impulse, moving on the hinge at the wrist, is always complicated more or less with larger impulses from the arm, which commonly group the fast chords or octaves into groups of four or six. It is the ignoring of this element of fast octave playing which makes the ordinary conservatory teaching so faulty in the line of octaves. All heavy chords and octaves are played with the arm touches and never with hand touches. Very delicate chords are sometimes played with finger tonches. The effect of the chords will be very different when they are done with finger touches from what it will be if done with hand or arm touches. If done with the arm, the entire chord has a full and massive effect; if done with the finger, the judividual tones constituting the chord same level as those of the first and second fingers. This are more delicate and intelligent and are never available position of the hand will only be attained after considin heavy playing nuless the arm element is added to

Finger touches are made by the hammer motion of the curved fingers upon the knuckle-joint, such as used always to be taught by means of five-finger exercise. There is, however, no one correct position of the hand or of the fingers. In melody playing the fingers are usually not quite so much curved as in passage playing, or, at least, in melody playing the finger must fall upon the soft cushiou at the end and not absolutely upon the end by the uail. Many finger touches are made by drawing the points of the fingers in toward the hand. These are varieties of the finger staccato, of which in the Mason books two or three grades are specified. The staccato touch, usually taught in the European conservatories, is effected by springing the finger away from the key without drawing it inward.

The musical quality of piano touch depends upon two elements which, when properly developed in the pupil, will almost invariably give good results without any very great trouble. The first of these elements is the the piano it is very necessary to have the finger-motious complete responsiveness of the entire playing apparatus prompt, both the descending motions and the up mofrom the shoulder to the tips of the fingers, so that nothing is rigid and nothing is flabby and uncontrollable. This condition of the fingers and arm, in my opinion. may be arrived at more easily by the use of the Mason sluggishly. In the Clavier the down clicks only act at two finger exercises and octave practice, even without the scales and arpeggios, than by any other instrumento operate with sufficient promptness the click does not tality which has elsewhere heen offered. In my own come at all. When the down clicks have been well teaching I use the two-finger exercise of Mason in four worked in, then, dismissing them, the up clicks are used iu order to secure a prompt removal from the keys, and different forms; three of these forms belong to what I call the supervitalized, being those which are proper for whatever you play upon the instrument with one set of extreme effort; the fourth form belongs to what might clicks on and the other off should show exactly as many extreme effor; the routin form recognized the object being to elicks as there are notes in the music. When you are either eatherically or technically

have it as fast and as light as possible and to free all the using down clicks these will occur at the beginning of muscles from anything like cramp or spasmodic contraction. The first form is the two-finger exercise for the

elastic touch, which I use always without overlapping of What is the meaning of the short, straight line with ensitie touch, which is an analyst successful to the white keys as it has tone, in the same manner upon the white keys as it has tone when the same that the same that the dot under it over notes, seemfully used has notes? The find it, for instance, as expected by one times under the trailer and the same training to the same as a seemful year. The same times the dot of the same training to the same as a seemful year. The same times the dot of the same times to the same times times to the same times to the same times times to the same times times to the same times times times to the same times t second form consists of the down arm and np-arm in notes.-M. J. H. connection. The third form, the hand touch, followed

The short straight line with dot, over or under a note. or the short straight line without a dot, generally signi-"Touch and Technic." When a certain amount of skill fies emphasis and an Individual effect of the note. The The shortest answer I can give to your question would has been secured in these touches the second rhythms same effect is indicated by a slur with a dot over each has been secured in these touches the second rhythms. can be used. The fourth form is the light and fast and it note.

Will you kindly inform me through your column in THE ETUDE whether you think Bach fugures are out of place to he played at a church service? In one paper it stated that they were.—F. B. W.

Anything is proper to be played in church that the congregation will stand. There are various degrees of liherty and of cruelty. If your organ is a very strong one and the reed-stops are a little out of tune, if you will draw the full organ and play a very difficult Bach figure without any attention to phrasing and voicing, you will perform an act which the recording angel perhaps will pass over. If you are doing this in the West, it might be advisable to hang over the front of the gallery the celebrated legend, "Do not shoot the organist, He is doing his level best. 17

Whether your performance is religious or irreligious would depend ppon the standpoint of the recording angel. If he takes it from your standpoint it may be that you have given a good deal of practice to preparing a difficult work because you thought it was a master work and ought to be prepared. From your standpoint, therefore, he credits you one. If he notices the effect upon the audience, however, he will find that in a full congregation there are many people who desire to whisper little things to each other during the nuofficial parts of the service, just as the sexton passes the "susser" while the organist is playing a sweet little selection. When they find themselves nnable to communicate with their neighbors on account of the loud noise of the organ. the language in which their reflections would formulate themselves would depend a good deal moon their stage of sanctification; and as congregations are ordinarily composed, even deacons have been known to lance under a provocation of this kind. All this the recording angel charges off to you; so the question is complicated, and I find myself nusble to answer it.

Ou the other hand, if at the end of the service you should play a Bach figne with a reasonable consideration, giving it as good a sound as you could, and making it clear and dignified, it would be very proper provided u did it in a proper manner. There are many things of Bach which a musician with sufficient technical ma tery and with sufficient taste in registration might use made as large as possible. There is no technical exercise in church service with excellent propriety. who plays a fugue as clearly as the Frenchman, Guilmant, is always to be heard with delight. Just as one mant, is sivays to be neard with neighbor of these fine planists like Paderewski or Godowsky is enjoyed in a selection from Bach just as truly as in one from Chopin or Schumann; and it is the work of a confront Chopin or Schumann; and it is the work of a confront Chopin or Schumann; and it is the work of a confront to the schumann. scientious organist to bring his playing np to this

The objection to the use of Bach fugues and organ sonatas in church, on the part of a certain kind of pastor and evangelical devotee, has no validity from an art standpoint. Many of them will tolerate anything in church provided it is soft and sentimental, and they wil object to anything that is in any degree severe. At the same time one of these very gentlemen will stand up in the pulpit and read the most blood cordling things out of the Old Testament or the Revelations without con-sidering that the terrors of the law should not be permitted the pulpit and denied the musician.

I would like to mention how much I prize the book "Wasters and Their Music," but I have several times wondered why Weber was not included. Perhaps Mr. Mathews would explain this, since many other readers of The Engineering this, since many other readers of THE ETUDE would also be interested in it .- J. P.

In reply I will frankly say that the original intention of the work mentioned was to give the foundation of a knowledge of musical literature through the study of the worksof the greatest masters. There is no reason why sympthics, of Wahar deadly a study of the worksoft the greatest masters. something of Weber should not have been included While he was an important composer in his time, his works have little influence in art and are of slight value,

M. G. L.-You ask if it is necessary to be able to transpose music, because singers so often wish their accompaniments transposed. Yes; I consider it extremely desirable, and there are two customs which were quite nniversal in the old days, which, despite the plenitude and the most difficult detail will vary easily from one of our modern resources, we seem to have lost. One is to one hundred. Take, for instance, the rapid figure of the power to transpose at sight, and the other is the sixteenths for the left hand in Chopin's G major "Prepower to improvise in strict forms. When I was a young lude," Opns 28, No. 3, which constitutes the chief easier for me to think music in certain keys—such as C. I was told by my friend, Theodor Bohlmann, in Cinclu-G, F, D, B-flat-than in other keys-such as F-sharp, B, D-flat, and the like. I determined to remove this inequality, and so took a sonata of Beethoven which I kuew well-viz., the "Pathetique," in C-minor, Op. 13, and transposed it into all the twelve minor keys. I was amazed to find how lucid all the shadowy nooks became.

At present I am not able to detect the slightest difference in my power to think the twenty-four different keys. It is recorded that Beethoven, at the age of thirteen, could play the forty eight preludes and fugues of Bach's Welltempered Clarichord by heart and transpose them into amount of patience applied to minute details. I may any required key. This is a little hard to helieve, even close this disquisition by a maxim of encouragement of Beethoven; but I would advise you to cultivate the power of transposing, for this you must do even when you passively follow a classical composition; and as for enjoying Liszt and Waguer, Tschaikowsky or Rimsky-Korsakoff, how will you do it without a highly developed harmonic sense?

T. R. V .- Your question as to how you shall master the tough, difficult spots in your music interests me, for I consider it a practical question of primary importance. You touch sensitively an experience which I have often had myself in my own labors as pianist, and I dare say no one that ever lived, from Liszt down to the most halting and sluggish of players, who can not get notes to hestir themselves more expeditiously than four a second, has had a similar experience. There is not a single composition in my repertoire, from those as easy as Schumann's "Träumerei" or Mendelssohn's Ninth Song without Words to Chopin's "Polonaise" in A-flat or Liszt's "Tannbäuser March," which has not passages, long or short, which oppose a tantalizing obstruction to the labor of performance. I will divide what I have to say to you under three heads : The first requisite of good playing is keen analysis. Analysis is a mental process, and implies powers of discrimination and prolonged attention. You must first see with minute and exact perception just what tones the composer has used, and how he has put them together. This knowledge, furthermore, must be so thoroughly inwrought and so many times repeated that it sinks into the snhcouscious brain, and comes instantly at a general command of the mind without any sense of recalling details. The whole cluster of ideas must come by a single volition as a

cluster of grapes will come when you pick up the stem. Second. When you have done the mental work of analysis and committing to memory, the next step is to do precisely the same thing for the fingers which you have already done for the brain. Go over the composition with laborious minnteness, determining, with strict regard to that elusive but interesting mechanism generated by the hand in its relation to the keyboard, precisely what action of the fingers shall be made in order to pronounce the tones. This, again, you must repeat until it becomes automatic-is, as we say, second uature.

Never grudge the expenditure of time in the securing of finish, flueucy, accuracy, ease. I think that it may be safely stated, as a principle in piano-playing, that nothing except what goes beyond the dimensions and

THE ETUDE where the time shall be spent. I believe it is no exaggeration to say that most, if not all of us, waste from a quarter to a balf of our time in a vagne inattention; a handling a keyboard is necessary for any musical work, diffused, negative luminosity, instead of a burning focuspoint. We keep bestirring ourselves for the two hours that we sit in front of the piano, but we do not turn every minute to account by applying our thoughts steadily to the places that need most attention. We practice carelessly many passages which scarcely need it, and do not take by any means time enough for the more intricate passages. I may without exaggeration say that the amount of time demanded by the easiest man I was nonplused and annoyed at finding that it was feature of that work, and it is treacherously difficult. ure of this passage 5000 times consecutively. I do not know, for I was not there, and for this I thank heaven.

Again, every concert pianist knows the terrific passage of octaves for the left hand in sixteenths in the E-major episode of Chopin's "Polonaise" in A-flat, Opus 53. I read somewhere that Tausig once practiced this passage for eight hours. These statements may be exaggerations, but they illustrate an indubitable factnamely, that perfection in art means an appalling Nothing is so hard that you can not liquefy it, if you will put on an intense current of electric attention and keep it there long enough.

H. S .- You ask me if I consider the study of theory necessary for a pianist. If there were a word stronger than the word "yes" I should employ it, and believe I would ask a calliope to lend me its steambreath to add stentorian loudness to my reply. Of course, a pianist needs to understand theory. Every musician needs to understand theory. If there is any one element in the musical education of Americans which is weaker than their knowledge of theory I am not aware what it is. The Bible tells us that Lot, Abraham's nephew, while sojourning in the city of Sodom, often felt his "righteons soul vexed" by the sins of the citizens, and I have had my esthetic sense many a time and oft irritated by the uettles of unmusicality in relation to our flocks of music students which my work as teacher in varions schools and as public music critic has forced npon me. Believe me, the strong root from which flourishes up so much bad piano playing as may still be heard in the United States, especially in the smaller cities and towns, North and South, is the indolent spirit which prevents our students from making their minds really musical by the study of theory. Musical grammar and rhetoric are peculiarly difficult subjects. It seems as if nature had been jealons of our enjoyments and had hedged about all her choicest pleasures with bristling and thorny difficulties. But, then, consider the prize endure the pain, and the pleasure is sure to follow. But there is this beuevolent condition of things: that the pain is severest at first and steadily diminishes with each new increment of knowledge and skill, whereas the pleasure, faint at first, increases like an oil-fed flame. I believe that a mature-minded musician generally has lost the power to conceive of the pain which he felt in his puzzled and muddled brain when, as a beginner, he strove to grasp the abstract mathematical relations of tones. The delight, however, which one experiences when the mental sight is keen enough to look through an intricate toue-structure, such as the "St. Anthony Variatious" of Brahms, the fugue of Beethoven's Opus 110, Bach's "Chromatic Fantaisie and Fugue," or Wagner's "Death of Siegfried," is so exalted and so indestructible that for analogy I should have to cite the experience of the traveler who toils to the summit of a rugged mountain and enjoys a sublime laudscape. Understand me: I structure of a given hand is heyond the attainment of do not say that music should never be simple or even the hand's possessor, if only behind the hand there is a shallow. I do not say that there is anything wrong in judicious and patient mind. It must be judicious and using it for a refreshing recreation or an agreeable pas time; but I take it for granted that you are a student, one who would practice effectively, to determine just ambitious and in carnest; and I warn you, therefore, not Henri Larviz.

to send all your energies along the channels of technical development. I do not underrate technie; facility in to you in what way you can make your music most delightful and serviceable to yourself. It is only by feeling exactly and deeply just what the composer had in his mind when the tones took form that you can really get the true flavor of music. Such ideas as triads, chords of the seventh, resolutions, keys, modulations, suspensions, motives, phrases, periods, imitations, transpositious, augmentations, diminutions, and all the familiar structural forms, such as dances, marches, sonatas, rondos, nocturnes, and, to some extent at least, fugues, should be habitnal conceptions of your mind. But you think, doubtless, this represents a great deal of labor. So, indeed, it does; but when you hear a smooth performance of Mendelssohn's "Rondo Capriccioso," or Brethoven's "Mooulight Sonata," or Chopin's "Ballade" in A-flat, you are enjoying that which has cost a vast number of hours spent in patient, accurate, even painful, labor. The knowledge of theory is to the mind exactly what technic is to the body. Indeed, it is mental technic. In order to make a foundation sufficiently firm for the new post office in Chicago they are driving piles to the depth of a hundred feet. These piles are great, solid beams, which are forced down through the clay and gravel, and will remain there out of sight for the next century; yet they will sustain in solid repose the magnificent structure of Uncle Sam's place of business. Any day, passing aloug Clark Street, you may hear the measured throbbing and thumping of the mighty pile-drivers, which are forcing the beams into their places. Set the patient piledrivers to work upon your own head, and imbed the fundamental principles of music in your subcouscious hrain, and one day you will realize that music has be come something more than a mere vague, temporary pleasantness, and is a veritable breath of heaven.

To B. L .- So you wish to know, do yon, how you are to determine whether a composition is in a major or a minor key? It is well that you are deep-minded enough to have at least this much thirst for theory. It is about one of the most simple and rudimentary of things; however, to a traveler burning with thirst even a teaspoonful of water is precious. The quandary you are in is excusable in you as a pupil, but will you try to fancy my amazement when I discovered the other day, on a program sent me by a prominent Chicago teacher, the statement that the second movement of Schumann's piano concerto is in D minor? Schumann's one great piano concerto begins in A minor and ends in A major, while the second movement is most palpably in F major. This gentleman gets a high price for his didactic honrs, and plays piano well. It was a piece of most dreadful carelessness for him to mistake F major for D minor, merely because the signature, one flat, is the same. The way to tell is this: Inspect the music,—that is, analyze the chords for a few measures, - and as soon as you find a triad alternating with the dominant seventh which belongs to it, you have ascertained the key. Every dominant seventh belongs to a major and a minor triad If you do not know what a dominant seventh is, and to what triads it should belong, hnnt up any fundamental harmony book and find out hy reading the chapter on the dominant seventh. I do not consider it any more excusable in a musician to be uncertain whether the key is major or minor than it would be in a man professing to be educated to use a plural subject with a singular verb, or to employ a participle for the past tense and decorate his conversation with such beanties of phrases as "I doue it" or "I seen him." Congressman Rusk was much laughed at because, when once complimented for some worthy action, he replied, with an exemplary modest disclaimer, "I seen my dnty and I done it."

-Studies regularly conducted, rules framed by skilful singers who were at the same time well grounded musicians, exercises proportioned to the nature and the capabilities of each voice; all these studied patiently -here is the whole secret of the famous Italian school.-

#### From MISS REBEKAH CRAWFORD.

three windows. Entering from the hall, near the rear of the room, we face the side of a grand piano, the keyhoard of which is opposite the windows. On the same side of the room, toward the right, are an apright grand and a table holding THE ETUDES of theele years, in here and there. The paintings are few; mostly those of little voluntary of two or three lines with some beautiful twelve handsomely bound volumes.

Turning from this side of the room to the right, we face the front wall and windows. Between two of the latter stands a substantial desk, beside this another table of books, in front of which is placed the keyboard table; to the right of these an inviting conch well supplied with pillows.

Next we enter the alcove on the same side as the door playing.

by which we entered. Across one corner stands a tapestry screen short nine by five feet on which is minted the garden scene from "Mignon " In the alcove is also a large cabinet.

Still keeping to the right, we perceive against the rear wall of the alcove, and that of the main room as well, receptacles for music, the two con taining twenty-six drawers alphabetically placed, in which a vast quantity of music is arranged in like manner; the duet stool, too, has a hox-seat for holding music.

Passing from the alcove, to our left, on the side we entered is the Practice Clavier; directly opposite this, to the left of the fireplace, at the farther side of the grand piano is a book-case filled with standard musical works. A rug covers the polished floor, and a large chandelier sheds abandant light in the evening on the numerous pictures and objects of interest that line the walls. More than 200 are there, every one of educa-

tional and artistic value. The frieze is unione consist. ing of a solid row of framed etchings of nniform size, about twelve by six inches, illustrative of musical progare many other portraits of the great masters, representing them at different ages.

very rare,-the first, indeed, probably noattainable. and a useful library. A man much given to mental There are many scenes from the lives of musicians, and imaginative pictures pertaining to music,

Many objects of interest aside from the pictures claim clearly the difference in development resulting from the is a stool-which I prefer. system of technical training in vogue in Mendelssohn's day and that most approved in onr own time.

Antograph letters from Liszt and Wagner are framed and hnng on the wall, also the original MS of the "Don Juan Minnet."

Beethoven, Schumann, Weher, numerons bas reliefs, for his pupils and for himself."

## THE ETUDE

help to saturate the student with a knowledge and appreciation of music is appropriate to the studio.

#### From BERNARD BOEKELMAN.

"Situated in the rear of the house, away from the noise and din of the streets is to me at once a retreat and haven from the outer world. As it is at home, I have been enabled to snrround myself with home com-

My studio is a front alcove-room of goodly size, having folding doors directly opposite, separate the studio from every stroke. the waiting-room. There are no heavy portières, only draperies destroy the sound-waves. A large Persian rug pretty "tunes" in it. covers the center of the room with smaller ones dispersed onr great composers.

"Two pianos (Steinway grands) separated by an antique closet, occupy the entire right side of the room. They are placed so that the narrow part of each instrnment fits into the corner, thereby allowing them slightly to incline toward each other. I have found this an admirable position, and especially snited for ensemble



STUDIO OF MISS REBEKAH CRAWFORD.

"Directly opposite is a Persian fireplace, with Persian hand-carved hook-shelves on either side. Thus I am surress from the sixteenth century to the present. The sab- rounded by my books, which are invaluable friends in ject of each is the figure of a celebrated composer, his my work and during my time of recreation. Being very environment, some scene of his life. Besides these there fond of all fine pottery and Japanese and Chinese bric-ahrac, I have gathered tegether quite a little collection. which is dispersed about the room. In this way I have The portraits of Hnmmel, Tansig, and Spontini are tried to make of my studio both a pleasant workroom work, should have a subdued, artistic surrounding, and little talent but plenty of energy, who is willing to follow

"My writing desk is placed in the embrasnre of one attention, as the life and death masks of Beethoven, a of the windows; a large table littered with letters, of Mendelssohn's. It is interesting to note that the for music; busts of Bach and Beethoven; some chairs formation of the hands of these two artists illustrates finish up the furnishing of the studio. Before each plane

"The room, if used with the one in front, is quite of great talent and a remarkably quick ear; the one large enough for private musicales, as I have found by experience. If possible, I certainly should prefer to have my studio at home instead of in an office building. Artistic home surroundings act beneficially on an esthetic There are statuets here and there of Mozart, Bach, mind, and it is a teacher's duty to remember that, both

### Studio Experiences.

"A LITTLE TECHNIC."

M. R. L. MATTOON.

SHE was a young girl just in her teens, and belonged to that floating class who try every new teacher.

When my young miss came to me she had a wheezy "The principal room, which is 20 by 14, has two large organ and could pound out a two-step, with a jumping windows opening into a glass conservatory, and two bass, with such vim that the keys seemed to shriek at

Her book was one of the old "Dollar Method" that light curtains before the windows, as I maintain that all go with the organ, and she said she could play all the

I opened it at random and my eye fell npon a pretty modulations in it.

"Can you play that?" I asked.

She sniffed-" That 's not pretty."

"Well," said I, "let's examine it a little and get acquainted with it and maybe it will sound better What key is it in?"

She looked a moment, and, seeing some accidentals, said she guessed it was in sharps, and I found she did not know one key from an-

> I spent the entire lessontime on these two lines and. as it was in the key of C. I explained the scale, steps, and half-steps and the three positions of the common chord, feeling conscions that I was making some impression, when she coolly replied that it sonnded just like a funeral tnne.

When I referred to the scale and chords she said she did not practice them, as she didn't suppose any one would want to hear them.

On another occasion she informed me that mamma said any one could play slow, but she was giving her lessons to learn to play "fast," and that her other teacher said it was all right to play fast "tnnes on the organ just so you took a little technic with it.

She turned to her book and produced the "Battle of Prague," and said her mam ma wanted me to give her

That settled it, and from said battle I retreated a vanquished but wiser woman.

> \* \* \* \* \* A JOT FROM MY NOTE-BOOK. FRED. A. FRANKLIN.

LORD save ns from the talented hnt lazy pupil! Any lazy pupil is had enough, but how much worse is one who has the ability to do good work but fails on account of indolence? For my part, give me the pupil with his teacher's directions implicitly. During the past year the writer has had the opportunity of making a pupils of about the same grade of advancement, one showing but little talent for music, in fact, seeming at first rather dull; the other having numistakable signs practicing faithfully anything and everything given and hringing always perfect lessons; the other practicing in a desultory sort of fashion, some lessons fairly well learned, some poorly, others not learned at all. The result was what might have been expected-talent ignominiously defeated by brains and hard work.

## THE ETUDE

TEACHING NOTES. KATHERINE LOUISE SMITH.

EVERY teacher starts ont, of course, with the determination to have a pupil succeed. There are two reasons for this,-the desire that springs from enthusiasm and a love of the work, and the feeling that one ought to give an equivalent for the money ex-

All this is as it should he, hnt imagine one's ardor dampened by a conversation like the following, given with the utmost apparent ease, and as if one were rehearsing a joke :

"I have n't my lesson this week."

"Why not?" "I do n't know. I practice two hours a day, get every note right, hut somehow I don't get on to it."

Encouraging, is it not? All one can do is to struggle on until the fact that you already suspect has been proven,-that there is no earthly good in that child wasting time and money on music.

Another time a child was asked her impressions of mnsic, as she first sat down to the piano. Evidently of a practical turn of mind and not inspired

with the divine afflatus, she replied : "My impressions are that the piano is bowlegged."

Shades of Beethoven and

Mozart, what think ye of this for inspiration !

An amnsing experience in teachers' lives is that people invariably ask you to play. They say, "I have just purchased a piano. I wish your opinion of it." This puts the poor teacher's veracity to a decided test, for to tell the truth about the piane and not lose a friend is often a difficult thing. Why did n't they ask your opinion before they hought the piano?

Even then they would probably have done as they wished, as exemplified by the man who said to his friends, "I have just purchased a lot and am in donbt where to put my house. Advise me. Each friend advised him to the hest of his ability, when the anxious solicitor of advice announced, "Thank you for your opinion. I shall now proceed to put the house just where I planned before asking you. \* \* \* \* \*

#### A POLYMATHIC TRACHER

MISS SUSAN LLOYD BAILY.

A VERY amhitious young woman once registered with me for lessons in piano and harmony. She was studying almost everything else under the sun at the same time, including the higher mathematics, Latin, French, German, elecution, and voice. Of course, hy attempting too much she did nothing. Every teacher she had was right on in the most cheerfully stnhborn way and regnlarly appeared for her lessons at the appointed time, without a vestige of improvement in her work and not an available idea in her tightly packed little head. Her mind seemed to be a perfect blank, and she never could recall anything that had been said at the previous lesson. One peculiarity was that, though she had studied piano for some years, she had never heen able to learn the scales, while with me she did manage to fix the succession of tones of "C" scale in her mind, and could play it successfully sometimes. But there she stopped. She seemed to reason that since a certain succession of tones formed the scale in one octave a different succession must be used for the next octave; and so I have

known her to put G-sharp, B-flat, F-natural, and E-flat all into the scale of "G" and assert that it sounded right. The harmony lessons ended with the fourth one, as hy that time she was so hefogged that she could hardly tell a line from a space, and I did not want to be responsible for too much of the hrain fever which I felt sure must follow if she persisted in her mad career. Dnring vacation time this summer one of her other numerous teachers sent me a local paper containing this child's professional card. She advertised to teach some fourteen different branches, and among them was har-

> \* \* \* \* A SLOVENLY STUDENT.

J. COMFORT.

THIS is the kind that vexes the very sonl of every careful teacher, and is surely the kind that materially aids in the development of those peculiarities of character and that excess of temper which are supposed to distinguish musicians.

Why, I did not think that he was a musician because he is just like other people." One often hears just that or something quite like it, and if the slovenly pupil had a conscience it ought to tronhle him much. How can a teacher refrain from inward groans shown by outward

of work does not merit and seldom hrings much financial gain. To he sure, one often does good work and gets hut scant pay in money or reputation, yet there is a contentment that goes with thoroughness that becomes its own reward. Failure after one's hest efforts is sad enough, hut it is infinitely more painful when it comes as a sure and positive result of one's own carelessness and lack of application.

> SEEK CONTENT IN YOUR PIECES. M. B. ROBESON.

A YOUNG girl came to me not long since, who had received thorough technical training, and who was in many ways an excellent player, but who was hecoming a trial to her relatives "because she would n't practice." In our first lesson together we tried several things which were well read, the technical difficulties easily surmonnted, but without the least regard to marks of expression, phrasing, or the intent of the several pieces. Finally, I asked, "What do you think this piece

means?" She looked at me with a puzzled air. "Mean?" she repeated, glancing at the notes, the

keyhoard, and then toward myself.

"Why, yes," I replied. "Of course you know every piece that is really good has some particular thought to convey ?"

"I never heard of it hefore!" she answered, a hright flush rising in her cheeks.

Upon that I chose one of Schumann's little pieces from his "Album for the Young," analyzing each phrase, and having her clearly understand the meaning to he brought out. Then sending her to the opposite side of the room, so that she might hear and not see, I played the composition through.

At its conclusion she came to the piano, her eyes shining and delight showing in her voice, "Oh, I did not know music was like that!"

Think of all this girl has missed! Is it any wonder she did not like to practice? Since the first experience there have heen no more messages of like sort from her people. She applies herself to technical difficulties in order that she may grasp the inner thought. She has waked np.

. \* . \* . EXAMPLE ABOVE PRECEPT.

HELENA M. MAGUIRE. I HAD a slender wisp of a pupil, with the weakest little fingers in the world, hurdened with four rings. I mildly remonstrated, but vanity was stronger than my persnasion, and the tiny fingers toiled on under their

harden I had formed the hahit of solemnly placing my bits of finery in their cases and going nnhejeweled through the seven weeks of Lent. This year I followed out my childish habit, and then came my little girl for her lesson. Nothing was said, but her eyes were hright, and next lesson she placed her little hands in mine, saying, "See! I, too, have put away my rings. I am not going to wear them any more while I practice, only on Sun-

Could I explain away her helief,—take away from her the only reason which had made the doing of this worth the while to her? Of what use to tell her I had done it the while to her? OI what use to tell her I had done it for my conscience rather than my fingers' sake? That I had taken my two little rings from my great, strong fingers was sufficient reason for her to relieve her tiny

My point was gained in most unexpected fashion; my Lenten observance had horne fruit oddly enough and my little girl comes to her lesson with straight, white, ringless fingers, happy in doing as "teacher" does.

STUDIO OF BERNARD BOEKELMAN,

twitchings, etc., when day after day, week after week, and, alas! month after month he has to correct the same mistakes and preach the same sermon about carefulness?

In this one hranch of stndy-music-snccess or failure might not matter much, for often there is no talent and scarcely the desire to get on, hnt every other undertaking, hoth great and small, will lack just the same amount of being perfect. Any pupil who is satisfied to play a little ont of time or to sing a little ont of tune forgets trying to persuade her to drop something, hnt she kept that he is not only making this one failure hut that he is marking out a kind of work-thermometer, where his standard of perfection is plainly registered.

It is a conrageons teacher that can even try to correct when there is not one single thing carefully prepared. So many faults can not he changed at once, and one or two taken out will not alter the whole mass of carelessness.

Pupils who are so lazy that they do nothing at all are less annoying, as there is always the hope that if they can he goaded on to do any work it may he good.

The "good-enough" pupil must be a close relation o the slovenly one, for he is only a shade less trying; up to a certain point he works fairly well, hut heyond that point he will not go; to all nrging he replies that it is "good enough," and so it may he for him, but that kind

#### RV J. FRANCIS COOKE, MUS. B.

#### BRUIND THE SCENES.

Ir 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 \$4000 for a single insertion. "Do the advertisers ever get their money back?" they ask. They most 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 officer 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

#### PROPESSION ADVERTISING.

The advertising of a profession is, however, so different from that of a husiness, 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 a serf to a titled house, and it is the democracy of business that has freed him from his thraldom. Imagine Mozart always been nnsuccessful. Of course, this is an extreme being ejected from the house of his patron, and as a family servant made to suffer from the whim of a desire to convey. drunken noble. I have no sympathy for the fancystruck fools who sourn business ou general principles, as if music was dependent upon penury. We all must

#### ADVERTISING AMONG PHYSICIANS.

Just why it is that a young doctor fresh from a medipatient happens to see his sign and he receives his all love Emma Eames for the life she leads. patronage purely as accident of fortune the physicians themselves are unable to tell. Suppose that he was to have prepared, in a readable manner, a little booklet giving information to the public in a husiness-like way just what particular brauch 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 musiciaus. Our forerunners bave 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 ns a legacy of liberty in the matter of advertising unknown in any other profession.

#### BUSINESS PRINCIPLES.

It is well for the musician to nuderstand in the beginning some of the principles that business men have in miud 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

THE VALUE AND PRACTICE OF ADVERTIS- 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 bis profession that terest, very often has much difficulty in redeeming himreputation is good advertising, and then take up the of course, can prevent this. different branches open to musicians.

A musician's personality is one of the first things that will bring him husiness. 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 teachingyour patrons are much more liable to advertise your tolerance and patience than your temper. Because Kalkhrenner, Henselt, and von Bülow have made eccentric fools of themselves is no reason wby you

Ahout a year ago a very able young musician came 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 uotoriety among men preceded him, He stopped, and is just beginning to see why he bad instance, but it illustrates by contrast the meaning I

Thus it is that society enters the question. It is the personal respect. A singer in a New York music hall ment. But let us bope there are not many. can bring herself to public notice by bathing in milk, comes through a strong character, a lovely disposition, and a dignified demeanor. This last instance is, to my cal school is supposed to wait in his office until some mind, an ideal example of good social advertising. We

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 "nosing" around in people's parlors after papils or engagements. Far from it. But I do maintain that it is his duty to himself and society that he should not ostracise himself from the body npon which his support depends. Let the musician meet society in its own field as often as he can afford, and the word mnsical crank" will disappear from the vocabularies of

#### PUPILS' RECITALS.

The common opinion of some twenty teachers whom I argument, 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

#### A PUBLIC IMPOSITION.

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 solely for the purpose of inspiring confidence in pupils when before an he adds to his reputation. A pianist who depends upon radiograph pictures of his haud to create popular inself at the keyboard. So, for the time being, let us Parents are justifiably proud of their children's ability. agree to condemn anything that leads to notoricty as and I have known jealousy, born at a pupils' recital, to bad advertising, and maintain that whatever adds to steal many a promising pupil away from teachers. Tact,

(Another phase of this subject will appear in "The Etude"

#### MECHANICAL MUSICAL INSTRUMENTS.

RY W. F. GATES.

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

Papa is apt to couclede that rather than be tortured by Esmeralda Jane's practicing for three hours a day and me with a "tale of woe" about his business. Much to the accompanying bills for instruction, he will buy an "Alliau" 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 you against your 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 musician's behavior to the outside world that gives him child's real interests by neglecting his artistic develop-

Because of the rare combination of pleasure and profit but a respect such as that enjoyed by Emma Eames 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 scieuce 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-coutrol, enthusiasm,-these being of more value to youth than the mere times learned. And to think of sacrificing such features of human development as these for the

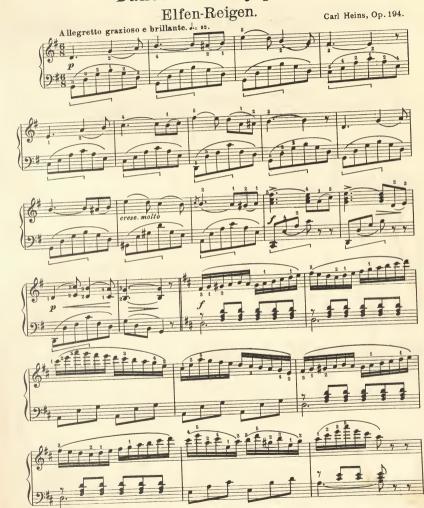
Then there is another side to the matter that I do not often see mentioned. I frequently tell pupils: "If you get nothing out of your music study but the ability to appreciate a good tone quality, to enjoy a correct musical interpretation, to realize the labor that a capable executant has speut in preparation of what you bear, 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 n't affect my faith in the

-Great masters of art ought not to force scholars, for they can exercise on them but a very indirect influence. Witbout 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 there being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and Another abuse is this: If a pupils' recital is to be spitting like him.—Rubinstein.

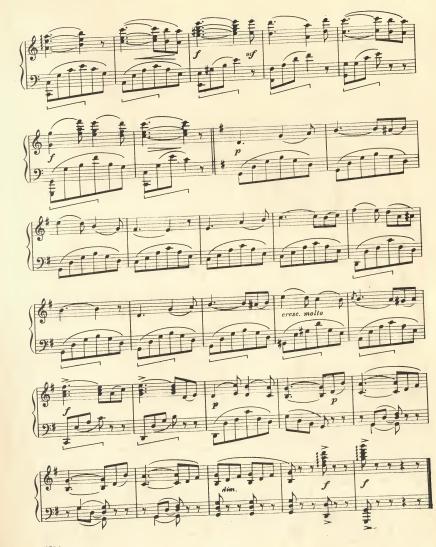
Nº 2529

# Dance of the Sylphs.



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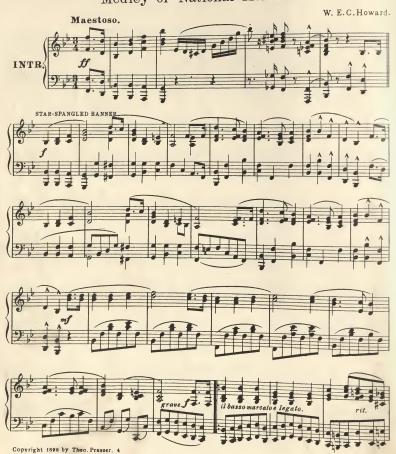
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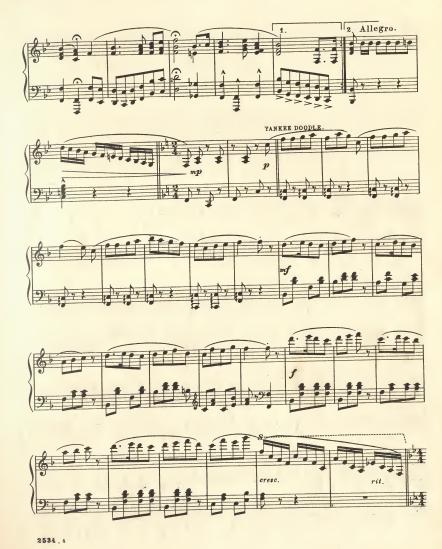
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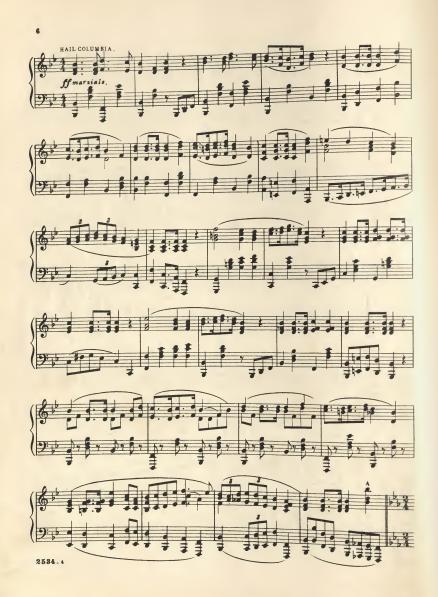
To the Champion of Liberty,
PRESIDENT WILLIAM Mc KINLEY,

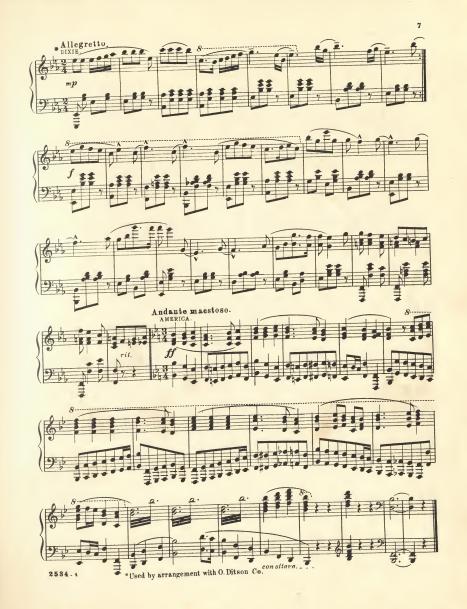
# "Our Glorious Union Forever."

Medley of National Melodies.









# "ROUGH RIDERS."

MILITARY MARCH.

H. ENGELMANN, Op. 328.











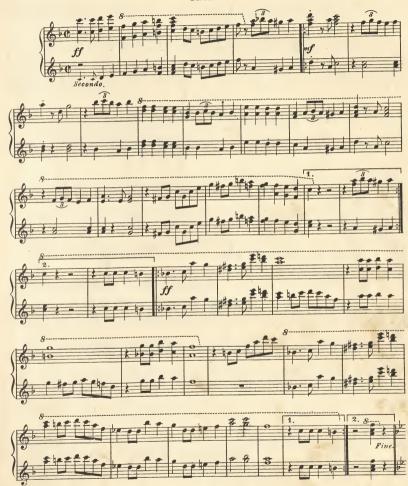
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# "ROUGH RIDERS."

MILITARY MARCH.

PRIMO.

H. ENGELMANN, Op. 328



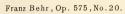




Nº 2382

# Wanderer's Song.

Auf der Wanderschaft.



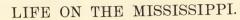


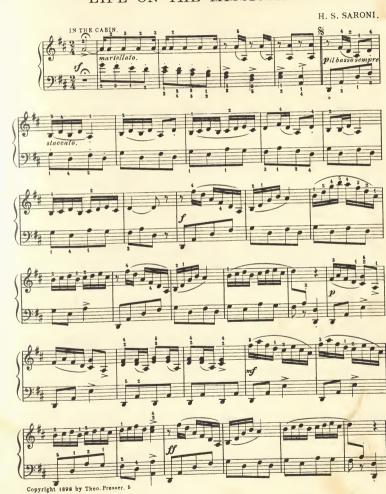


















Nº 2530

To Mrs. E. Aline Osgood-Dexter.

# When 'tis Summer in the Heart.

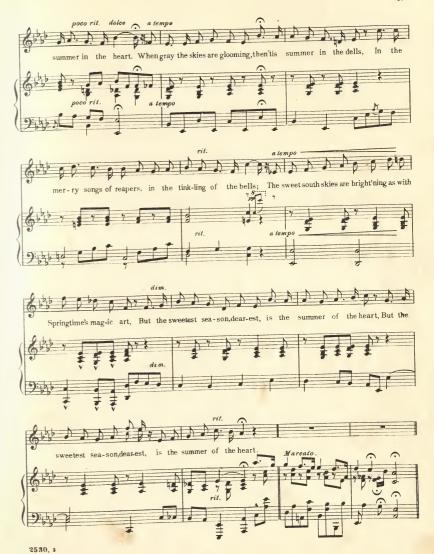
Poem by Frank L.Stanton. Kate Vannah.







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### THE ETUDE

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





2530. 3

EXPRESSION IN PLAYING AND ITS CONDITIONS.

BY EDWARD DICKINSON

A NEWSPAPER clipping recently seut to me for comment contains a somewhat disgrantled 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 technic, and when the pupil at last is beard he has technic and not another thing beside," There is nothing new in this complaint; in ancient Greece philosophers lamented that music, instead of holding to its true office 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 heen disposed to insist, in spite of temporary aberrations, that music ought to mean something instead of manipulative jugglery; they bave held pretty firmly to the notion that music is an art as well as a science, and by no manner of means a 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 heanty, -in the last resort both of them touch the conscious life of the soul, giving pleasure that is felt to be healthful, eularging, and permanent. Whether au art is impersonal as architecture, or unimitative and indefinitely suggestive as music, this one universal element remains an indispensable factor-the mental exhibaration produced is realized as a sufficient end in itself because promotive of spiritual life and growth. One who clearly recognizes this aim and estenor components in the harmony, and bring out every sence of art will be impatient even to wrath with any characteristic figure in the under and middle parts. result of the study of the technical elements of art Then when they come to enjoy the heauty of harmony which rests satisfied with them, and which gives to the and substantial wealth of tone they will strive to proexpectant art lover only the outer wrappings or super- duce it, and another element of expression will have important is it that the young artist should be awake to ficial agencies of art when he is bungering for its sweet- been mastered. ness and strength-giving power.

meant by musical expression, but they mean what I expression, in the playing of young performers particu-pestnous, passionate delivery. larly, is often just. The reason of this deficiency on the neglect of its development. How can one give what be does not possess?

Now, the question arises, How shall this sensitiveness to intellectul beauty, the preliminary condition of ex-

pressive playing, be developed in a young student?

curacy and evenness, legato or staccato, in a certain is that of giving music that is connected with a definite specified time. The pupil should be made to feel, bow- idea and that has a character appropriate to that idea. ever, that quality as well as quantity of tone, and the A child who would not play a Mozart andante with balance, adjustment, and blending of sounds to produce expression would quickly see that tenderness and grace a rich and finely shaded effect upon the sensuous ear, are must he imparted to Gade's "Spring Flowers," languor also included in the province of technic. An unharmon- to Schumann's "Child Falling Asleep," and joyful eagerized scale or trill, a detached chord or arpeggio, may ness to Wilm's "Before the Ball." Where a single idea or arouse a sense of beauty through the management of tone-quality is more vaguely suggested, as in Seiss's " Evening color alone. The ear should be trained to appreciate and Song" or Mendelssohn's G-minor "Gondellied," the playdemand this element in the beautiful. Many students are er's fancy may be arbitrarily stimulated, and his judge not keenly conscions of the effects they produce; they are ment allowed to take its own course in adapting the musiso occupied with the perceptions of the eye that the ear cal treatment to an imagined picture or sentiment. Peris only half awake. This organ should be developed at haps the best way of all by which to arouse dormant the same time with the fingers; it should be alert to the notions of expression is by the accessory aid of vocal most subtle distinctions of pitch and the most exquisite music. Use some ont of the multitude of song trangradations of timbre in the piano, violin, and the human scriptions, and, at the beginning of the study of the voice. Harsh or inappropriate tones will then be impossible to the player, for, of course, he will not know nal song, and then (privately, of course) sing the ingly produce impressions which are painful to himself; melody, thus becoming imbued with the definite meanand when he has learned to revel in all the possible ing and spirit of the composition. A love and study of luxuries of sound and make the achievement of them an the best vocal music, the practice of hearing good singobject in his study, then one important element of expression in playing will have been mastered.

student should he led to recognize and enjoy the impres- do not dogmatize upon the point) that a love of beauty sion conveyed by full, pure, majestic, masterly coustructed combinations; to linger with delight over some enchanting chord or chord progression; to follow with or less degree, with a genuine love of music; for, while satisfied delight those undertones which move within the fineut mass of sound, lending weight, dignity, somberness, or luster. He should accustom himself to listen down throngo the harmony, instead of allowing can hardly be possible that the tie which binds all manihis attention to rest upon the surface. Most young players produce too thin a toue; the left-baud part is weak; the toue does not halance; the brilliaut treble has no adequate substratum. Let them be taught to watch the hass part hy direct vision and listen for the hass and

The same might be said in regard to developing a sense That such and such a pianist plays without expression of the beauty that lies in rhythm, -not the obvious march in musical judgment than the inclination to despise the is a frequent charge. Those who make the accusation and dance rhythms which every one catches as if by simple. The literary critic calls Wordsworth's "She would often be unable to state in set terms what is instinct, but the more involved and recondite rhythmical groupings which lend such an impression of firmhave indicated, that the player somehow fails to impart knit, yet facile, power to the works of men like Bach, the real pith and sabstance of the art-work; it does not Schamann, and Chopin. There is also a beauty of flex musician is unworthy of the name if he will not bow breathe and glow; the inward spiritual heauty is not re-ihle tempo, the air of ease and self-poise which is convealed. Making due allowance for illegitimate demands veyed by a skilfully-handled rnbato in music of a on the part of uncultured listeners who sometimes re- hnoyant, undulating character. There is a beauty of highest authorities worship let not the student be per quire of a piece of music an effort which is not within contrast, of strong dissonance, of syncopation, of cres- mitted to despise. its special nature to bestow, this complaint of lack of cendo and diminnendo, of glaring colors, of a tem-

All these, however, are but the external contrivances, part of faithful, mechanically accurate students is, of the mediate terms, of true expression; their direct course, that they do not themselves really know what action is upon the nervons organization. The problem musical beauty is. They follow their teacher's director's director's director's director's solved only when they are employed by tions as best they can, but the final charm of which any the judgment for indicions and appropriate ends. What given production is capable they do not impart because is to prevent a false use of them, a travesty of the comit does not exist in their minds as an antecedent con- poser's intention? Only the ripening of the musical or of hard work, but is simply a sign of mental imma- of characteristic beauty as distinguished from general turity. There is something in music which their ears abstract beauty. There is an ultimate, irresolvable have not beard or their bearts conceived. In such an element in expression which can not be imparted by preof that disciplined emotional or imaginative faculty a better phrase, poetic interpretation. By virtue of a which grasps immediately the special significance and certain intrinsic imaginative power, the player sinks his ultimate loveliness of a musical work, just as they are whole being in the art-work which his hands are calling irresponsive also to the profounder suggestions of poetry forth, so that it becomes soul of his soul, breath of his and painting. This coldness is due, in the majority of breath, a part of his sacred inner life taking form for a cases, not so much to original lack of sensibility as to moment and realizing itself in the eloquence of sound. lies in music, and the impulse to project this feeling in means within the teacher's reach? Not if there are no Technic is ordinarly supposed by a young learner to ments at least, much can be done to call out a conscious no complaint that his playing fails to reach the heart.

consist of striking a certain number of notes with acsentiment, would he a powerful stimulus to a healthful Another factor in musical beauty is harmony. The musical feeling. I can not help believing (although I in other forms, as found in poetry, painting, and the world of nature, is or should be bound up, in a greater the laws of art expression vary according to the medium, yet if the student earnestly strives to penetrate below the sensuous vehicle to the spiritual activity within, it festations of beauty together will escape his recognition.

What does it profit a student or his friends if he can perform Liszt's "Tannhänser March" with mechanical accuracy, but can see or reveal no charm in Schumaun'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 the greatness that often lies in moderation and simplicity. There is no more certain evidence of superficiality Dwelt among the Untrodden Ways" a masterpiece. A great painter may expend some of the rarest resources of his art upon a clump of shy wayside flowers. A with reverence before a thing like Bach's E-flat-minor "Preinde" or Franz's "Ave Maria." That which the

All that has here been said may be but safe and glit tering 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 he stimulated by suggestion and indirection. Encourage ment 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 sciousness. This defect is not due to lack of conscience sense, recognition by thought and experience of the laws is so afraid of doing something wrong that he renounces his own instinctive feeling for the composition, and gives only a lifeless and perfuuctory performance, because he does not dare let himself go for fear of some technical instance there is no occasion for surprise or fault-finding. cept and hardly touched by any words at our command. slip which will bring down rehuke upon his head. It is Young people generally, up to a certain age, are destitute It is that mystical somewhat which we call, for lack of much easier and more satisfactory to tone a performance down than to tone it np; some excess, some turbulent exaggeration of expression, may well be permitted rather than a rendering that is mechanically accurate, but, after all, "faultily faultless, icily regular. splendidly null."

The whole matter resolves to this: Teach music as art, as the manifestation of the life of the sonl. Help Now, can this capacity for feeling the utmost heauty that your pupils to become more intelligent in jndgment, more acute in perception, more tender and liberal in instly tempered tone, be aroused or developed by any feeling. One only needs to be alive to every finest, every characteristic degree of tonal and emotional beanty; there germs of it in the student's mind in the first place; but with a technical skill adequate to set forth the hidden Donbtless there are many ways. Let me snggest a few: as there are probably few that do not possess its rudi-quality which he has intellectually grasped, there will be

#### ADVANTAGES FOR MUSIC STUDENTS IN VARIOUS EUROPEAN CENTERS.

DA DOWARD DAYTER PERRY

VI. BERLIN.

A WISE philosopher has said, "A man may fancy himself in love many times and he mistaken, hut 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 oure 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 finest body of musicians anywhere assembled under one hâton,-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 made continual use of the rubato, handling his orches. and \$75 in the voice department. tra in this respect exactly like a solo instrument; and this is the main secret of his hold upon his audiences who feel even when they do not understand, the vitality 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, Boston, and who is greatly admired here as conductor, direct in each of the twelve concerts. The Philharmonic Orchestra also gives three so-called "popular concerts" excellent leaders the programs being less severe than those of the Symphony Concerts, but including all the best music, especially of the modern school.

known and much frequented concert halls-namely, Saal Bechstein, the Singakademie, and the Philharmonie; at all three of which a concert or recital of some sort takes place literally every evening in the week throughout the entire season, where one may hear everybody, from D'Alhert and the Joachim Quartet to the novice just graduating from some conservatory or master and venturing a timid début. There are, besides, a number many aspirants for a hearing in Berlin. The student has but to choose.

As regards situation, surroundings, and adjacent points the German winter resorts. It stands upon a flat, monotonous expanse of sandy plain, with a small, slnggish river (the Spree) flowing, or rather stretching, through it. There are neither monntains nor forests in the immediate vicinity, and very little of anything which might be called suburhs. The great Thiergarten. or park, just outside the Brandenburg gate, with its pleasure drives and walks, and the royal parks at Charlottenburg and Potsdam atone in some degree for the lack of picturesqueenvironment. The city itself is well laid out admirably naved, and thoronghly 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 hy no means extreme for a great capital. Five marks (\$1,25) a day He has special fame here as a player of chamber music. secures good room and comfortable hoard in desirable locations, and for a protracted stay arrangements can be objective school that I have ever heard; hnt those who, made at any one of scores of fairly comfortable places like myself, have rendered their first allegiance to the and interpreter of Liszt has probably no equal. His at a rate materially less.

### THE ETUDE

variety of the food provided, and the manner in which up of late years, in comparison to his former playing. it is cooked, in the hetter class of hearding houses all If that is so, he must have been positively frigid ore over Germany, are, generally speaking, far superior to viously, and one might say he had thawed out, but there that found in the same grade of places at home, and infinitely ahead of the average hoarding-school and even He is the finished artist in every measure, but not a poet, private home to which our students are accustomed.

Berlin has, by actual count, thirty-five conservatories, or warmed into anything other than it is, any more than academies, and schools of music to choose from, most of they would like their statues painted in colors. As them good, some superlatively excellent.

First as regards reputation stands the Königlicke 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 mnsic, in the hest 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 is which officiates at the Opera House, and probably the ingreat measure independent of popularity and attendance. Both as regards the eminence of its faculty and the weight attached in Germany to its graduating diplomas, it easily takes precedence of any school in the land. Tnition, though not free, is ridiculously low, conliving conductor since the death of von Bülow. He sidering the advantages offered-ahout \$60 a year in the is the only leader of an orchestra I ever heard who piano department, with all collateral studies thrown in,

Unfortunately, it is extremely difficult of access, especially for Americans, so much so as to he 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 papils is absolutely limited to 250. The average number of students admitted each season, to fill the places of those formerly at the head of the Symphony Orchestra in graduating or dropping out, is about thirty, and there is tion. always a long list of waiting candidates. All applicants though standing distinctly second to Weingartner. He is are subjected to a rigorous competitive examination and of Germany-though not, I am surprised to find, in its now located at Leipsic, but comes from there to Berlin to only the very hest are admitted. It is perhaps only natural, and is frankly acknowledged by the authorities, that where candidates of different nationalities show a week throughout the season, under less known but approximately equal merit, and the decision is at all a great, teacher, while Klindworth has recently severed For chamber music and recitals, there are three well-talent of Germany that always competes, trained by years next, is likely to reflect much credit upon it both as student, even with exceptional endowment stands but in our own country.

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 any price, and of other concert halls, less popular than those named the examinations may be repeated an indefinite number and of second muk, but frequently required by the of times till successfully passed, if one is sufficiently persistent. As a violin school this institution has virtoolly no rival in Germany, though most of the actual teaching is done, not by Joachim himself, but by able of interest, Berlin offers fewer attractions than most of and specially trained assistants under his general supervision. Of these Professor Halir, concert master of the Royal Orchestra, and himself a superh soloist, takes first ronk

Heinrich Barth, pretty generally conceded to he at present the first pianist and teacher in the Hochschule and in Berlin, is an artist of preëminent ability, and has been a prominent figure in musical life here for many years. He is well along in middle life, a former pupil of its special line, is the Kullak Academy of Higher Pian-Tansig and von Bülow, with a big, broad, genial personality and courteons, cordial manner. He possesses a vast forte playing. The director, Franz Kullak, son of the experience, a profound musical intelligence, and a technic which, even in these days of phenomenal virtuosity, is rival as the leading piano teacher of the world a generasomething 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 nniform quality of tone I think I can say that he is the best pianist of the strictly poetry and emotional warmth of Paderewski or the pas- technical methods, though based upon and exemplifying

As regards all essential particulars, especially in the sion and dramatic power of Liszt will find Barth rather line of meats and vegetahles, the quality, quantity, and cold. They say here in Berlin that Barth has warmed and hardly a genius. Those who know and love his Concerning advantages for study, the music student in playing well, however, here would not have it agitated teacher, he stands as one of the foremost of his day, with a very large class both of German and American pupils. Akademische Hochschule für Musik, or Royal Academic His price for private lessons is \$5.00 an hour, the same that is 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, hut 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 exhanstless vitality and an unflagging interest in his work, as well as in his individual pupils, which make him a favorite, besides having more ideas to the minute than would stock and rnn 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 is well spent with him, if only for imbibing his ideas along this line. His invention for visibly photographing the tone produced and the touch producing it, in the case of any player, is novel and extremely interesting, and is attracting much atten-

The second conservatory in point of celebrity ontside local standing here—is the Klindworth-Scharwenka institution. Philipp Scharwenka, one of the directors, is considered a good, though not in the fullest sense close, there is always a marked discrimination in favor his connection with this school. A pianist, however, of the German and against the foreigner. When it is recently engaged as teacher in this school, whose conremembered, in addition, that it is the pick of the young nection with it goes into active effect the first of October of systematic study under German teachers, along just teacher and planist. I refer to Conrad Ansorge, who the lines most likely to be in harmony with the require- has already won for himself an enviable place in Berlin, ments here, it will readily he seen that the American and who was well known and well liked a few years ago

> Dr. Goldschmidt is another eminent name connected with the Klindworth-Scharwenka Conservatory, while one pianist in its faculty, quite unknown to me and probably to many of my readers, is Jedliczka, a Russian, who may, perhaps, he termed the rising teacher of Berlin. He has gathered about him a number of enthusiastic American pupils, who certainly show the results of most telling and thoroughly modern instruction. He is pronouncedly original in his methods, a strong though somewhat peculiar artistic personality, and is declared hy many to he the Leschetizky of Berlin. There is, by 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, hnt well patronized and highly esteemed, especially by native German students, and quietly doing the very highest grade of work along ism, devoted exclusively to the higher phases of pianogreat Theodore Kullak, who was practically without a tion ago, is the hest living representative of his father's ideas and methods, and himself a man of preëminent 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 ultramodern in all his ideas and conceptions, and as a teacher been in minor details modified and extended, and hrought thoroughly up to date.

I want to emphasize the difference hetween the Kullak Academy and all the other music schools reviewed by me, either here or in other German cities. It is the only one where nothing is taught except advanced piano playing; no ohligatory collateral branches or extras of any kind, which are of inestimable advantage to the seeker of a general musical education or to any specialist in the earlier years of his study, hut often sadly interfere with the player who wishes to concentrate his time, strength, and undivided efforts upon rapid progress in piano playing within a limited period.

Prof. Kullak has a large and devoted class of very concert artists, and nearly all of whom are native are to rest quietly on the snrface of the keys with the Germans. For some reason he seems not to be so popular a teacher of Americans as was his great father. or as the other teachers of his standing in Berlin. More than fifty per cent, of Barth's class and of Raif's are Americans and English, mainly the former, while must be perfectly loose if the touch is to be sympathetic. Kullak's class of pupils is ninety per cent. German. I heard most of his best players at a matinee at the Academy, and their performance was without exception a triumph both for pupils and professor, but there was not an American on the program. If I may be permitted a criticism of one weak point amid so much general excellence, I should say the tone produced by all impressed me as rather hard and forced, due, it may he as much to the rugged German temperament of the players as to their instruction. Intensity and power seemed to dominate, somewhat at the expense of beanty and elasticity. It is, however, the typical German tone, heard almost universally in this country, both on the concert stage and in the class-room, and in my opinion American students here would do well to do a little independent thinking and studying in the line of tone quality.

No one teacher, even in Berlin, knows it all or covers all the ground, and no student with good sense will study exclusively with any one teacher, however good or great. Eclecticism in all professions is well, hut most of all in art, which is so largely a matter of individual taste and feeling.

Of the many other schools and hosts of less celebrated. though in most cases excellent, private teachers, I have no room here to speak. All the conservatories, except the Hochschule, are run upon the usnal self-supporting financial basis, and may be entered by any student who cau pay the very moderate price; \$75 to \$100 per year, including everything, is the usual tuition, and private lessons may he had of any of the teachers in or out of the conservatories, except Joachim, at prices ranging from \$1.50 to \$5 per hour.

To sum up, the student of piano or violin, if not extremely restricted in means, who is not exactly snre where he ought to study and has not strong personal reasons for going elsewhere, will always do best to go straight to Berlin, which is at present the headquarters and great center of instrumental music of the civilized

#### NO TIME FOR STUDY.

It is a common complaint made by the music lover who must toil eight or nine months of the year that the time for personal study is so 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 array of conyear runs round and no progress is made in individual art. Was n't it Robert Schumann who said that music Germany in the first half of the century, but in America, where the pulse of life beats more fiercely and faster, for self-culture, -" Courier."

the original Kullak school, as taught by his father, have THE PRINCIPLES OF MUSICAL PEDAGOGY, force of the contraction of the flexors into a single finger,

BY J. C. FILLMORE

LETTERS TO A VOUNG MUSIC TRACHER.

#### 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 hest pianists. It is applicable in many cases where the 'np-arm' touch could hardly be used. It is as simple and as easily learned as the upward movement of the advanced players, a number of whom are themselves arm, heing merely the reverse movement. The fingers 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 hear on the keys through the fingers. The wrist and all the finger-joints It is well to practice this with single fingers, as I recommended in the case of the "up-arm" touch; but 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 Technic "

And now I come to one of the most important means 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 snrface, 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 hegin the practice of this touch

with a simple staccato. 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 np from the wrist as it will go. (This last point I regard as important, my experience being against Masou's recommendation in the first volume of "Touch and Technic" to shandon the hand unrestrainedly to again in its natural relaxed position and to fall lightly on the snrface 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 vigoronsly. As you have already learned by experience, this will produce a beautiful. pure quality of tone and a real, live staccato effect without the least trace of harshness or thumpiness. In my experience I have obtained hetter 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 simple pull-staccato as above described, than hy any other application of the pull-principle.

Mason's "Touch and Technic," prohably the most original and valuable contribution to the technics of piano-playing made hy any teacher during the last half of the present century, to say the least. It is nearly certs there are social obligations to be fulfilled. So the fifty years now since William Mason, then a hoy in his early twenties, studying at Weimar with Liszt in the company of von Bülow, Klindworth, and Pruckner, got was the only profession wherein its professors toiled like the first hint of the two-finger exercises, which he has galley slaves during the day and at night found solace so thoroughly and carefully elaborated, from something in more music? This may have applied to easy-going 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, there is very little time or energy left after a day's lesson hut that it is nevertheless possible, while shntting the whole hand, to determine hy far the greater part of the

This principle is of very far-reaching importance. In

the first place, there is no possible way of strengthening all the fingers so much and so rapidly as hy the powerful 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 accent, which Mason applies so thoroughly, gives the power of discriminative emphasis 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 he delivered by the weaker fingers and is to be not only prominent and powerful, but shaded and phrased so as to be expressive. And you will observe, as soon as you give snitable attention to the matter, that the great technical require ments of modern piano music, i. e., of the music of Chopin and more especially of Schnmann and his successors up to 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 suhordinate 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, arneygios 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 of Schumann is primarily the technic of expressive playing, not the technic of branura

Unless I have failed to make my meaning clear to you von 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 papils, 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 systemthe action of the flexors.) Then allow the hand to open atic 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 he 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 recom mended in Mason's book, or in the modifications of it which I have taught you, well and good. If not, invent some way to enable your pupil to get hold of the right end of the string. Methods are for pupils, not pupils for methods. The teacher who is a slave to any method rise when it shuts, and by applying it first of all to the 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 You are, I know, familiar with the first volume of 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 he phrased in such man ner that the answer can be represented by characters used in music notation. The material sent in will be 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. == Snace A carpenter's tool. { Brace DV P R HAWKINS

However strange it may seem to some, it is a fact that music, like all the other fine arts, is divided into three hranches,-the spiritual, the mental, and the physical -all of which must work in complete harmony if the desire he to attain to artistic excellence. Negligence of that the hardest problem to solve is how to induce That would certainly make the subject more interesting one of Wagner's works. It was "Tanuhiinser," After young pupils to interest themselves in their music lessons, after they have gone beyond a certain grade, but it can he done if the teacher uses the proper mental guidance. In the first place, the teacher should impress npon his pupils the fact that music is a life study, and that it exacts from them their highest thought and endeavor. But this can not be done unless they are tanght 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 bis thoughts to a certain focus hefore he is able to think clearly. So, it is plain that there is a wide difference between casual observation and mental concentration.

Teaching pupils bow to think, then, should he the first object of music instructors. This task is not so hard as one may imagine, and after it is accomplished it interest in music will be manifested by pupils even of tonder veers

An observant pupil is not necessarily a thinking one neither is a person who memorizes easily always one who ossesses an aualytical mind. It can be seen, therefore, how earefully a teacher must work to obtain the hest 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 he more likely to succeed in teaching his pupils how to

pupils cau do much thinking for themselves, yet they they make.

Enconrage pupils to ask questions about the purpose of cises in a half-hearted, perfunctory manner. This is is oversensitive, more self-conscious, wilful and capricious than he will ever be again.

Iu a receut discussiou I heard a well-known piano are younger or older. I believe the fault is not wholly with the pupils. Teachers should use tact and judgment iu dealing with pupils of these ages, and under no cirteachers should convey the idea that they are cooperating with such pupils in their art work, and thus the of their own personality. As they grow older they will hut nothing of permauent value can be accomplished by attempting to use force and coercion.

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 extercorrect the ruined technic of a pupil who has been have painted Mrs. Billington listening to the angels nal plane; in other words, we are trying to force musical started all wrong.

## THE ETUDE

ideas from without instead of trying to develop the musical instincts and talents that lie within, thereby dwarfing the minds of our pupils and depriving them of which so many of our pupils call it, and no one, if cerned, I shall not give it a second." practice as "drndgery."

Show your pupils that you are genninely interested in which he had written in honor of his idol. their welfare, and do not place your own knowledge so able as space and time. And you can do this, if you so the cheese very much." will it, in a manner that will not interfere in the slightthe practical, progressive grade.

### "ANYBODY CAN TEACH A BEGINNER."

BY DODERT D BRAINE.

What can be done to get the insane notion ont of was too good a chance to be lost. "Oh, no," said the think, but he himself will be guided in the right channel. the heads of thousands of our respected fellow-citizens composer; "by all means count the seventy-eight bars Of conrse, it is not to be expected that very young that "anyhody can start a heginner in mnsic," and that I particularly wish to hear those." "later on will he time enough to engage a first-class cau be guided in the right direction. Teach them that teacher?" I suppose this idea springs from the fact that composers, as a rule, have not figured aniably as critics music is the highest art, and that the better the quality people of limited education in general branches are able of one another. Hündel swore that Gluck knew no more of the music they bear, the more rapid advancement will to teach children to say their A-B-C's and to do simple about counterpoint than his cook. Weber pronounced problems. Reasoning from analogy, many persons con- Beethoven a madmau; and Haydu said of a brother sequently suppose that persons of the most limited musician that "he played the fiddle like a hog." Liszt music, and to make inquiries as to the achievements musical education are competent for the first year or two was particularly severe npou tellow artists. Some one of great composers and performers. This will lead them of instruction. This might be true if musical instruction was once playing to him a composition he evidently did to do a little thinking on their own account. When tion consisted of simply teaching the names and values not care for. "What is that?" he asked. pupils arrive at the age of, say, seventeen or a little of the notes, rests, characters used in music, etc. The older, they seem disjuctioned to propound questions, as if first teacher in music, however, has something far more reply. it were beneath their dignity, and they also seem to he important and difficult to do. He has to lay the groundshut np within themselves, and go through their exer-work of the future technic. He has to see that the original manuscript did not meet with the same fate as proper position at the instrument, the position of the the most critical period of a student's career, and he hands, fingers, etc., is maintained at all times, of itself late Victor Masse. He was informed one day that a should be watched very carefully, for it is then that he a difficult undertaking in the case of the average pupil. rival composer took every opportunity of declaring that He has to lay the foundation for acquiring the various 'touches' ou the piano, initiate the young pupil into the mysteries of phrasing, see that the distinction heteacher say that it is more difficult to manage pupils tween the various shades of staccato and legato are at between the ages of sixteen and nineteen than those who all times maintained, and, above everything, exercise on the mind of the pupil that nameless musical magnetism which flows from a deeply musical nature. If money has to be saved in the employment of an inferior teacher, cumstances should they be treated as children and made let it not be at the start, for the first year is the supremely to feel that they are being "managed." On the contrary, 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 adlatter will lose, in a great measure, that self-assumption vanced in two years' lessons, consequently it should be which is so disagrecable, and will be put on a plane done under the direction of the hest and most successful where they can think more of the musical art and less teacher available. The statement that "anybody is good enough for a beginner" is simply idiotic. One learn to prize individuality far above everything else, might as well say that anybody can cut out an elaborate costume, that it is the sewing which is difficult, or that any oue can make the clay model for a statne, that it is Pupils can not be taught too early the supremacy of chiseling the marble which is difficult. As a general their higher or spiritnal nature over the intellectual and thing it will be found pretty hard to spoil a pupil who has been thoroughly grounded by a first-class teacher; on but rather in the metaphysical conception. Too many the other hand, it is often very difficult or impossible to

#### THE WIT OF COMPOSERS.

NEVER, surely, was composer more witty than the freedom of thinking. A child can repeat the multiplimaster who gave us an immortal setting of "William cation table from memory without making a mistake, Tell." Rossini's whimsicality extended even to his hut he can not reason out a mathematical problem until hirthday. Having been born in leap year, February 29. he has arrived at years of discretion. Yet a child should he had, of course, a hirthday only once in four years, know why five times six are thirty, since that knowledge does not make him prematurely old, by any means, friends to celebrate his eighteenth hirthday. The massand it greatly assists his reasoning faculties. Why can tro seldom went to the opera or to any place of amnseany one of these branches means failnre. I am aware not we teach our pupils to reason out musical problems? ment, but he could not resist the temptation of hearing and would put our young friends to tbinking, the very ward, when asked to give his opinion of the opera, he object which all teachers desire to accomplish. There said, "It is too important and too elahorate a work to is no excess for making music the "dry subject" be indged after a single bearing, hut so far as I am con-

> adaptability-should look npon radimentary work and after Meyerbeer's death a young admirer of his called npon the composer of "William Tell" with an elegy

> "Well," said Rossini, after hearing the composition far above theirs as to impress them with the fact that played over, "if you really want my honest opinion, I you can not learn something from them. It would not think it would have been better if you had died and be lowering your dignity in the least to have them Meyerbeer had written the elegy." A budding composer understand that you, too, are a pupil, and that you once accompanied bis new composition with a Stillion, never expect to graduate, for there will always be some- hoping, of course, to have a letter praising the work. thing to learn in the musical realm, which is as illimit The letter came, but all it said was: "Thanks; I like

Rossini's witticisms indeed bubbled forth at all times will be a matter of only a short time until a genuine est degree with your rules of teaching. Be one with and under all circumstances. On one occasion a gentleyour pupils and thus assist them toward self-thinking of man called upon him to enlist his aid in procuring for bim an engagement at the opera. He was a drummer and had taken the precaution to hring his instrument. Rossini said he would hear him "play," and it was decided that he should show off in the overture to "Semiramide." The very first har of the overture contains a tremolo for the drnm, and when this had been performed the player remarked : " Now I have a rest of seventy-eight hars; these, of course, I will skip." This

Some of these anecdotes of Rossini remind us that

"It is Bennet's 'Maid of Orleans' sonata," was the

"Ah " said the virtnese. "what a pity that the Joau." In this connection a good story is told of the his (Masse's) music was execrable.

"He maintains I have no talent " said Masse : "I always declare he has plenty. We both know we lie. But perhaps better than this was the opinion of Wagner expressed by Offenhach. Wagner had just published h Rienzi," and off went a copy to Offenbach, with a equest that he would say what he thought of it. Now, Offenhach bad previously read some of Wagner's poems and had made fun of them, a circnmstance well known Wagner. After some three weeks the score of 'Rienzi'' was returned to its composer with a slip on which was written: "Dear Wagner—Your mosic is rash; stick to postry," This, of course, engaged Wagner greatly, and some months later he was ont with one of his celebrated brochnres denouncing the Jews. It was a fine opportunity for revenue—Offenbach being an Israelite—and the brochnre was in the hands of Offenbach iu uo time. Two days elapsed and Waguer had the pamphlet hack. When he opened it, this is what be found written on the front page: "Dear Wagner—Your brochure is rot; stick to music." Haydn was a great admirer of the fair sex, and some

of bis prettiest things were said ahont women. One specimen must suffice. The celebrated Mrs. Billingtou was a great friend of his, and Sir Joshna Reynolds had painted her portrait. Haydn went to see the picture when it was finished. "Yes," he said to the artist, "it whereas the angels should be listening to her.'

MUSIC-STUDY AND MANUAL-PRACTICE. DV WW F SNVDER

How do the great majority of piano students, even one, or he may learn the accompaniment to the first some of the most talented, earnest and amhitions, set to phrase and then go on with the second melodic phrase. work to learn an étnde or a piece? There are certain He most concentrate his whole mind on one thing at a studes which the modern piano-teacher and pianist can time, one note, one phrase, and fix each in the mind, not dispense with, among them being the Cramer, hefore going on to the next. Let it he all brain work Clementi Chopin, Henselt, and Liszt studies, and some of the Bach prelndes and fngues, all of which must be so thoroughly learned that they become a part of one's musical consciousness. For what permanent good to one's musicianship will result from merely getting the technic of an étude into the fingers, without its music entering and abiding in the mind? These masterpieces in the form of études are musically too great to he practiced merely for the technic there is in them, and to make them one's own property, every phrase must be momorized

We tolerate too many poorly learned lessons, for one that is not learned "by heart" is practically not learned at all; that is to say, we only know what we remember. How is it in dramatic art? Would it not seem ahsnrd at the play for an actor to come out, book in hand, and read his part? How it would hamper the rendering and action! He could not throw himself freely into the ren-

pianist of reputation play from the printed page. In the great amount of time expended. Then, after all that, these days of high art specialty it would seem as absurd as in the case of the actor, and for just as good reasons. Now, each lesson which the student prepares onght to he knew it mentally. as ucarly like the perfect playing of the artist as possible, not a stumbling, stammering note reading from the printed page. He should be prevented at the very heginning of his lessons from falling into the habit of making the slightest mistake. If he practice slowly enough after learning the phrase mentally, until it is simply had to be played over many more times, until we well fixed in the mind and trained into the fingers, there concluded that the only way to master a difficult paswill be no occasion for any mistakes.

Suppose a pupil in the public school has a lessou in spelling to learn. His teacher selects a number of words ner of certain pianists of whom we have heard, who for him. He is required to learn the words "by heart," to know every letter in each one in proper order, to know the sound and meaning of each. He is given very little to learn for each lesson, and as he has daily lessons, is expected to learn it for the following day. Here is a great point: to learn only a little at a time. Have short themselves.) lessons, and have them as often as possible, because the hrain, especially at first, tires quickly, and one is unable to concentrate the mind on the work very long at a time.

Music should be studied in the same way. The pupil should be taught to master it, so that in a short time he will know it, and play it as perfectly, as far as it goes, as an artist would know and play it. Suppose the lesson for to-day is that little piece by Behr, "Iu Happy Mood." It will not just do to put a cross at this piece and tell him to take it for his next lesson, and let him go. It is the teacher's main business to show the pupil how to study a thing, and to lay it out for him. The first thing to do is to find out the key and measure and fix them in that he cau never forget them. Now, shall he proceed to read the piece through, playing slowly with both hands? attempt to play it until it is learned. The next thing is touch, dynamics, accent, and fingering, shall be learnedto learn the first note in the melody, which is, in this case, finger. When all this is noted and fixed in the memory, he proceeds with the next melody note in the same way, and so on until he finishes the first phrase. Let him minutes, if the pupil is in earnest and gives his whole touch, the meter, the accent, the musical effect, the rela- study precede manual practice.

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 spre of one melodic phrase he may go on with the following 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 motions for producing any phrase he has learned. "Five-sixths of piano-technic, and even of piano-mechanic, is in the head rather than in the fingers." says Leschetitzky

The pnpil may say, "But it will take longer to learn my étnde this way." We answer by asking, "How long did it take to do the first phrase? Five or ten minntes at most. At that rate you could learn half a page a day to hegin with, and in a dozen lessons yon will he able to take in a phrase at a glance, and learn two or tbree 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 dogged perseverance. dering if the text were not a part of himself, graven on This will take longer in the end, and one does not feel that he knows the music when he gets done. He will Just so in playing the piano; we never see any solo feel that he has not accomplished all that he should for he will have to go to work to correct the mistakes he inevitably made hecause he tried to play it before he 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 nntil it sounded about right, but if it were a very difficult passage (and frequently the music was far hevond the technical and mental grasp), it sage was to practice it many hours a day for years, in a likely-to-he plodding, perfunctory way. (After the manpractice with their digits and read a novel at the same time, and thus literally "kill two birds with one stone." They wear deep rats in their piano keys, and not only plnnge their neighbors into the deepest blues of despair, hnt have some difficulty in avoiding the blind staggers

After a while the piece would work itself into the fingers and, within an incb of its life, into the brain; and then we never felt certain of going through it in public without a hreak. This uncertainty, together with the extreme nervonsness resulting from the great amount of practice required each day in order to pound it iuto the fingers, nnfitted us for performing publicly. We felt the music, we loved it, but had not the right way of studying. It was mostly all mechanical finger works and little clear mental study, and that little was done after instead of hefore the technical work-the

" horse helind the cart." The present writer is thoroughly convinced, after his memory in connection with this identical piece so having had experience in learning and teaching both ways, that the hrain-work, the studying, the memorizing, will precede the mannal or technical part, if one By no means! It is not a lesson in sight reading. The works scientifically. He requires that each melodic object is for him to play this piece for all there is in it, phrase, with its accompanying harmony or counterpoint, like a little artist. But it is u't time to play it or to with its measure, meter, note values, octave, intervals, that is, committed to memory-before it shall be practiced E fourth space, a quarter note on the fourth heat, the for technical mastery. In other words, the mind shall touch to he used the down-arm, dropping on the fourth survey intelligently all qualities and quantities to he 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, play it ou the top of the keys several times, naming the the ear, the fingers; and the memory of the construction letters. Then play it alond until he can sing or whistle and mnsical and dynamic and other content of a phrase. it correctly from memory. All this is the work of a few It is this last, the actual mental grasp and memory of the content, which we believe should be the mainstay of mind to the work. It is a matter of only a minute or the pianist, and the other memories used merely to two more to consider and memorize the fingering, the strengthen, but hy no means to supplant it. Let music EAR TRAINING.

ADMITTED B HEACOX.

A OURSTION often asked is "What do you do in eartraining?" We sing more or less throughout the course. and use the piano as little as possible. Pupils are nrged to join a class in cboral 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 npon 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 played or snng. This ability to "hear with the eye, and see with the ear" mnst form a part of the mnsician's equipment. 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 eye 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." With equal truth it may he 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, if he hears at all, only hy 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 ontgrow 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 progressiou. The nnpleasantness of certain progressions becomes very apparent to the trained ear, and the heanty 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

Here follow a few general answers to frequent ques-

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 and thoroughness as in any other study.

Can talented pupils and those with small ability he tanght together satisfactorily? Yes, in many cases. Numerous short evergies are given during the hour Much of the work is done at the blackboard, and belos and suggestions can be offered where most ueeded. Those in used of special drill are assigned some work for practice ontside of the class.

Should not ear training accompany the entire course in theory? This is undonbtedly 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 with 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.

[A work ou this subject, by Mr. Heacox, is now in course of publication.

#### WHAT REPERTORY SHALL I TEACH?

WHEN viewing as a whole the foreign repertory, it is less difficult to pursne the plan suggested in the first article on this subject; in fact, it is common among the American profession to teach a composer's entire repertory, so far as it snits the pupil, the reasons for which the other day, I put the question: "With whom have are, first, that only the hetter writers attract such wide you studied?" Her answer would, perhaps, give as fair attention as to warrant American publishers making re- an index to her character as it would an explanation of worthy appear usually in albums, devoted each to a single composer, thus giving the teacher much latitude in selection and greater familiarity with the composer's

The German repertory must occupy a most important place with the well-equipped teacher; nothing is more wouderful than the judividuality of a people as displayed in their music. The Germans take their music seriously. In fact, they write and sing with dignity. It is this element of lofty dignity which attracts the more musicianly American teacher to the German models. One can not estimate the henefit to be gained through a study of the experience with other voices," five great German song-writers, -Schuhert, Schumann, Franz, Kücken, and Brahms,-Ries, Bohm, and Helmund coming next in order, affording delightful maa pity so few teachers study with the pupil; there is special hranch of her work. hardly a worthy song hut reveals new charms at each repetition, and in this respect the teachers and taught are in the same attitude to the composer.

Art is a great leveler, and never more justly so than when an earnest teacher and an earnest pupil are looknot truth to self; if it he a gem he should care who prompted the song or made it possible. It is this eleand awakens in him an interest in his work that no amount of merit in the abstract could inspire.

Imagine, if possible, a song of superlative excellence, the authorship of which was uncertain; there would immediately arise discussions, and it would be ascribed to this writer and that, with equal reasons for each, until the true writer revealed himself.

The reason the standard German repertory is not more generally tanght is that the average teacher is afraid of it. He hesitates about teaching it in the original lan- back into the upper register, and the work from there on guage, and, as a rnle, disapproves of translations. Between the two evils,-singing the original tongue incorrectly and accepting an unscholarly translation,-we work in the upper register with young or unformed would select the former. Every earnest student will at least learn the meaning of the words of the song he is to sing, coming as near to the correct pronnnciation as possible, and before he is aware of it he has some knowledge of the language. This, with a few hours' study every week, and intelligent criticism on the part of a hroken, with one exception, and that is the rule that native occasionally, will finally give him a fair insight into the language-at least, enough acquaintance with it you wish to impress upon the pupil's mind that a legitito save him the loss of self-respect which is sure to accompany an attempt to sing a song in a foreign tongue when the meaning of the text is obscure.

A significant fact in connection with the German repertory is its value as a test of the stability of musical character in a student. This, of course, can not he determined at the ontset; hut after careful study and familiarity with this school of writing, properly graded, of course, to suit the pupil's attainment, if increased inthe effort are highly commensurate. Therefore, we nrge to be available, and then instruct them how to blend the lightness and delicacy with which he could kiss the

both teacher and student to familiarize themselves with the world's hest models in song as exemplified through the German school.

(To be continued.)

#### FIVE MINUTES IN HER STUDIO.

In conversation with a young and successful teacher, "Snrely you have taken singing lessons, have you not?" the store that would aid me in teaching." "Then you entertain uo sincere respect for your teachers," I added. "On the contrary, I hold them in the highest esteem, both as teachers and artists; hut they knew I was studying with a view to teaching, and were perfectly agreed on one point, which was, that they could instruct me as of any value whatsoever in teaching must be gained by

young disciple in the school of commou sense, I urged we speak of a singer's voice having broken we do not her to give me some examples or experiences which she mean that he has broken anything, but that in that parterial for stimulating a correct taste in the papil. It is thought affected her, or particularly qualified her, in any ticular instance his vocal muscles failed to continue in

timid, delicate young woman of nineteen, with a paraction of those muscles so that they temporarily refused ticularly charming and liquid quality to her voice. One to act. of my teachers had taken me through that well-known By constant use in talking we develop our voices over old Freuch hook, Fetis'" Solfeggios." Being rugged and a certain radius of pitch, - this pitch varying according ing deeply into a composer's life and motives as revealed well seasoned, my teacher did perfectly right in allowing to our mental state, rising and falling naturally accordin his music. There are those who say, "Give me the me to sing the exercises mezzo-forte in the original key, ing to the inflection of our sentences. We have no more song if it is a gem; I care not who wrote it." This is with the hest possible results in my upper register, voice there than we have at a higher or lower pitch, but wrote it, that he may pay homage to the motive that wanting in the upper registers, these exercises would he that they are strong, whereas at a higher or lower pitch ment of personalism that stirs the heart of the student prolonged practice at a sitting, I led her half through the attempts to sing—that is, to sustain a tone on one definite added "that I ever allowed myself to do any serious pitch. voices?"

"What rule have you used," I inquired, "for the treatment of the lower or chest registers?" "Rule?" she replied with a look of impatience. "I abhor rules: young lady's studying singing. all rules relative to voice development are made to be there shall be no rules," "How do you proceed when mate change may be expected as a pupil leaves the supple or closely knit, etc. middle voice in descending?" "That depends upon the papil." she said. "When the chest register is carried ister, carrying the pupil as low with the middle register as it is possible for her to go easily, waiting until there regarding what she might accomplish? is sufficient strength there for her to be able to depend

two octaves." I said: "Your explanation is not only reasonable but very inspiring; I think you have struck the keynote of successful voice culture."

My own experience has taught me not only that every voice is a law unto itself, but a law which, if the teacher fails to recognize its application and scope in the individual, he will find it resented by serious and particular limitations. It is hardly necessary to add that the showing of this young woman's pupils bore out the wisdom and intelligence which she displayed in the hrief review of her work. When young vocal teachers learn to discard the rules which their teachers have laid down for their voices, and abide by the underlying principles upon which all physical phenomena are hased, viz., individuality, their faces are turned in the direction of

#### GOOD VOICE OR GOOD SINGER.

Last spring, as the curtain rose at the commencement of the finest representation of Gounod's "Faust" which prints, and, second, the works of the composers who are her success. She replied, "Only with my pupils." I have ever had the good fortune to attend; as the first "Of course, I have had lessous with A, B, and C, but in the next seat turned to me and said, "What a perfect they afforded me uo material which I could not buy at voice !" Later on, at the close of the "Salve Dimora," he again said, "What a matchless voice !"

In each case I merely nodded my head in assent, as it was not the time or place in which to enter into a discussion as to whether it was the "good voice" or "good singer" that was holding the andience spellbound.

Before discussing this question, let us consider for a to the use of my own voice, but the real and only ideas moment the meaning of the word "voice." At the risk of being considered dogmatic, let me say that there is no such thing as a voice. A voice is merely the more or Determined, if possible, to still further examine this less musical result of the use of certain muscles. When the proper position, or there may have been too great an "Well, for example," she said, "there was Miss G., a accumulation of mucus, thus interfering with the

Naturally, I thought as long as Miss G.'s voice was our vocal muscles have been developed over that range so precisely the thing for her; so, cautioning her against they are weak and flahhy. But the moment that a beginne volume, when, to my consternation, the voice was gone. pitch-instead of allowing the pitch to be what it may She had practiced with an open throat and fairly well- happen to be, and especially if he is asked to do so on a poised position, but her upper voice was for a time a higher pitch than that on which he is accustomed to wreck. To be sure, I didn't tell Miss G. that I had talk, he suddenly hecomes conscious that he has asked committed an error, because I knew the loss of her npper his throat to do something to which it is not accustomed, register was only transient, hat set myself diligently to finds the muscles weak, and unconsciously forces those work with her middle voice, awaiting carefully the effect muscles, thus producing a hard and unnatural tone. If of this treatment upon her overfatigued upper voice. I he has not heen taught that this is wrong he will conrejoice to say that after six months the resonance came tinue to sing in this way, because this is at first the only way in which he can make a high tone which is to he progressed satisfactorily. But do you suppose," she compared in strength with the tones of his talking

> On the way to my studio, recently, I met two young ladies, one of whom said to the other as I passed them, "Well, why don't you go and have your voice 'tested'?" They were probably discussing the advisability of the

> Now, suppose the subject under discussion had been piano playing, and the young lady had gone to a teacher to have her hands tested, what could be have told her? Merely that her hand was thick or thin, long or short,

Could he have told her, from examining that undeveloped hand, whether she could be a fine pianist? too high, I ignore for a time that there is any chest reg- Would he, if he were honest and familiar with the lives of the great pianists, have dared to make any prophecy

To have looked at von Bülow's small hands, no one upon it, when I skip the intermediate notes and take the could have prophesied that he would have been what he extreme low notes, and work from there upward until I was. To have seen Rubinstein's massive physical terest and appreciation manifests itself, the returns for arrive at the point where the middle voice was too weak development, no one could have imagined the exquisite

spoken of him as the "lion with the paw of vel- and gentle work extending over a long period.

of the would-he singer?

Is it not a fact that we judge singers from an entirely different standpoint from that of any other artist? When we hear a good singer, should we not take it for sician, writer, and critic, in his work on "General granted that he has a good voice? For instance, if you were asked, on returning from a concert where von had heard a fine violinist, "What did you think of his violin?", the question would be unusual; yet if a singer had sung at the same entertainment, and you were asked "What did you think of his voice?", the question would not seem strange at all,

Of course we take it for granted that the violinist will have the very hest violin that his means will enable him diately embodied and perceptible in our voice; and so, to procure, and, that fact being taken for granted, we indeed, the voice and song, as we may observe in the jndge of his skill not in performing on that instrument, but as a musician. We consider whether he has properly interpreted the thought of the composer, whether he has conquered the technical part of his art so that he can be lovingly united, and the words be those of a true that it is all done easily and naturally, so that we receive the impression that he is not trying to show us hined unity in which the whole power of the human the beauty of his musical theme and imparting that

Why should we not judge the singer in the same way? Of course a singer's voice is a part of himself, and this may he the reason why we judge him differently; but why do we not judge him and not merely his voice?

There seems to be a popular notion, widely disseminated, that great singers are horn with great voices and days of enjoyment become more animated; our and that unless one is horn with a good voice it is useless to try to learn to sing. This fallacy is perhaps our whole life, in short, becomes more elevated and equaled by another which is fostered by many charlatans posing as the only ones who have conquered the great mystery,-that singing is something very abstruse and difficult, which will not hear ordinary common sense investigation, to which none but the initiated may hope participating in its benefits, of more worth in it, and to aspire, and the way lies only through them.

I do not mean to convey the idea that every one can be a great singer, because this means to be born with way of thinking, a great singer is one of the greatest to require a greater command over self than almost any sary work, and the greatest singer that ever lived was only born with great possibilities.

To illustrate the proposition that a singer is not born will he born with only a possibility as to the development of legs and thighs necessary to win a race. It is uot necessary for him to be born with a specially long pair of legs, nor need they he particularly stout; but he will have to learn to run, and he must practice running so that little hy little the particular muscles used in runniug will gain in size and firmness, so that when they all a runner's work is done easily and gracefully, and it is only occasionally that he forces himself to his utmost powers. We can learn a lesson from Sandow, the strong man." Special attention was given to his physical development in early years, and as he grew older he hecame interested in the subject, and developed himself into the wonderfully strong man that he is. He writes that it is the constant and gentle flexing of a muscle that strengthens it, and that whenever we unduly tire a muscle it begins to deteriorate.

Now, it may be asked, what has all this to do with singing? Everything-because in learning to sing we have (from a physical standpoint) only to develop and

THE ETUDE tone from the keys; and yet I think some one has be done in no other way than by constant, systematic,

Now, in all that has been said, do not let me seem to Now, why should we expect more at the commence- decry the natural advantages which one may possess; ment from undeveloped vocal muscles than we would but as one born without the advantages of personal from undeveloped hands? Therefore, if a would-be appearance may by studiousness so improve himself, singer takes an undeveloped voice to a teacher, how can mentally and morally, that people will forget his physihe prophesy as to future possibilities, when it nearly all cal imperfections, so may one horn with scarcely any hinges on the temperament and general musical ability voice rise by persistence to eminence as a vocal artist.

#### SONG

Dr. Bernhard Marx, the famous and learned mu-Musical Instruction," says: "We have already said that, if possible, every one should learn music; we now pronounce our opinion more specially, that 'every one, if possible, should learn singing.' Soug is man's own true peculiar music. The voice is our own peculiar connate instrument. It is much more; it is 'the living sympathetic organ of our sonls.' Whatever moves within us, whatever sensation or emotion we feel, hecomes immeearliest infancy, are our first poetry and the most faithful companions of our feelings.

"If, as in song properly so-called, music and speech rise above those difficulties and make it appear to us poet, then is consummated the most intimate union of mind and soul, of understanding and feeling,-that comwhat a fine violin he bas, but that he is all alive with being is exhibited, and exerts upon the singer and the hearer that wonderful might of song which hy infant nations was considered, not quite untrnly, as super-

Song is the most appropriate treasure of the solitary, and it is at the same time the most stringent and forcible bond of companionship. . . . Devotion in our churches becomes more edifying; our popular festivals social meetings more lively and intellectnally joyful; cheerful hy the spread of the love of song and of the power of singing among the greatest possible number of individuals. And these individuals will feel themselves more intimately connected with society, more largely gaining more hy it, when they unite their voices in the social harmony of their friends.

"To the musician, but more especially to the composer, great possibilities, both physical and mental. To my song is an almost irreplaceable and indispensable means of calling forth and seizing the most delicate, tender, and artists, if not the greatest artist, in the world, as it seems deepest strains of feeling from our inmost sensations. No instrument can be a substitute for song,-the immeother vocation. But I do hold that any one in ordinary diate creation of our own soul in our own breast. We is Sims Reeves'. Smoking and drinking have ruined good health and with a proper musical temperament can can have no deeper impression of the relations of sound, learn to be a good singer, if he is willing to do the neces- of the power of melody; we can not work more effectively upon our own souls and upon those of our hearers than by heartfelt song.

'Every friend of music, therefore, should sing; and with a voice, let us consider the case of a runner. He every musician who has a tolerable voice should he a master of song in every hranch,"

#### THE FINE ART OF ENUNCIATION.

FINE enunciation is to song what perfect mintage is to coins. As a mere matter of art, every word should he as distinct in its vocal elements as a coin fresh from the are called on for the great effort they will respond. But mint. Having stated this absolute rule for sacred song, he does not develop the muscles by straining. Nearly a writer in the New York "Evangelist" proceeds to emphasize his contention :

> "It is positively inartistic so to slur, distort, and "It is postively inartistic so to slur, distort, and mangle the vocal elements of the words used in this portion of divine worship that their meaning can not be instantly and surely detected. Poor enunciation is had art. An indistinct, misleading musical utterance of the sacred language of hymn or anthem is akin to artistic, if not to religious, blasphemy. It is, moreover, needless. Musical election is a necessary part of a singer's education. If a vocal teacher slights it, he does not know his business. Ignorance or failure in this branch should

disqualify a candidate for a choir engagement.
"Teachers and students alike may make this part of their art a delight to themselves, as well as a blessing to all future hearers. Having learned the simple lessons of vowel and consonant values, they will find artistic get under proper control certain muscles, and this can pleasure in giving to them the delicate distinctness and praised Thee with a better voice."

absolute truth which will make them perfect mediums of the soul of sacred meaning in the words of religious song. This alone is worth all the needed discipline of coug. Anns atone is worth all the needed discipline of ear, cheek, lip, tongue, palate, and larynx. When the fine gold of pure tone is thus minted into perfectly uttered syllahles, words, and sentences, the artistic sense is estisfied, and they are and of thicks. is satisfied, and the real end of this brauch of sacred art is fulfilled. The possibilities of vocal church music will remain unrealized so long as the inartistic slovenliness of enunciation too prevalent in churches of every name shall continue. It is too much to hope that choir committees will insist that those they engage to lead the vocalized devotions of the people shall so perform their duty that the congregation may know whither they are

#### TRAINING FOR THE STAGE.

MME. MATERNA, the great prima douna, says: "One of the most salient features of learning any art is routine; and where can a dramatic singer learn routine except on the operatic stage? Most singers learn after six years of study that the most necessary elements of operatic singing ou the stage have first to be begun on the stage. To be sure they can trill and turn off roulade after roulade; they have their tones all placed." They know the chief arias of a dozen or more operas, hut where do they find themselves when first launched hefore a critical public on the stage with old and practical operatic singers, an infallible orchestra, and nothing hut the knowledge of well-placed tones, trills, passages and a few well-learned arias to support them?

What, then, becomes of the ensemble singing? Where does their voice even disappear and all they thought they knew so well when the orchestra marches steadily onward with unfailing tempo, leaving them halting, stammering, frightened, confused and in a panic, forgetting their parts, feeling stiff, immovable and embarrassed in the simplest outward gestnres of acting or the most ordinary, hest recognized "unities of the drama"? Many singers have proven themselves apt students and talented who completely lose themselves in the first "ensemble" of the whole. Madame Materna cousiders this training as necessary as all other preliminaries, and encourages her pupils to all possible concentration of their forces for two years' study at the most in preparation. After two or three rôles are well studied she interests herself and encourages her pupils in seeking engagements for the development of "routine" study, uot necessarily at first ou any prominent stage in a great capital, but rather in smaller towns for one year, where the public do not pay so much and are more lenient with young débutantes.-E. POTTER-FRISELL, in 'The Musical Courier."

LIFE OF A VOICE.-Speaking of the life of a voice, a well-known writer says: The average life of a good voice is fifteen years. Patti's is an exception. So also countless male voices. Singers live fast, and their voices suddenly become frogs in their throat. Women suffer all the ailments of the vocal cords, owing to low neck and short sleeves, consequent exposure and late champagne snppers. Jealousy kills a great many voices ot the gentler sex. A voice well cared for should last forty years, in which time it should earn no less than half a million dollars. Possibly one singer in 500 has a nest egg and saves something for a rainy day. The rest live from hand to month-ride to-day, walk to-morrow; feast this week, famine next. They convert a safe investment into a precarious existence,-" Music Trade Review."

A NUMBER of questions have been received for the "Questions and Answers" column which will receive full attention in next issue. Mr. Root's series of articles will also be continued in the Angust number .- H. W. G.

PHILLIP HALE, in an article on "Musical Curiosi ties," quotes the following apologetic prayer of old Thomas Fuller: "Lord, my voice by nature is harsh aud untunable, and it is vain to lavish my art to better it. Can my singing of psalms he pleasing to Thy ears, which is unpleasant to my own? Yet, though I can not chant with the nightingale or chirp with the blackhird, I had rather chatter with the swallow, yea. rather croak with the raven, than be altogether silent, Hadst Thou given me a hetter voice, I would have

#### THE MUSICAL BLUES.

BY BLANCHE W. FISCHER.

THE musical blues are prevalent to au alarming extent. It is a well-known fact that the spiritual strain of any art has its reactions, and this is especially true of music; the exalted state of mind into which one passes occasionally, in which everything earthly seems to pass away and leaves nothing but music, must, of necessity, have its corresponding depression. It is as impossible to avoid it as it is to avoid being tired by some especially exhausting physical work.

But the lesser forms of depression, commonly called 'the blues," are most incomprehensible. The "blues" which come from listening to a great pianist, or violiuist, or whatever form the genins may choose for expression,-uot the reaction from intense, absorbing interest, but the "hlues" which are ill-concealed envy,-are the petty side of a nature.

One's discouragement may be great, when daily plodding and study result in so slow a progress that one is tempted to say, "I have gained nothing"; but surely a great artist should give one courage to improve, if the petty jealousy can be thrust aside. A clear interpretation of the great masters, an exhibition of fine technic, a perfect command both of the instrument and of one's self; surely these should be taken in the light of a lesson from a great master, not greeted with a sigh and the bitter thought, "I might as well give up; I could never do that."

In allowing one's self to pass into that state of mind which admits the impossibility of great success, coupled with almost a gradge against the performer who shows one's own shortcomings, one loses force, opportunities, that he can not afford to lose. Every yielding to discouragement is a step backward.

Understand, I do not mean the higher discouragement, the feeling of nnworthiness to attempt the greater works, to interpret the great masters; but the fatal habit of yielding to the "blues," which is death to musical accomplishment. It is narrow, warping.

Music demands the hest, both of hody and sonl. How can the best be given if time and strength alike are wasted in idle wishing justead of honest work?

The whole thing resolves itself into the question as to what motive the would-be musician has for being a musician. If it is for personal advancement or an ambition to be admired, he is more apt to fall into these 'blues" than if bent on heing the hest he can he, not stopping to consider how very far that may be from ths

Some one has said that it takes genuine conrage to he one's best when that can be only second best; hut it seems as if one could go further than that, and say that it is the highest courage that tries to be the best, knowing that his best will prohably be accounted by the world, and, harder still, by his closest friends and perhaps by himself, as thoroughly ordinary. It is hard, indeed, to fall back into the rank and file when one has been straining every nerve to become fitted for com-

It all depends upon the individual's definition of "success." Of course, everyhody starts out with a wellformed plan of storming the world, of accomplishing marvels. Perhaps he hopes for a year or two ahroad. Well and good; but right here he will meet with a discouragement. In the first place, if money is any object with him-aud it usually is with students-it will take some time, perhaps years, before he can feel himself financially able to go, and perhaps in the struggle he may find himself forced to give up his cherished dream of foreign study, and compelled to settle down in a comparatively uneventful life. Or, perhaps, he may begin teaching and discover that teaching is really his vocation, that he is more capable of showing others the path toward success than of treading it himself. His disappointment will be intense, naturally, but if he is worth anything he will not let it embitter him, nor will he lapse into periodical fits of the "blnes"; he will accept

There are fewer good teachers than there are good stu-

## THE ETUDE

dents, although perhaps few teachers will be found to agree with this statement

ahly a trifling cause, and giving his lesson in a halfhearted, self-pitying way that is calculated to bring out anything but the best of the pupil. A teacher yielding to this casts a sort of restraint over his pupils, until in time they begin to associate moodiness with the name of music. It is impossible for a pupil to keep his interest in his work unless the teacher shows some decided animation in regard to the subject.

'blue," not realizing that music demands conrage, and that teaching, which is in itself an art, requires both cheerfuluess and concentration.

These attacks of the "blues" become more frequent when they are indulged in, until at last they are chronic, aud one's vision of music, and, in fact, all higher things, is blurred by discontent. Have a high ideal, hy all means, and grow as near to it as possible, not content with letting good material go to waste; but, above all, do n't waste good material by indulging in a very egotistical, melancholy pleasure, that of the "blues." If you must be nnhappy about anything, take your unhappiness into some other phase of your life, but cut it off entirely from your music, if you have determined to be your best, whether that be first or twentieth rate in the eyes of a critical public.

#### THOSE FOUR NEGLECTED KEYS.

BY E. M. TREVENEN DAWSON.

WHAT I want to know is why so many writers of instruction books, or books on musical theory, either snub those four unfortunate keys, or ignore them altogether. It is hardly necessary to say that I refer to C-sharp and C-flat majors and their relative minors, the omission of which in scale manuals, tutors, and elementary (or advanced, for the matter of that) theoretical text-books must often have struck the thoughtful teacher. Then, where not absolutely ignored, they are generally men tioned slightingly, as "identical with the scales of D-flat and B majors, B flat and G sharp minors, aud, therefore, unnecessary to be learned separately," or "to be printed in full," or "and the fingering is the same." In fact, even F-sharp major and its relative minor are sometimes as "identical with G-flat major and E-flat minor," or vice He writes versa. And only to think of the long list that might be compiled of works in these keys, by Chopin and Liszt, say, alone! As to the four most neglected keys, however, I have seen it deliberately stated in a pianoforte "Instructor" that "it is not necessary to learn scales with in these keys" (or some such words; I quote from memory). Shades of Bach and Beethooven! what an assertion! Just think of the former's fine C sharp major Prelude Marcia funebre sulla morte d'un eroe," in Op. 26! If there existed but these two immortal compositions in to learn them, not to mention Beethoven's Waltz No. 7, " Jnbel Walzer" in C-sharp major?

But it is by no means instruction books alone which sin against the "four neglected keys." As mentioued above, theoretical books on the elements and on harmouy frequently omit them. How often has one not seen the German ones, name the keys only np to G-flat (or F-sharp) with "F-sharp" (or "G-flat") in parenthesis His memory was prodigious and his knowledge intimate. beside it! Very rarely is "C-sharp to be seen within brackets beside D-flat, while poor C-flat is even worse treated and seldom allowed to put in an appearance. he found, on stepping to the conductor's desk, that a Or, again, if a table of touic chords, or, say, dominant score similar in binding and thickness, but of another 7ths is given, the set ends almost invariably with those work, had been brought by mistake. He conducted in keys of six sharps or flats only.

"They are not used by composers." That can hardly be musicians and singers."

said; for, although fewentire compositions have them for principal key, yet often a movement, a section, a period, a modulating passage, gives them prominence for a cer teacher sunk in the depths of the "blues," from prob-tan number of bars. And if only occasionally this who has never practiced or even heard of them.

"They are identical with D flat and B, and their relative minors." Well, on the pianoforte I grant you, so they are. Their sound is the same, their flugering is the same, the same succession of hlack and white keys is made use of. (On stringed instruments, be it remembered, the fingering does differ for enharmonically changed keys). But-and this I consider a very imporseem to consider themselves professionally licensed to he tant point—the notation is totally different, and thus many a pupil who would boldly place the thumh on f and c in D-flat major, hesitates to do the same on e-sharp and b-sharp in C-sharp minor, or who would read b and e with instant certainty in the key of B, is brought to a dead stop by C-flat and F-flat in the key of C-flat,

Fluency and ability to read in any key should certainly be aimed at by all pianists; therefore, these four neglected scales need practicing as much as any, if not more, seeing that they are more difficult. That is to say, they are more difficult to grasp mentally-uot physically-whether by plauists or vocalists; for a very distinguished singing master once said in my hearing that whereas any vocalist would sing the interval a.b (say) with ease, if called upon immediately afterward to sing a C-flat, he was almost certain to sing it wrong or with very uncertain intonation.

Again, when modulations-or even merely transitions into one or other of these keys-appear in the course of a composition, it is of importance that the student should he able still to "keep his feet" and to play or name, as the case may he, such chords and chord progressions as unhesitatingly as those in any other part of the work.

For these reasons, therefore, I strongly deprecate the neglect of C-sharp and C-flat majors, A-sharp and A-flat minors, and should like to see them noticed in every tntor and musico-theoretical work, printed out in full in every scale manual, and taught to all hut to the very youngest papils.

#### MARVELOUS MUSICAL MEMORY.

WHEN Mendelssohn played on the piano or the organ the listener felt the great musician and composer in every bar. The man's musical memory was marvelous. Sir Charles Halle, who, in 1843, speut several weeks with Mendelssohn at Frankfort, describes, in his "Antotreated in the same slighting fashion, being merely named biography," three instances of the composer's memory

"The greatest treat was to sit with him at the piauo and listen to innumerable fragments from half forgotten, beautiful works of Cheruhini, Gluck, Bach, Palestrina, and Marcello. It was only necessary to mention one of them to hear it played to perfection, until I came seven sharps or seven flats, as no music is ever written to the conclusion that he knew every bar of music ever written, and, what was more, could produce it imme-

"One morning Hiller and I were playing together one and Fugue, and the latter's magnificent A flat minor of Bach's organ pieces on the piano-one of no particular interest, but which we wished to know better. When we were in the middle of it-a part hardly to be dis those poor, despised keys, would it not be worth while tinguished from many similar ones-the door opened, Mendelssohn entered, aud, without interrupting us, rose on tiptoes, and with his uplifted finger pointed significantly at the next har which was coming and contained an unexpected and striking modulation

"So, from hearing through the door a bar or two of a -for Bach-somewhat commonplace piece, he not only "Circle of 5ths" in Euglish, the "Quintenzirkel" in recognized it at once, but he knew the exact place we had arrived at, and what was to follow in the next bar-

"It is well known that when he revived Bach's 'Passion Music' and conducted the first performance this amazingly complicated work hy heart, turning leaf Now why is this? What have the poor things done to after leaf of the book he had before him in order not to create any feeling of uneasiness on the part of the

to Dr. Mason's method of "Tonch and Technic" are order to us, onr large discounts, and onr editions, requested to send their names and addresses to the office prepared for the teacher's use, prove the progressiveness of THE ETUDE for publication in the journal, and for of this house, and are only a few of the many advantages foture reference in this office.

and students who wish to make a specialty of the for our full line of catalogues if you have any idea of Mason system, but wish to study at or near their making a change in your dealer in the fall. These will home, and, while we have already enrolled the names of give you complete details with regard to our system of many teachers, we wish to make the list as complete as dealing. We should be pleased to correspond at any possible. We are especially anxious to enroll the time during the summer. names of all good Mason teachers in the large cities.

WE take this opportunity of thanking music teachers and schools throughout the country for their patronage of us during the past season. The season has been, notwithstanding disadvantageous circumstances, all that could have been expected. We have been greatly rushed. We have attended to the supplying of the teachers' needs to the hest of our ability, and are positive that we have given satisfaction, as that is our entire aim. If we have failed in any particular instance we hope we will hear of it, and we will do our best in the future to remedy any defects in our system. The new season promises well. We hope we will merit your continued patronage. . \* . \* .

DURING the months of June and July we expect a complete settlement of all accounts-the return of the unused Ou Sale music and a settlement in full for both that which has been purchased especially and which has not been paid for. We allow long credit and give exceptional discounts, but once a year, at this time, we must have that complete settlement. If you have not vet made your returns, kindly do so. Do not neglect to place your name on returned packages, as we are overwhelmed with them at this time, and it is very hard to identify packages which have not the names of the persous from whom they come marked on them. Just as soon as it is practicable after the receipt of your returned music, a memorandum of credit and a statement showing the amount due us will be sent to you. You would greatly oblige by not delaying.

. . . . .

THE soliciting of subscriptions to this journal, especially during the summer months, offers exceptional advantages to musical people to use their spare time profitably. To those who do not desire to go into the soliciting of subscriptions as a business our premium list of valuable musical works will be found extremely liberal. To those who desire to act as agents, either in their own city or to travel in the interest of our journal. we offer exceptional terms. We shall be pleased to correspond with any one who has any thought of doing this work. THE ETUDE, as proven by its exceptional success, is of value to any one musically inclined, and, as our agents will attest, it solicits for itself.

WE have in course of preparation a work for singing classes, choral societies, schools, and colleges by two practical singing teachers, L. S. Leason and H. M. McGranahan. The book will contain 196 pages, octave size. It will be divided into three parts,-the first part for elementary classes, the second advanced, and the third concert use. The work is especially designed to meet the wants of choral and singing societies. Everybody interested in this line of work should procure a copy while the work is on the Special Offer list.

\* \* \* \*

these rates. The work is entitled "Choral Class Book." during the summer than in winter, and to these we would derers" from choice.

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> > \* \* \* \*

THE advance subscribers have now received all of the works which have been ou Special Offer. The last one, a treatise on "Harmony," by Dr. H. A. Clarke, is perhaps the most important one of the list. It is destined to become the standard work on harmony in this country. We would advise those who have been teaching harmony and those who contemplate teaching it to examine this work. It can be used with or without a teacher. The work is the result of over a quarter of a century of the practical teaching of theory.

EAR training is now receiving more attention. It is perhaps the most important subject in all musical training. It is at the foundation of the very structure of musical character. Strange as it may seem, this subject, though important, has been greatly neglected in the past. When the public became awakened to the importance of the subject it was found that there was no good work of this character in print. Desnltory efforts have been made by others at different times, but nothing in the way of a progressive, systematic outline of work. We have now in press a work on "Ear Training" which meets this want. It is the work of a practical musician, who has been teaching the subject regularly for years, Arthur E. Heacox, of Oberlin College. The book will be ready in the early fall; in the meantime we will offer the work to any one sending us 25 cents in advance. Those having good open accounts with us can have the book charged. It is just as necessary that teachers themselves become acquainted with the teachings of this work. While it begins with the very elementary stage, it proceeds by gradual steps to the higher cultivation of

THE ETUDE will be sent to any address during any of the three summer months for only 25 cents. This is designed to keep alive the interest of the pupil during the time that regular lessons are suspended. The plan has been found very successful in the past, and many teachers have nrged their entire classes to subscribe. It means a very small outlay, and during three months there will be no less than three dollars' worth of mnsic published; but the greatest stimulus will be received in the reading columns. If you have not tried this plan as yet with your classes, inaugurate it at this time.

to our patrons unless we receive a special notice to that term of "wandering" in search of experience, seeking For 25 cents we will end the hook postpaid when it is year, but do not send it out until the fall. There are guild as a journeyman. A light-hearted gayety is the published. Not more than one copy can be ordered at quite a number of our patrons who are more active prevailing mood, and is characteristic of these "wan-

be pleased to send our regular monthly packages. At this time of the year teachers can arrange for the next season's work. Especially is it a good time to select music and make a record of those pieces and works that have been of special value during the past year. Much worry and time would he saved if teachers would keep a graded list of all music that has been found valuable. This is one of the first things a teacher should do. The list can be consulted with every new pupil and every good piece can be referred to as occasion requires. So many teachers are careless in this respect, and whenever a pupil requires a new piece a search has to be made, instead of consulting the list of available pieces. During the summer there is time to try over the music and make a record of all good pieces. We should be pleased to send packages of music to any one who desires to carry out this plan.

THE Bidwell Pocket Hand-Exerciser is attracting much attention among pianists, as it well deserves to do. One of the many points in its favor is its completeness, in that it gives a direct and natural exercise for every muscle of the hand and forearm, and with any resistance desired; hence any weakness or defect can be easily remedied by special exercises.

\* \* \* \* \*

Although the "Exerciser" is simple in appearance and action, it contains thirty-five separate parts, and although the price is low, the "Exerciser" is carefully made of the very best materials, under Mr. Bidwell's personal supervision. Every piano student should own oue. The price is \$2.00, with a discount to the profes

#### MUSIC IN THIS ISSUE.

MANY composers have written "fairy-music," seeking to depict the dainty gracefulness and light-hearted joyfulness attributed to these creatures of the poet's fancy. The "Dance of the Sylphs," by Carl Heins, is a worthy addition to the long list of such compositions, and the player who is gifted with rich fancy and warm imagination can paint many pictures on the mind's canvas when under the spell of this piece. The passage work on the second page should be given with the utmost possible lightness and delicacy. A slight rhythmic swing should be given to the piece, as if the fairies were seen swaving to and fro with the flowers waving in the

In these days, when the heart of the true American is aflame with patriotic ardor, music is called in to aid in giving vent to the overwhelming emotion that floods the soul. The power of music to sway the hnman heart, to lead the mind, and to rouse the whole being is acknowledged by all. While the United States has no one national song, we have airs that, at various times, have exercised peculiar force on the public. We have prepared a new arrangement, in medley form, of several of our most noted songs, entitled "Onr Glorions Union Forever." We feel sure that onr readers will prize this arrangement, which, while not difficult, is still musicianly enough to please the cultivated player The player should infuse into his interpretation the enthusiasm that begets the desire to dare and to do, such as our heroes in army and navy have already shown.

"THE ROUGH RIDERS." We have heard of them, all of us, and it is predicted that the enemies of our country will hear of them. The march hy Engelmann is a good expression, in music, of the fiery, reckless daring attributed to the "darlings of society" as well as the "cowboys of the prairie." No one should attempt to play this composition without being prepared to infuse into it a virile spirit and dashing enthusiasm, a fit concomitant to the free-lances of the great American prairie

"THE WANDERER'S SONG," by Franz Behr, is intended to represent the mood of a German artisan who DURING the summer months no new music is sent out has finished his apprenticeship and is off on his prescribed effect. We publish just as much at this time of the knowledge in other cities, before he is received into the

"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" on the typical river steamboat and those who have read travelers' descriptions are familiar with the characteristic features of the steamboat world. The banjo is plainly evident in the mnsic; the song of the deck bands and other well-known points are all there. Not too much refinement in the piece in playing it.

"WHEN 'TIS SUMMER IN THE HEART," by Kate Vannah, should please our readers who are interested in singing. It is thoroughly modern in conception and working-out, and is at the same time unnsnally melodious and singable. Teachers will find this a good study in ennuciation.

#### HOME NOTES.

MR. WILLIAM PIUTTI gave an interesting lecture recital on Liszt in Century Hall, San Francisco, May 17th, A well-written little brochnre on Lizzt has been published by Mr. Piutti.

Mr. Bonert Hallon, of Brooklyn, N. Y., gave his usual closing coucert, June 11th. His pupils rendered a very fine program.

MISS AGNES CORINNE GRAY, pupil of Mr. August Geiger, director of the Presbyterian College for Women, Columbia, S. C., gave a very successful graduating recital, June 3d.

THE Kansas Musical Jubilee, at Hutchinson, was a success in every way. Mr. Frederic Root was the adjudicator of the vocal contests. The Hutchinson Chorus rendered Gaul's "Holy City" under the baton of Allen Speucor.

MB. FREDERICK A. FRANKLIN has just closed a succe work at Hamilton College, Water Valley, Miss., and is at present engaged as instructor and director of the student's Symphonic Club of the University of Mississippl. In September Mr. Franklin takes charge of the musical department of the Arkadelphia Metho-

My I ZOBANAKY, of Philadelphia, the exponent of the Galin-All, J. ZOHANAKY, OR PAIRACAPHIN, the exponent of the dallar-Paris-Cheré system of sight-singing, gave a public exhibition of the season's work of his classes at the Broad Street Theater before a crowded house. The work of the children in sight-singing, modu-tation and dictation was extracted in the sight-singing, modulation, and dictation was extremely interesting and reflects great credit on Mr. Zobanaky's work. The work of the adults' class showed similar precision and freedom.

A TESTIMONIAL benefit to Mr. Charles L. Capen, the well-known critic of Boston, June 17th, was a genuine success in every way.

THE Choral Club, of Cameron, Mo., under the directorship of Mr. B. F. Peters, gave a series of festival concerts, June 15th and 16th. Haydn's "Crestion" was the leading choral work.

MISS FAY SIMMONS, organist of the North Avenue Congregations Church, Cambridge, Mass., gave a recital of her pupils in piano and organ at the church, June 9tb.

THE annual concert of the Conservatory of Music of Scio College, Obio, was given June 21st. Two choral works were given by the College Choral Society, under the leadership of the director of the conservatory, Mr. S. Leonard Bell.



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

WANTED,-A LADY TO TEACH PIANO IN A W college conservatory; must he a good accompanist.

A good position for the right person. Address B. M.,

ROR SALE-A LARGE CONSERVATORY OF Music, having over 300 pnpils, incorporated by law 1884, chartered under the laws of the State of New York, empowered by law to award diplomas to New York, empowered by law to award affording organizates of the Conservatory and to confer the degree of Doctor of Music, is for sale. The owner is retiring and going abroad. Apply at Theo. HAMEL, 139 Fifth Ave., New York City.

MORSALE—ALBUM CONTAINING AUTOGRAPHS of 65 musicians; among them; Gottschalk, Ole Bull, Gade, Sarasate, Robert Franz, Strauss, Engene d'Albert, and others. Send offers, or write for partienlars to E. C. N., care ETUDE.

Young Lady of Eight YEARS' EXPERIENCE Y ound hard of Eddin thanks have as teacher of piano, theory, and harmony, desires position. Mason's system of technic used. References. Address M., care of ETUDE.

### THE ETUDE

WANTED.-POSITIONS IN A MUSIC SCHOOL WANTED.—POSITIONS IN A MUSIC SCHOOL or college by two loise as vecal teacher and as assistant vocal teacher in connection with Delastre work. The former a punji of N. E. Conservatory of Music, Boston, and Edmund J. Myer, N. Y. City, and the way of the manufacture of the manufac

NY PERSON WHO IS ABLE TO GIVE SOME ANY PERSON WHO IS ABLE TO GIVE SOME information about the present home of Adolf Goldsmith, pianist, is requested to send same to the "Ende Publishing Company." A. Goldsmith had his home in Philadelphia, Pa., about the year 1889-90; then be visited Leipeic, and probably returned to this country. One of his friends from Leipsic is searching for him.

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

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I find Landon's "Foundation Materials" an excellent hook for new heginners. It is very fascinating.

MISS ROSE WEINBERG.

I have used "Foundation Materials" with good success, and consider it one of the best for young heginners.

Miss H. Barron

I have delayed the acknowledgment of having received the "New Exercises in the Construction of Melodies" until I bad 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. I think your hook fills a want that has been long and often felt, and treats of a subject which has been practically neglected ever since Marx's treatise on that subject appeared, which hy this time we have completely ontappeared, which have been any completely ont-grown. I shall make good use of your book with my pupils, and feel satisfied that all of our hest instructors will do the same. Constantin v. Sternberg.

Thanks for promptness and courtesy in all business MISS J. STALEY. I am delighted with Schmitt's "Treatise on the Pedals"; believe it will be of great value.

Mrs. E. W. Groff.

Your publications are both instructive and attractivejust what students and teachers are looking for. They help the pupil in the teacher's absence.

ALET. E. FOSTER.

I say gladly that Morris' "Music Primer" is the best work of the kind I have ever seen.
S. E. McKibben.

I have examined "Twenty Lessous for a Beginner," and think it a good book. LULIE L. FULLER

The more we use of your works, the more of them we BESSIE LINDSAY. "Alcestis" has been received, and I am delighted with the book. ALICE PREUSS.

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

I am much pleased with the "Standard Songs and Ballads," and find in it many excellent selections for teaching.

DELLA M. PATCHER.

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

Your special offers are certainly a boon to teachers, and services in the cause of musical education worth of all praise.

Our business relationship of many years has been very satisfactory to me. For promptuess and correctness I take pleasure in recommending your music house to music-teaching friends. ELLA DUNCAN.

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

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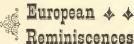
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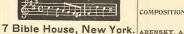
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	No. 2, in A nat	6
	Op. 36, No. 5. Consolstion. Op. 36, No. 7. Va so in K fist. Op. 36, No. 13. Etude in F sharp.	- 6
		6
ľ	BALAKIREW, M.	
١	L'Alouette (The Lark)	δ
	BORODIN, A.	
	Petite Suite: Reverie	2 2
	Noctuine	2
:	CUI, CESAR.	
5	Berceuse in E flat	2
5	GLAZOUNOW, A.	
1	Op. 31, No. 3. La Nuit, Etude	5
,	GRODZKY, B.	
í	Op. 1, No. 1. Etude	4
2	No. 3. Barcarolle	5
	ILJINSKY, A.	
	Op. 13, Bercouse	2
	KARGANOFF, G.	
	Op. 4. Tarantelia	6
	Op. 4. Tarantelie Op. 20, No. ×, Value in A flat Op. 20 No. 11, Berveuse Op. 22, No. 3. Beroeuse in E	51
	Op. 20, No. 11. Berveuse	31 73
	LIADOW, A.	
	Op. 5. Etude in A flat	51
	Op. 5. Etude in A flat	5/ 3/ 3/
١	Op 26. Petite Valse in G Op. 32. The Minstea Snuff-Box.	38
	NAPRAVNIK, E.	
	Op. 48, No. 1. Nottnrno	50 63
ı	Op. 48, No. 3. Melanchokie	33
	PACHULSKI, H.	
	Op. 1. Variation	1 22
	Op. I. Variations Op. 3, No. 1. Chant suns Paroles No. 2. La Filense	56
١	No. 3. Imprompts Op. 8, No. 2. Prelude in F m. Op. 8, No. 4. Prelude in F.	40
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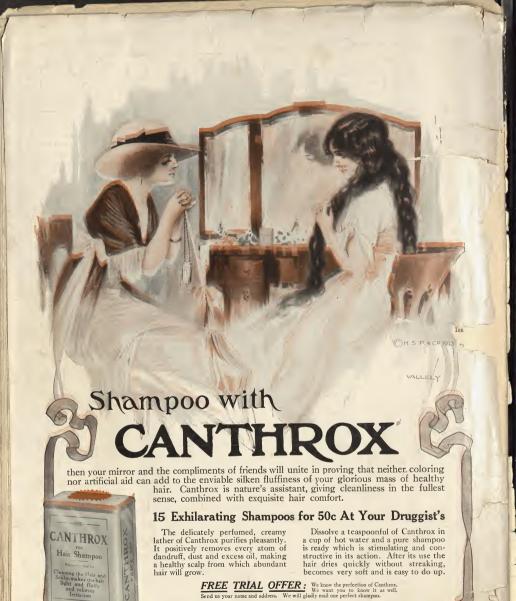
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