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### Volume 17, Number 01 (January 1899)

Winton J. Baltzell

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NEW YEAR'S NUMBER

# THE ETUDE

WITH SUPPLEMENT

## CONTENTS

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	PAGE
Editorial Notes.....	3
Woman's Work in Music.....	4
Questions and Answers.....	5
Forms of Musical Memory.....	5
Thoughts, Suggestions, and Advice.....	7
The Training of Music Listeners.....	7
Comments by Emil Lindberg.....	7
A Piano for Everybody. <i>Robert Brühns</i> .....	7
Musical Humor.....	9
Music Experiences.....	9
Problems. <i>Henry Holsman</i> .....	11
The Struggle for a Public Career. <i>J. G. Hecker, Jr.</i> .....	11
Let Your Moderation be Known. <i>Josephine Culler</i> .....	12
Letters to Teachers. <i>W. A. B. Mathews</i> .....	12
Letters to Pupils. <i>J. &amp; P. Van Cleave</i> .....	13
A Plea for Simplicity. <i>Joe Burroughs</i> .....	14
A Plain Talk to Students. <i>Edith L. Wren</i> .....	14
Charity (What is It?).....	15
Some Thoughts by Busoni on Piano Playing.....	15
Prize Essay Competition.....	15
Old Foggy Kiedirvira.....	16
A Word to Aspiring Composers. <i>S. J. Penfield</i> .....	17
Should the Last Note under a Stirred Group be Teyard Staccato? <i>W. A. B. Mathews</i> .....	17
Uncertainty Among Musicians. <i>Ward Stephens</i> .....	18
Common Fences in Piano Teaching. <i>E. J. Fierstein</i> .....	19
Blaise from the "Bass's Horn" for Musicians.....	20
Frederic Kienholz Chappin.....	20
Critical Estimate of Chopin's Pianoforte Composi- tions. <i>J. C. Fildner</i> .....	21
Chopin Bibliography.....	21
Count D'uchy and the Cultivation of the Left Hand.....	22
After 1848.....	23
The First Two Years of Piano Music. <i>Belle Spire</i> .....	23
How to Succeed in Music Study. <i>Ernst Brochman</i> .....	23
The Study of the Reed Organ. <i>C. W. Landon</i> .....	24
Vocal Department. <i>By H. W. Greene</i> .....	24
Publisher's Note.....	26

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Queen Anne. <i>W. H. Rogers</i> .....	20
To the Evening Star. <i>For Organ</i> .....	20
Footstep Johnny. <i>A. Schmitt</i> .....	20
Linedale. <i>Four Hands</i> .....	20
If the World Belonged to Me. <i>P. Gelber</i> .....	20
Knowest Thou the Land. <i>Z. von Bockhorn</i> .....	20



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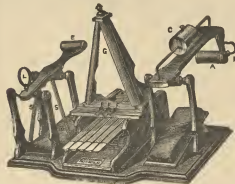
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# MUSICAL ITEMS

DYORAK has celebrated his silver wedding anniversary.

SAUR's first American appearance will be in New York, January 10th.

PADEREWSKI is to make a tour in Russia this season. The United States must wait until next year.

MASCAGNI's new opera "Iris" was well received in Rome on the occasion of its first representation.

ANNOUNCEMENT is made that Mascagni is to conduct a large orchestra in Paris during the exhibition in 1900.

YAYE and Genard will come to this country in February, prior to making a concert tour of the world.

A new musical directory of "Greater New York" contains the names of about 15,000 professional musicians.

The manuscript of Lortzing's celebrated opera, "The Czar and Carpenter," has been discovered at Agram, Austria.

MR. WILLY BUEKSTER, the celebrated German violinist, has played several times with the Boston Symphony Orchestra.

A statue of Tschakowsky, representing the composer seated in an easy chair, has been placed in the St. Petersburg Conservatory.

ORLANDO SALVATORE, a member of the municipal orchestra of Messina, Italy, a boy of eleven, composed and conducted a symphony recently.

POPFER, who is renowned as a cellist and as a composer for his instrument, will make a concert tour this year. He is now fifty-five years old.

OWING to the severe illness of Mr. Gerick, Mr. Franz Kuebel, Conductor of the Boston Symphony Orchestra, has been acting as conductor.

In March, Joachim, the violinist, will have been before the public sixty years. His first appearance in concerts was in 1839, when he was eight years old.

DYORAK has just received from the Emperor Francis Joseph the decoration "For Arts and Sciences." The last musician who received it was Brahms.

THE receipts of the Leeds, England, Musical Festival of 1898 were nearly \$60,000; \$10,000 of the surplus was distributed among local medical charities.

SANDOW, the strong man, has discovered himself to be the possessor of a heavy bass voice, and has commenced the study of singing with Koenig, in Paris.

THE next festival at Bayreuth will commence July 29th and close August 29th, and will comprise the "Nibelungen" tetralogy, "Die Meistersinger," and "Parsifal."

ARTHUR FRIEDRICH, a former pupil of Liszt, who has been in Europe for several years playing in concerts is to return to this country, which he will make his home.

WALTER DAMROSCH's latest work, the "Manila Te Deum," was produced by the New York Oratorio Society last month. It is to be given in Philadelphia during January.

THE opera company of which Clementine de Vere was the star, and her husband, Romaldo Sapiro, director, has been disbanded. A dose of \$30,000 is reported.

THE musical collection of the late Joseph W. Drexel can be found in the new reading-room of the Lenox Library, New York City. It contains 5000 volumes and 1300 pamphlets.

The subscription sale of boxes and seats for the performances by the Grand Opera reach the large total of \$350,000. Nearly all the boxes were taken for the entire opera season.

## THE ETUDE

SIMS REEVES, so it is said, has completed a treatise on the art of singing, in which he expounds the secrets of the old Italian method. These secrets, so often told, seem to remain untold.

It is announced by a trade paper that the arrangements for Zeldennet's tour with the Thomas Orchestra have fallen through, and that the Dutch pianist will not visit the United States this season.

MR. ALEXANDER STEINERT, of Boston, has added a rare old instrument to his collection. It is a double-back harpsichord of 1690. The case is elaborately hand-painted, in a style similar to the Japanese.

MR. FREDERICK STARKS, of Detroit, has presented to the University of Michigan his collection of 1000 musical instruments, which exhibits the evolution of the three great types of musical instruments.

THE big department stores of our large cities have made inroads into the retail sales in the sheet-music stores. It is now reported that a store in New York and one in Philadelphia have arranged to sell pianos.

It has been discovered that cellonoli can be used for the manufacture of the vibrating parts of musical instruments in place of metal, thus avoiding rust, the claim, too also having a tone equal to metal reeds, it is substituted.

PADEREWSKI is seeking reputation as a composer rather than as a violinist, yet he has achieved no great success as yet. Just as Rubinstein failed with his opera, so the production of Paderewski's opera is postponed from time to time.

THE rule requiring candidates for musical degrees at Oxford and Cambridge Universities to take up residence has been reconsidered. Sir Frederick Bridge, of Westminster Abbey, led the fight against the rule. The protest was signed by nearly 200 graduates.

A FRENCH scientist claims that the pitch of the human voice is falling. Our forefathers were tenors; today the average male voice is baritone. Our descendants will sing operas in which basses will be the leading male characters. He assigns no reason for the change.

A CORRESPONDENT of the London "Daily News" says that in some hitherto unknown letters of Wagner there is mention of the fact that the composer, shortly before his death, entertained the idea of three operas, two of the subjects being Martin Luther and Frederic the Great.

MUSICAL copyrights seem to have considerable value. The sale of those owned by Robert Cooks & Co. has already realized over \$300,000. It must be remembered in this connection that a copyright in England carries with it the privilege of exacting a fee for every performance of the copyrighted work in public.

THE Philadelphia Symphony Society, an organization that supports an orchestra principally of amateurs, under the direction of W. W. Gilbert, is raising a fund of \$10,000 to purchase some first-class instruments for the orchestra. Few amateurs care to expend money on double basses, horns, bassoons, kettle-drums, etc.

A WRITER in the "Ladies' Home Journal" says that twenty years separated the first conception and the final completion of the score of "The Nibelungen" series of operas; twenty-two years between the first sketch and the last stroke of the pen on "Die Meistersinger;" while "Parsifal" was in latency twenty-five years.

STUDENTS of the University of Pennsylvania have formed an organization to be known as "The Harmonic Society," and Dr. H. A. Clarke has been engaged as director. The society will study the evolution of music, and a chorus has been formed to give illustrations of old English songs and the madrigals of the fifteenth and sixteenth centuries.

THE Education Alliance of New York, which furnishes concerts of good music for the masses on the East Side, will continue its work this year. Rach, Scarlati, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Tschakowsky, and Saint-Saëns, interpreted by first-class artists, will be represented in a series of chamber music concerts.

A DECISION has been rendered in the suit of the estate of David Blakely, former manager of Sousa's concert trips, which says that the right of Mrs. Blakely to a share in the royalties of music composed by Sousa prior to the time of Blakely's death was not void after his death. The total amount involved is about \$60,000. The case will be carried to the Supreme Court.

THE Pacific Coast Conservatory of Music has secured Mr. Henry Holmes, formerly of the Royal College of Music, London, to take charge of the string instrument department. Mr. Holmes has a fine reputation, both in England and on the Continent, as a player and a teacher. He comes from a family of violinists, his father and his brother Alfred, both now dead, having been highly esteemed members of the profession.

THE ninth annual meeting of the Pennsylvania State Music Teachers' Association was held at Williamsport, Pa., December 27th and 28th. Mr. Kosow Hall, of that city, was president. Interesting programs of music and essays were given during the meeting by members of the association. The next meeting will be held at Allentown, Pa., during the Christmas holiday season of 1899. Mr. C. A. Marks, of Allentown, was elected president and accepted the office.

MR. S. R. MILLA, once a celebrated virtuoso and a popular teacher, died in Germany last month. He was born in London, 1838, and studied with Cipriani Potter, Sterndale Bennett, Mocheles, Liszt, and harmony under Hauptmann and Richter. He came to this country in 1859, and later settled in New York city. Last April he died. The immediate cause of his death was a paralytic stroke. His compositions were very popular, and much used in concert.

SIR FREDERICK BRIDGE, conductor of the Royal Choral Society, London, contemplates giving "The Messiah" so far as possible in the manner in which it was given in Handel's own time. The orchestra of that consisted of twelve violins, three violas, three cellos, and two double basses; while the wind band included four oboes, four bassoons, two horns, two trumpets, besides kettle-drums and organ. The present day orchestra will be about four times larger in the string department.

A NOTED American musician, George F. Bristow, died December 20th. He was assistant superintendent of music in the public schools of New York city. Mr. Bristow was born December 19, 1825, and commenced his musical training at an early age. He became a very proficient violinist, and leader of several well-known orchestras. He also devoted considerable attention to composition, his best-known work being an opera on the subject of Rip Van Winkle. His latest composition in large form was a choral symphony "Niagara," which was given in New York city in 1897.

ON December 13, probably for the first time in an English cathedral, Palestrina's celebrated "Missa Papae Marcelli" was performed as a part of the regular service. A special version, suitable to the Protestant service, was prepared for St. Paul's Cathedral, London. Only a thoroughly trained choir under a musician of the first training could render such a work. This mass is the one which was accepted as the model of what a service for the use of the Church should be at a time when composers had resorted to the most extraordinary methods to secure cant firm, using popular melodies, allied in many cases to vulgar and lewd words, the name of the time being applied to a mass founded on it.

How many ambitious young composers take to heart the kindly advice of Robert Franz, who, in writing about publishing, thus warns us: "No one has yet repented of having proceeded slowly and cautiously with the publication of his compositions. Every single note has to be weighed; and if it weighed only one grain too little, away with it, until the right one is found. Such self-abnegation and self-denial may be disagreeable for the moment, but later on we should be thankful for not having yielded to momentary advantages."

## Studio Experiences.

THE ETUDE receives a great many contributions for use in this department, and the character of some of them suggests that at least some of our correspondents have mistaken the idea of the department. It is intended to be helpful to teacher and student by illustrating various teaching principles by actual incidents. But these illustrations must have in them the power to enforce the application, to drive home the truth involved. The editor wishes it to be understood that contributions to this department may be sent in by any teacher who is interested in making it a success, and hopes that it will be found a useful feature in the work of the coming year.—[Ed.]

### GOING BACKWARD.

HENRI J. ANDRUS.

A PUPIL had learned a nocturne in A flat, and for her next piece I had given her something in a more brilliant style in the key of G. At the next lesson she took up the nocturne, and, pointing to the signature, said, with great earnestness: "Look at that!" "Well, what of it?" I asked. "It has four flats," she answered. Then she took up the other piece, and, with still more earnestness, said: "And now look at this!" "Well, what of it?" I asked again, while very much puzzled as to her meaning. "It has no flats or sharps," she said, with intense earnestness.—"I am going backward!"

After I had recovered from my astonishment, I explained to her satisfaction the reason why composers select certain keys in preference to others.

### HINDRANCES TO PROGRESS.

KATHERINE LOUISE SMITH.

OFTEN music teachers are blamed for the non-progress of a child when they are not responsible. What can a teacher do when a child will not practice? When repeated urgings may, even severe reprimands, fail in the child's refusal to practice. In small places teachers give lessons poorly heated. In small places teachers give lessons in rooms so cold that they can see their breath, and the pupils' fingers grow so stiff with cold that they can scarcely move them. It is just such parents who complain that their child does not progress.

A teacher related such an experience the other day, and wound up by saying: "I told the mother that no child could play with chopsticks; and that her daughter's fingers were so nearly frozen from want of proper heat in the room where she practiced and took her lessons that they were about as pliable as those Chinese articles. Of course the mother became angry, and I lost my pupil; but for once I had the gratification of speaking the unvarnished truth."

This teacher was but a sample of many who have similar experiences. As a rule, these mothers are the ones who buy a piano for the carved case, regardless of the mechanism of the instrument, and after decorating it with a gaudy scarf or cover, speak of it with veneration as "the instrument."

There are mothers and mothers. Mothers who dictate about your pupil's lessons, and mothers who tell you "they were not taught so"; mothers who sit in the room watching every moment for four time will be sent to take a lesson. There are mothers who are just as many dispositions as mothers, so the average teacher in a small place is obliged to have tact as well as knowledge to fill the position of teaching the child and satisfying the mother's ambition and disposition.

### BLUE SPELLS.

FRANK L. EYER.

SAID a pupil recently, "I am so discouraged. I think music is one of the most discouraging things to study there is." It's true. We all get discouraged at times; but if we would only think so, it is the very best thing that could happen to us. It takes all the conceit out of us.

## THE ETUDE

For my part, I never have a triumph, never enjoy a period of self-satisfaction, but I look for a reaction in the shape of a downright good "spell of the blues." And while no one enjoys such times, I have learned to treat them philosophically, for experience has taught me that out of them comes much good.

Progress in art study is not to be measured inch by inch. We only catch glimpses every now and then of the gage which records every notch of our climbing. We strive along in a blind sort of way, discouraged possibly, when suddenly the clouds lift and we find ourselves on a mountain-top far above where we started. Then we are elated and filled with joy and satisfaction. But we are apt to forget that it is not possible for us to stay in this condition. To reach a higher position means more climbing, more toil, more discouragement.

That is art life. Happy are you if you have learned to let these "hine spells" work good in you. Welcome them. They may make you feel low-spirited, but they also show you how insignificant you are in the art world, show you where you fall short, and should be incentives to make you up and at it again. And, after all, that is the secret of success with most people; keeping at it. You can have genius, talent, advantages, and what not; but unless you keep everlastingly at it, you will hardly succeed.

### FIVE-FINGER EXERCISES.

R. VON ADELUNG.

ONE day I examined a little girl eight years old in some technical work. We all know that for many years teachers used to spend two and three months (or years?) on nothing but the art of raising the finger. Allegros sounded like adagios and a Virginia reel could be easily mistaken for a minuet. Well, my pupil played these five-finger exercises in the style of the first best in the minuet style. "Why, child," I said, "you did not practice, for you play it to-day just as slowly as you did two weeks ago." "I did practice," she replied, "and I practiced only yesterday two hours on these exercises"—and, to assure me that that was the truth, she broke out in tears. After I had given her the first best of dry fire, I remarked: "But then you ought to be able to play it faster so fast" (illustrating the tempo with my own fingers). What did she do but play them exactly as fast! I was thunderstruck. How was it possible that merely by hearing me play them she could excite them with such rapidity, when a minute ago she tried her best and could not? This was a lesson for me, and I profited largely by it. Whenever a pupil tries to do something and does not succeed, I lay the blame, not on the pupil, but on myself, and try to find the cause; once found, it is possible to prescribe a remedy.

### HOW A GREAT TEACHER JUDGES A PUPIL.

ROBERT BRAINE.

DURING the recent concert tour in the United States of the great solo violinist, Carl Halir, who enjoys the distinction of filling the position of concertmaster of the Royal Orchestra in Berlin, he was visited at his hotel in a certain Western city by a youthful violinist, a boy who was ambitious to go to Germany and study in Berlin under his director. I had the pleasure of being present at the examination of the boy by the great teacher, and was much interested in observing how he went to work to judge of the applicant's talent.

"Play something for me," said Halir. The boy began to play an operatic fantasy for the violin.

"No, no," said Halir, "not a piece; I want to hear an étude."

The lad said he knew none from memory. The great violinist frowned. "Schade! It is a pity." You should learn your études as well as your pieces from memory. We always require it in the Royal High School of Music in Berlin. "Play me a scale," said the teacher.

The pupil played the scale somewhat out of tune.

"No, no," said the violinist; "you must practice

your scales more. The scales are the foundation of all playing. Play me another scale."

This time the pupil played the scale of E-flat major, and did better. Halir then allowed him to play a portion of his operatic fantasy, interrupting him from time to time by taking the violin out of his hands to show him something that he did well. When he had finished, the great teacher told him he had talent, and would well be steady in Berlin.

"I hope to study with you," said the lad. "Oh, that is of no consequence," said Halir, with modesty which was distinctly refreshing compared with the bumptiousness of the average teacher; "there are any number of excellent teachers with whom you can study in Berlin. The whole Joachim school of violin players are in Berlin. I am a simple exponent of that school."

The gist of the above is that if the student wishes to make a favorable impression on a great teacher, he must be able to play the scales and to play études by heart.

### A MOTHER'S RESPONSIBILITY.

C. A. TOWNSEND.

A MUSIC teacher once replied in answer to the question what three things he considered the greatest trials in teaching: "First, the mothers; second, the mothers; and third, the mothers!"

No doubt some of us can think of a few other sources from which our troubles flow; but all things considered, isn't it the truth that most of the difficulties that a teacher has to face can be traced to the indifference or other studies, as they do to the questions of what the family shall eat and wear, and what impression its different members will make in society? Indeed, it is due solely to this latter consideration that the children's attention is bestowed occasionally upon the children's progress in music? To place them under the instruction as specifically as possible at the point where they can play pieces, are about the only things over which the average mother concerns herself. As to judging the capabilities of the teacher, or superintending the children's practice, these are things that most mothers are unable to do; some of them because they know nothing about music, but the majority because they are so busy attending tea, clubs, etc., in order to keep up the family's position in society. Nine out of ten of this latter class tell you that they studied music when they were girls, but of course they could not keep it up after marriage.

In this "of course" lies the root of the difficulty. It is this wide-spread notion that music is merely a species of amusement, more dignified, of course, than climbing trees or vaulting fences, but still a kind of gymnastics to be indulged in mostly by the young and agile, that works such mischief among us and needs vigorous and persistent counteraction.

Is it not, then, the first duty of every teacher to impress upon his pupils the seriousness of music-study; to make them feel that it is a life-long acquisition, like any other branch of learning, and not a thing to be laid aside, like a Scotch smock, after the marriage ceremony—in short, to try to make a different set of mothers for the next generation, and thus remove a goodly number of stones and briars from the path of future music teachers?

### PLAYING DUETS WITH OTHER INSTRUMENTS.

It often happens that a teacher will have a pupil from a family in which another member plays the violin, flute, clarinet, or cornet. In such cases it is well worth the teacher's while to devote a little extra time to bearing the pupil and her brother or sister duets. Of two calling his pupil and her brother or sister duets, it is better that the teacher may help refine the methods of expression. Besides helping the pupil to become more steady and accurate, the little extra labor of the teacher is certain to be appreciated by parents.











## A PLEA FOR SIMPLICITY.

BY JON BUON.

PERHAPS it is not strictly a novel observation to make, but surely it is a timely one, that in whatever place one cares to indulge his concert-bearing propensities, he will come up with a disconcerting tendency (to be noticed in both pedagogs and amateurs) to rush toward the extravagant. Whether he find himself in the concert-halls of the larger city, or those of the smaller, he will invariably read on the programs handed him a steady aim at the difficult and high-faloot, a straining after the showy and elevated, that fits into anything short of its end. Especially is this noticeable at pupils' recitals, where it will appear to any person who gives the matter notice that every one who nowadays ventures on the concert-stage seems content with nothing but what will put his or her capacity to the extreme test; that no one will risk at what does not exploit his technique or his general musical scholarship to the very edge of its being. Pupils seek in their music, more than anything else, what will serve to make them admired and wondered at. Teachers will force on their pupils what puts their immature facilities to the extreme test—something beyond their grasp—some matter of technique or musicianship a point in advance of their mental capacity.

This constant temptation which every teacher meets—to have his pupils appear before their parents and their friends at his class recitals each time with what seems an astonishing waste of advancement—will be enough to tempt the pupil, as it did the teacher, to seek in music no more than an ambitious display, or will lead him to improper and injurious conceptions of the value of music.

But, aside from the possible injury to the pupil in this inordinate rush after the large thing of music, it is a mistake to insist that all that is good and worthy, all that is noble and best in music, is to be found only in the greater works. Yet so general seems to be this error of judgment that all persons moderately informed in matters musical, and even highly educated musicians, measure a composer only by his greater works, ignoring his lesser endeavors as mere diversissements or caprices. Schumann, the composer of the "Kinderscenen," is forgotten in the Schumann of the great major "Fantasie"; and any sober pianist found playing at a concert any such simple child-like piece as one of the "Kinderscenen" will be adjudged, at the mildest, as having gone astray from accepted rules of taste. The Beethoven of the early sonatas is ignored in the Beethoven of the last three sonatas or the *E-flat* Concerto. What is "easy" and simple, what is small of compass and unadorned, in any composer's works is left to children and beginners, to be dropped only too quickly once the pupil has become somewhat acquainted with them, and renounced for something more extensive and more "difficult." Seemingly, among musicians of all grades short of artistry itself, the aim is not so much to understand any piece of music and play it with intelligence and feeling, as to beat every measure, and as that every piece, always the most difficult possible to the performer, shall be gone through with only in that superficial fashion needed for it to serve as a test of the speed of his fingers and the blackness of his conception of it. But let us throw away for the present any view of this point save what we may call the rights of the listener.

If, before such an audience as any skilled teacher of average repute is able to gather at a concert, that teacher play a program wherein shall be represented, let us say, Schumann, Schubert, Liszt, and Beethoven, and if that teacher will select from these composers not what is the utmost he can manage to compass with his degree of skill, but rather what he can make intelligible and agreeable and beautiful to his hearers, how much more successful that concert than the one where some ambitious soul wades far into matters beyond his depth, and how much nearer has music come there to its real office? If, instead of the "Carnival," or that immense but abstruse C major "Fantasie," which he may be able to wade through without playing a note incorrectly and without any degree of comprehension, that pianist should elect to play the "Faschings-Schwan," or one of

the beautiful "Cradle Songs," or one of the "Scenes from Childhood" of Schumann; if, instead of the difficult and "showy" "Wanderer," "Fantasia of Schubert," "Am Meer" or any of its beautiful ilk were to be played with the care needed for a greater, larger work; if, instead of an imposing Hungarian rhapsody, rattled off with noisy emptiness, one of Liszt's "Consolations" were intelligently played; or if, instead of the Beethoven "Sonata called Appassionata," that pianist were to play even that simple little thing commonly called "Für Elise," and get out of it all the poetry in it, how much more truly musical were that concert, how much more might that audience learn from the music they heard, and how much more were it to their enjoyment and edification, than any concert, that fits into anything short of its end. Especially is this noticeable at pupils' recitals, where it will appear to any person who gives the matter notice that every one who nowadays ventures on the concert-stage seems content with nothing but what will put his or her capacity to the extreme test; that no one will risk at what does not exploit his technique or his general musical scholarship to the very edge of its being. Pupils seek in their music, more than anything else, what will serve to make them admired and wondered at. Teachers will force on their pupils what puts their immature facilities to the extreme test—something beyond their grasp—some matter of technique or musicianship a point in advance of their mental capacity.

If people are to be made musical; if the business of the music teacher is to teach music, and not merely finger calisthenics; and if that most difficult enterprise of fostering popular regard for music is at all to be furthered, it will not be by this process of aching the sublime, straining after the dazzling, aspiring to exaltation that is unearned and unwon. If there is any duty laid upon the teacher, if any obligation never is put upon the musician, whoever he be, it is this of doing each one his little in the education of those about him; in the education, it will not be to the dazzlement, of those about him.

Yet how can any teacher be said to have discharged this duty so long as he persists in forcing on a pupil of the second year the Bach "Solifoglio," or in insisting on some especially talented pupil the job of rattling off a movement from some great concerto, or wringing through the slow movement of a Beethoven sonata? Is itself a child were set to the task of reproducing in plaster the Venus of Milo. That necessity of each son's doing his earnest, honest best to meet to be a very praiseworthy necessity, a most laudable duty when rightly discharged; but that every educational duty wrongly undertaken, as we have shown, may be harmful and baneful if it be construed as meaning that every soul should attempt what his ambition goesads him to rather than what his ability and capability suggest to him. How much more fitting is the teacher or pupil accomplishing who aims to do perfectly and beautifully what he has found he is able to do than the teacher or pupil who blindly persists to do recklessly and soullessly what he *aspires* to do! Look over the well-selected program of any great artist, and you will see how he ferrets out only what he has found suited to him, only what fits him, only what he can do to the satisfaction of his sense of fitness and his completeness. One who can play a Tchaikowsky concerto may be unable to play one by Saint-Saëns; one who finds for himself contentment, pleasure, and full scope for his artist-nature in a Schumann concerto may reject one by Beethoven, wherein he is ill at ease to the point of abject failure. If amateurs and all aspiring musicians must be the great artist, let it not be in straining after something they can not rightly master, let them rather imitate the artist in seeking only what is their temperament, what fits their capacity and age and cause others to love.

There, too, besides these considerations, other things to be thought of in this matter of restricting one's self to what one is strictly able to do well; and it is this that we think solely of the interests of the cultivated listener.

Even were this straining after the great things in music, at the cost of the simpler, innocent in making those great things to the very zenith of popular admiration, it could not by any means be taken as certain that only these greater works possess true art value; and that work is alone the criterion of that art value. To hold a solely to extensive things, alighting the less extensive, and to be at the expense of the importance of the larger and to depreciate the value of the lesser. Because Homer and Shakespeare are called great, is no denial of the beauty why the beauty of the other should be sacrificed. And so it is this lack of proportion in every-day interpretation of the whole range of musical literature that is felt more keenly

by the cultivated listener than is the perniciosity of its effect traceable on the uneducated. The musician owes it to himself, to his art, and to the public to proportion his work; alighting nothing that is worthy and beautiful because it seems small and insignificant; with nothing rejected because of its simplicity, or seemed as unimportant, but with art value, the only standard of judgment of anything. Let us raise a plea for simplicity. For myself, I have yet to hear exhausted the beauties of even so simple a thing as that "Für Elise" of Beethoven, or that "Cradle Song" of Schumann, or one of the simpler nocturnes of Chopin or Field; and I would hail with all acclaim the musician who would prefer to play one such specimen of simplicity, and play it well, than to play badly the most imposing concerto, or the most exalted sonata or fantasia.

## A PLAIN TALK TO STUDENTS.

BY EDITH L. WINS.

YOU have doubtless read musical novels. What student has not? Then you have read "The First Violin." It is a pretty story, and the plot is well developed. You may ask me if it is absolutely true to life. No, it is not, and a very few novels are. Novels, to be popular, must have some powerfully stimulating qualities, some rich imagery, some thrilling narratives—love, helpful, or delicious, the public must have. I am not censuring novelists. Many of them are forced to write for money, and they are, therefore, servants of the public. We come out of schools and colleges with a vague idea that everything in life is true—absolutely true. We find out, in course of time, that the pretty bit of parchment, tied with white satin ribbon, does not embody a complete knowledge of the world, and that the idealistic idealizations, that people are not serious, and, as we are trying to study music earnestly, that Bach and Beethoven are not gods of the masses. Shall we seek to rise above the sea-level of the community in which we are placed? It is the only way to succeed in life. Let us be true, even as the bravest spirits whom the world has ever known were true, and they helped the world up to their standards.

I would not find fault with Miss Fothergill, although she paints the well-igh impossible of a public singer in a foreign country. I would not urge one to refrain from reading Miss Amy Fay's "Music Life in Germany," simply because, now-a-days, a girl can not live on \$15 a month in any music center in Germany. I would not urge a violin student to abstain from reading "My Musical Memories," by Haveris, simply because that gentleman extols Paganini to the skies and forgets to explain that the world does not admire "fireworks" now so much as in the days of that virtuoso. I would simply say to those young students who are reading and studying, Get the very best you can out of everything; work and don't dream.

Admiral Dewey, the present hero of the hour, read, as a boy, "The Life of Hannibal." He conceived the daring project of crossing the Green Mountains in winter, when from foot to summit they were covered with ice and snow. He had been told to allow for the fearful imagination to cope. His daring exploit at Manila was not won by chance. He knew his power and opportunity. But think of the study, the experience,—yes, the very genius,—which prepares one to execute! Admiral Dewey was prepared. Music student, you will only win success in life when you are thoroughly prepared.

—A lady, being asked what she played when in company, replied: "Nothing. I used to play a good deal, and pretty well, too, I think, but I took lessons of a teacher who stopped me at every mistake, and he got me into the habit of stopping that now I can't play a single piece." A wiser course, and one more certain to produce accurate playing, would have been to allow the lady to keep on till she reached a cadence, when she could have stopped and gone back to play the difficult parts until they should become automatically easy.—S. A. Evers.

## CHARITY THAT IS KIND.

BY ANNA PARQUIAR.

WITH the beginning of every new year one can fairly hear the new leaves turned over like the sound of libretto used in following operatic performances in foreign languages. The language of the charity that is kind is not altogether foreign to the musical world, but it is reputed to be little known among musicians, who suffer greatly in the opinion of the rest of the world in consequence. If a new leaf could be turned over and pasted down secretly upon the jealousies, hypercriticisms, and needless contentions of the superstitious musician, how suddenly the teachings of Christ would take new roots!

From no direction can one gain information as to a reasonable cause for the unusual rivalry between the members of this class of society, or a cause for the individual unwillingness to admit capability outside of one's self. However, we know that the consequence of this predisposition is a general opinion, wide-spread among all classes, that the musician is, as was once said, "an exotic of rare beauties and rare deformities"; or, in other words, "a better fellow to hear than to know."

These expressions are undoubtedly applicable to the genius in any of the artistic arts, for the reason that, in order to be what he is, his nervous system—the sensitive plate upon which he receives the impressions to be reflected back upon the world, beautified by his gift of expression—is inordinately developed, rendering him singularly open to the harassment of small things. If you are looking over a wonderful landscape in an emotional state of exaltation verging upon overflow, and a mosquito comes along and takes a bite at you *en route*, the harmony of the scene is lost to you momentarily, while the swelling on your face becomes of prime importance.

So with the genius. As he stands looking toward the heights, a pin-prick made by the commonplace will reduce him to the level of a cross, petulant child. Now, when it comes to musical genius, the world is willing to excuse such lack of self-control, because of the satisfaction it derives from the results of that very nervous condition, but the world is reasonable in not expecting the same faults in a nature devoid of the same perfection. The tradition of the "eccentricities of genius" has not been taken up by every member of the profession, no matter how small his achievement, and applied to himself as an excuse for ordinary human bad temper, which would be easily controlled were it not held in ridiculous reverence as "an eccentricity of genius." The mode in one's eye may obscure one's vision of God, but it need not hide the facts about one's own nature, nor afford an excuse for what, in the majority, would be called not only petulance and jealousy, but also bad manners.

The virtuous or composer lives so much to himself and with his art that he has small chance for rubbing up against human beings, and thus unites himself for social contact; but the great multitude of people in the musical profession possessed of mediocre talents—which, after all, are the body and support of the art, because they carry it to the masses, who are the backbone of all civilization—these musicians live much the same lives as those who are not members of the profession. They have daily opportunities of adjusting themselves to a variety of influences demanding self-control and self-sacrifice—the two necessities of a well-proportioned moral nature.

There seems to be a settled idea in the musical mind that an expression, either from himself or any one else, of admiration for another musician's work is decaying and belittling his own possibilities.

To the outside world this aspect of affairs lends an air of absurdity to the musical nature highly detrimental to its standing among human beings. It is difficult to respect the failings of childhood in grown-up people.

In this case we must walk through the mud and in order to reach the sunshine embodied in the generosity, open-handedness, and many other worthy attributes of the musician.

But first let me give an example. I once knew a girl who left her home in a small city to go out and conquer

a musical career—a heroic undertaking in these days when wonders are expected of the public performer. She met with the usual success; but, finally, being have enough to face her limitations, she decided that teaching was her forte rather than playing the piano in public. This one decided, she turned to her old home as a place where a welcome and friendly assistance awaited her. Being a very capable teacher, she was not long in the city where she was born, but for every pupil gained an enemy was made among the professionals in that community. She became the victim of malicious attacks, and, after three years of it, she gave up the attempt, fairly driven off the ground, carrying with her a bitterness that will last her lifetime. People she had known all her days would exclaim: "The idea of that girl trying to teach! Think of her coming back here after only four years of study abroad and trying to teach old musicians something about music!" This was the general tenor of the unwholesome, unchristian-like remarks passed about until the professionalists of that city combined to drive her away from her home simply because she had newer ideas and a more liberal, advanced way of expounding them—in ordinary terms, a different method from that current among them. What did these jealous persons gain by this proceeding? Certainly, they did not lift themselves artistically nor lower her; but they did lower themselves morally, and did distort her youthful vision of human nature. Many similar instances could be cited, but one will suffice to show the demoralizing extent to which such feeling is carried.

Surely, this side of humanity is not absolutely necessary to the making of a musician. The bent of his mind ought to lead him to harmony rather than discord, to the cultivation of kindness in place of animosity. Before he is a musician he is, first of all, a human being with a moral nature and spiritual future to consider. If he gives finer sensibilities than other people, just so much more controlling strength ought he to cultivate in order to balance himself and his own regard for the good of his neighbor. In Boston quite recently the city authorities compelled all of the organ-grinders to assemble and take a turn at grinding before a competent committee whose mission was to weed out all organs incapable of keeping in tune. This movement was made in behalf of the musical cultivation of the people, and the organ-grinders who hear more of organ-grinding than sympathy playing. This excellent idea was promoted by the recognition of the fact that a nation incultivated thoroughly only when the masses begin to awake to education.

Correspondingly, there is a great work for the individual musician if he would enlist the sympathies of the people in behalf of his inspiring work. Let him put himself in tune and the world will respect his occupation, which has its moral as well as aesthetic value. Every day we are coming nearer to a proper valuation of art as a moral force, something given us for more than pleasure; but this idea will never reach the people so long as they can point to what they consider the reactionary effect of music upon the musician's life. They hold music responsible for all the erratic or disagreeable ways of its followers, and there seems to be no way out of this situation but turning over that new leaf suggested in the beginning, and so force people into a new belief—that music is an ennobling force in relation to the individual, not a degenerating force, as is the view now taken by the uninitiated.

There are many beautiful lives in the musical world,—lives replete with faith, hope, and charity,—but these are only indications pointing out what music combined with morals can do for the human being.

More love to one to another, more charity toward each other's failings, lead us to happier relations, nobler work, and better art.

—The secret of many a young man's success in life has been thoroughness. No little detail, however small, has been neglected in the things he has had to do. Emerson, who has written so many true and helpful things, once said: "If a man can write a better book, preach a better sermon, or make a better moral essay than his neighbor, though he build his house in the woods, the world will make a beaten path to his door."

## SOME THOUGHTS BY BUSONI ON PIANO PLAYING.

A CORRESPONDENT of the "Musical Record," writing from Berlin, says of Ferruccio Busoni, the well-known concert player and teacher, who spent several years in Boston some time ago, that he believes that the first and all-important aim of a pianist should be to gain the mastery of his instrument.

He must first conquer the mechanical and technical difficulties that place playing previously before it is at all possible for him to express his real inner musical feeling. The reason that so many players fail is because they neglect to apply themselves to systematic and intelligent study. Technique of the brain is just as important as finger technique. Before musical emotional feeling can be at all adequately expressed, there must be a sympathetic communion between brain and fingers. It is a want of sympathy between brain, fingers, and emotional feeling that is the cause of cold, inartistic playing. Every truly great pianist has learned to think, and knows that brain and feeling must communicate their wishes to the playing members, and that these must be taught to respond with lightning-like rapidity.

Many students—from America and all parts of the globe—who flock to European musical centers to study the piano with teachers of world-wide reputation often waste half their time because they lack knowledge of the elements of sympathy between brain and fingers. They imagine that they know a great deal about soul in music, although no one but themselves is able to discover that they know anything about it at all; and because, as a rule, the great artists who give instruction do not care to trouble themselves about teaching the details of piano playing, these untrained players and their teachers are doomed to be bitterly disappointed at the result of their studies abroad. Busoni said a short time ago of a talented young American to whom he was giving lessons, "Through lack of proper foundational instruction, she has wasted ten years of her life!"

My advice to any piano student is to devote, first of all, brain, soul, and fingers to gaining a mastery of your instrument; and when all these are working in sympathy with one another, then (but not before) by all means put yourself under the instruction of a great artist teacher, and you will be able to profit greatly by his admirable musical instruction.

## PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted considerable attention. This year we shall follow the usual custom, and announce that we will receive essays for this contest until the 1st of June. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will tend to make him a more capable and successful teacher. While but four prizes will be awarded, we hope that all the essays sent in will be good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles should not contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize.....	\$25.00
Second prize.....	20.00
Third prize.....	15.00
Fourth prize.....	10.00



## Old Fogey Redivivus.

With genuine joy I set once more in my old arm-chair and watch the brawling Wassiahkon Creek, its black-birded with snow, while overhead the sky seems so friendly and blue. I am at Clementi Villa, I am at home; and I refresh myself for having been such a fool as ever to wander from it. Being a fussy but conscientious old bachelor, I scold myself when I am in the wrong, thus making up for the clattering tongue of an active wife. As I related to you last month, I went to New York, and there encountered sundry adventures, and all of them of a diverting nature. One you know it reeks in my memory with stale cigars, wiles talk, and the other monotonous symbols of Bohemia. Ah, that blessed Bohemia, whose coast no man ever explored except gentle Will Shakspeare! It is no man's land; never was and never will be. Its misty, alluring signals have shipwrecked many an artistic musician, and—but jeha! I'm too old to moralize this way. Only young people moralize. It is their prerogative. When they live, when they fathom good and evil and their mysteries, charity will check their tongues, so I shall say no more of Bohemia. What I set it further convinced me of its undesirability, of its inutility.

And now to my tale, now to finish forever the story of my experiences in Gotham! I declaimed violently against Tchaikovsky to my acquaintances of the hour, because my dislike of his deep notes, but I had to go to encounter another modern musician, who sent me home with a headache, with nerves all jangling, a stomach sore, and my whole ethereal system top-sy-turvyed and sorely wrenched. I heard for the first time Richard Wagner's "Die Walküre," and I've been sick ever since.

I feel with Louis Elbert that another such a performance would release my feeble spirit from its fleshly vestment and send it soaring to the angels, for surely all my sins would be wiped out, expiated, by the severe penance endured.

Not feeling quite myself the day after my experiences with the music-journalists, I strolled up Broadway, and, passing the opera-house, inspected the menu for the evening. I read "Die Walküre," with a grand cast, and I fell to wondering what the word "Walküre" meant. I have an old-fashioned acquaintance with German, but never read a line or heard a word of Wagner's. Oh, yes; I forgot the overture to "Hänsel," which always struck me as noisy and quite in Meyerbeer's most vicious manner. But the Richard Wagner, the later Wagner, I read so much about in the newspapers, I knew nothing of. I do now. I wish I did it.

Says I to myself, "Here's a chance to hear this Walküre opera. So now or never." I went in, and plunking my dollar down I said, "Give me the best seat you have." "Other-box office, on 40th Street, please, for gallery." I was taken aback. "What?" I exclaimed, "do you ask a whole dollar for a gallery seat? How much, pray, for one down-stairs?" The young man looked at me curiously, but politely replied, "Five dollars, and they are all sold out." I went outside and took off my hat to cool my head. I've good dollars—a whole week's living and more—to listen to a Wagner opera! When I must be mighty good music. Why I never paid more than twenty-five cents to hear Mozart's "Magic Flute," and with Carlotta, Patti, Karl Formes, and—but what's the use of reminiscences? I could not make up my mind to spend so much money and I walked to Central Park, took several turns, and then came down town again. My mind was made up. I went boldly to the box-office and encountered the same young man. "Look here, my friend," I said, "I didn't ask you for a private box but just a plain seat, one seat." "Sold out," he laconically replied and retired. Then I heard suspicious laughter. Rather dazed I walked slowly to the sidewalk and was grabbed—there is no other word—by several rough men with tickets and big bunches of greenbacks in their grimy fists. "Pickicks, tickets, five seats for 'Die Volkyne' to-night." They yelled at me and I felt that if I were in the clutches of the "barkers" of a down-town clothing

## THE ETUDE

house. I saw my chance and began dicker. At first I was asked fifteen dollars a seat, but seeing that I am apocryphic by temperament they came down to ten. I asked why this enormous tariff and was told that Van Dyck, Eames, Nordica, Van Rook and heaven knows who besides, were in the cast. That settled it. I bargained and wrangled and finally secured with a seat in the orchestra for seven dollars! Later I discovered it the orchestra but quite near the orchestra and on the huss and big drum side.

When I reached the opera-house after my plain supper of ham and eggs and tea it must have been seven o'clock. I was told to be early and I was. No one else was, except the ticket speculator who, recognizing me, gave me another hard fight until I finally called a policeman. He smiled and told me to walk around the block until half past seven when the doors opened. But I was too smart and found my way back and everything open at 7:15 and my seat occupied by an overcoat. I threw it into the orchestra and later there was a fine row when the owner returned. I tried to explain but the man was mad and I advised him to go to his last home. Why even the ushers laughed. At 7:45 there were a few dressed up folks down stairs and they mostly stared at me for I kept my fur cap on to hide my head and my suit, the best one I have, is a good, solid pepper and salt one. I didn't mind it in the least, but what worried me was the libretto which I tried to glance through before the curtain rose. In vain. The story would not come clear although I saw I was in trouble when I read that the hero and heroine were brother and sister. Experience has taught me that family rows are the worst and I wondered why Wagner chose such a dull, old-fashioned theme. The orchestra began to fill up and there was much clattering and noise. Then a little fellow with beard and eyeglasses hopped into the conductor's chair, the lights were turned off and with a roar like a storm the overture began. I tried to feel thrilled but couldn't. I had expected a new art, a new orchestration, but here I was on familiar ground, so familiar that presently I found myself wondering why Wagner had orchestrated the beginning of Schubert's "Erzling." The noise began to curtail and by the light from a player's lamp I saw that the prelude was intended for actors. "Ha," I said, "then it was the 'Erzling' after all." The curtain rose on an empty stage with a big tree in the middle and a fire burning on the hearth. There was no music at the end of the overture,—did it really end?—which I thought funny. Then a man with big whiskers, wearing the skin of an animal, staggered in and fell before the fire. He seemed tired out and the music had a tired feeling too. A woman dressed in white entered and after staring for twenty bars gave me a drink in a ran's horn. The music kept right on as if it were a symphony and not an opera. The yelling from the pair was awful at least so it seemed to me. It appears that they were having family troubles and didn't know their own names. Then the orchestra began stamping and knocking and a fellow with hawk wings in the next to me said "There's the Hindling motive." I know my German but I saw no dog, besides what motive could the animal have had. The three people a savage crew, sat down and talked to music, just plain music, for I didn't hear a solitary tune. The girl went to bed and the man followed. The tenor had a long scene alone and the girl came back. They must have found out their names for they embraced and after pulling an old sword out of the tree, they said a lot and went away. I was glad they had patched up the family but what became of the big, black-headed fellow with the hawk wings in his helmet?

The next act upset me terribly. I read my book but couldn't make out why, if Wotan was the God of all and high muck-a-muck, he didn't smash all his enemies, especially that cranky old woman of his, Fricka? What a yelling sort of a scene, high up on the rocks. Not at break her neck. She didn't want to fall over and break her neck. Why? It would twist the neck of a giraffe! Quite as I saw the brother and sister come in and violently quarrel and Nordica return and sing a

slumber song, for the sister slept and the brother looked cross. Then more gloom and a duel up in the clouds, and once more the curtain fell. I heard the celebrated Ride of the Valkyrs and wondered if it was music or just a stable full of crazy colts neighing for oats. Dean Swift's Gulliver would have said the latter. I thought so. The howling of the circus girls up on the rocks paralyzed my faculties. It was a hideous saturnalia and deafened by the brass and percussion instruments I tried to get away but my neighbors protested and I was forced to sit and suffer. What followed was incoherent, prehensible. The crazy amazons, the Walk-yon-horses, and the disagreeable Wotan kept things in a perfect uproar for half an hour. Then the stage cleared and the father, after lecturing his daughter, put her to sleep under a tree. He must have been a mesmerist. Red fire ran over the stage, steam hissed, the orchestra rattled, and the house roared. Finally to tinkling bells and fourth of July fireworks the curtain fell on the silliest pantomime I ever saw.

The music? Ah, don't ask me now! Wait until my nerves get settled. I never stopped, and fast as it reeled off I recognized Bach, Mozart, Beethoven, Schumann, Weber—lots of Weber—Marschner, and Chopin. Yes, Chopin! The orchestration seemed overwrought and coarse and the form—well, formlessness is the only word to describe it. There was an infernal sort of skill in the instrumentation at times, a short-breathed juggling with other men's ideas, but no development, no final cadence. Everything in suspension until my ears fairly longed for one perfect resolution. Even in the closing Song it does not occur. That tune is suspiciously Italian for all Wagner's dislike of Italy.

And this is your operatic here-to-day! This is your maker of music drama! Poo! It is neither fish nor flesh nor good red herring. Give me one page from the "Marrage of Figaro," or the finale to "Don Giovanni" and I will show you divine melody and great dramatic writing! But I'm old-fashioned, I suppose. I have since been told the real story of "Die Walküre" and am dumfounded. It is all worse than I expected. Give me my Dusek, give me Mozart, let me breathe pure, sweet air from this hot-house music with its debauch of color, sound, action, and morals. I must have the grip, because even now as I write my mind seems tainted with the awful music of Richard Wagner, the arch fiend of music. I shall send for the doctor in the morning.

OLD FOXY.

## WHAT ONE MAN DID.

The writer knows of a town not far from New York, where a few years ago there was nothing extraordinary in the way of musical culture, but to-day in that identical town there are more musical homes than in any other place of its size in the United States. It all came about through the hand, earnest work of a man who was engaged to teach the school children of the town on certain days. Many people laughed at the idea of trying to teach girls and boys of from seven to nine to read music at sight; but the man kept right on, and he also taught singing to the older pupils of the public school. As the months slipped around, the parents noticed that their children were singing not only solos, but duets and trios and quartets, and with such taste, beauty, and finish as to make them ask how they did it.

"Why, Mr. — taught us in school," they would answer. "It's just lovely to sing, for he shows us how so nicely and easily."

The children of both the primary and grammar departments made such rapid progress in their music that the whole place was amazed, and the influence of that one man was so far-reaching that it made itself felt in every home from which children went to listen to his teachings, and to-day there are hundreds of homes in that town in which music plays a most important factor of success and happiness. On many occasions there have been most enjoyable entertainments in which this man's pupils took part, and not long ago they composed almost the entire chorus of a famous oratorio given in a crowded church.—W. H. A., in "The Metronome."

No 2700

Revised from a comparison of all the best editions.

## Valse Brillante in A-flat.

Fr. Chopin, Op. 34, No. 1.

Vivace. M.M. ♩ = 80

a) Small hands may play the Eb with the left hand.

b) Execute thus:

c) The three-fold repetition of the measure phrase is occasionally better executed by one renders appropriate a climactic in degrees of power. Hence I propose primo mf, più f, f and finally ff. (Kullak.)



[illegible]

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a grand staff with a treble clef and a bass clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation is characterized by a mix of chords and melodic lines, with various dynamic markings such as *dolce*, *cresc.*, *ff*, *p*, *piu f*, and *piu f*. The piece includes several measures of rests and a final measure with a double bar line. The page number 2700 is visible in the bottom left corner.



Musical score for page 4, measures 2700-5. The score is in G major and 3/4 time. It features a piano accompaniment with a melody in the right hand and chords in the left hand. The melody includes various ornaments and dynamic markings.

Dynamics: *f*, *ordi.*, *cres.*, *piu f*, *ff*, *piu f*, *ff*.

2700. 5

Musical score for page 5, measures 2700-5. The score continues from page 4. It features a piano accompaniment with a melody in the right hand and chords in the left hand. The melody includes various ornaments and dynamic markings.

Dynamics: *p*, *piu leggiero.*, *cres.*, *sempre piu cres.*, *dim.*, *meno f*, *piu dim.*, *perdonost.*, *pp*.

2700. 5



Light and Shadow.

Arr. from C. Gurlitt Op. 140.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in 3/4 time. The key signature is one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece continues with various musical notations, including eighth notes, quarter notes, and half notes, with dynamic markings such as *mf* and *sf*. The score concludes with a final chord in the Treble staff.

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the right hand. The bass line consists of chords and single notes, providing a harmonic foundation. The score is marked with dynamics such as *f* (forte) and *ff* (fortissimo).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes, with fingerings indicated by numbers 1-4. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of chords and single notes, with dynamics *f* and *ff* marked. The piece concludes with a double bar line.

Musical score for "The Merry Widow" (No. 10) by Franz Lehár. The score is in 2/4 time, key of D major, and features a piano introduction. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a "Fine" marking.

M.M. ♩ = 72

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The score includes fingerings (1-5) and a final double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written on a single page with a decorative border.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes dynamic markings: "dim." (diminuendo), "rit." (ritardando), and "a tempo". The lyrics "The Rose Tree" are written below the bass staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords. Dynamics include *decrease.*, *p* (piano), and *mp* (mezzo-piano). The piece concludes with a double bar line and a repeat sign.



# The Dancing Bear. Bärentanz.

Edited by Frank L. Eyer.

Bruno Wandelt, Op. 8, No. 3.

a) With marked emphasis. M.M. ♩ = 76

a) Care should be taken not to perform this composition too rapidly. The clumsy, ponderous movements of a dancing bear, should be borne in mind.

b) Without ritard.

Copyright, 1899, by Theo. Presser.

c) The bass in this and the following measure, should be made somewhat prominent.



# QUEEN ANNE. OLD ENGLISH DANCE.

W. H. Harper.

Allegro Moderato. M.M. ♩ = 84.

a) *legg.*  
*dim. poco rit.*  
*f a tempo*  
*mf b)*  
*p*  
*dim. et poco rit.*  
*1*  
*2*  
*mf a tempo*  
*a tempo*

Copyright, 1899, by T. Presser.

a) In a dainty manner. b) More decided in style.

*p c)*  
*cres.*  
*rit.*  
*p a tempo*  
*poco rit.*  
*pp a tempo*  
*ff d)*  
*mp*  
*cres.*  
*rit.*  
*a tempo*  
*p*  
*a tempo*  
*rit.*  
*p*  
*poco rit.*  
*p a tempo*  
*p*

c) Somewhat dragging in character.

d) Very bold.

2639.3



*dim. poco rit.*

*f a tempo*

*dim. et poco rit.*

*f a tempo*

*dim. poco rit.*

*decresc.*

*pp*

*ppp*

## SONG TO THE EVENING STAR.

from WAGNER'S Tannhäuser.

*un poco rit.*

*poco a poco cresc.*

*dim.*

*pp*



JEAN QUI BOUDE.

A. Schmoll, Op. 102, No. 9.

Tempo giusto. M M ♩. = 80

*pesante e forte il basso*

*mf*

*f*

*r. h.*

*mf*

*p subito*

*p*

*mf*

*p*

*mf*

*p*

*mf*



## LOVE SONG.

LIEBESLIED.  
SECONDO.

A. HENSELT.

Allegretto sostenuto e amoroso.

*p*

*p*

*rit.*

*a tempo. cresc.*

*cres. assai. f.*

*dim. e rit. a tempo.*

*p.*

## LOVE SONG.

LIEBESLIED.  
PRIMO.

A. HENSELT.

Allegretto sostenuto e amoroso.

a) *molto portando la melodia molto cantabile. cresc.*

*p*

*con espressione rit.*

*a tempo. con anima e cresc. f.*

*cres. assai. f. sf dim. e rit. a tempo.*

*p*



*f*

*cresc. assai.* *f* *dim. e rit.*

*a tempo.* *cresc. assai.*

*f dim.* *p*

*cresc.*

*rit.* *p* *smorz.*

8- *cresc.* *f*

8- *cresc. assai.* *f*

8- *a tempo.* *cresc. assai.*

8- *f dim.* *con espress.* *cresc.*

8- *cresc.*

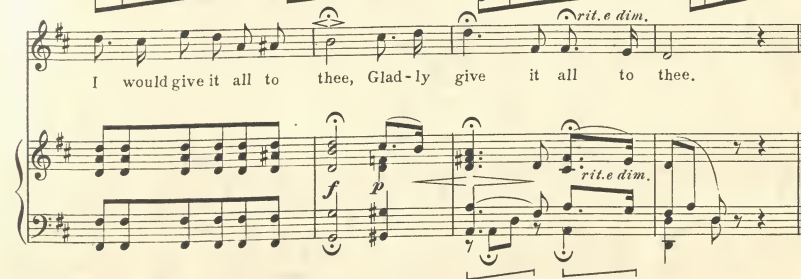
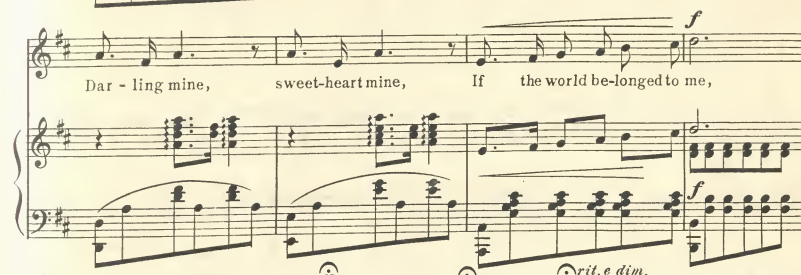
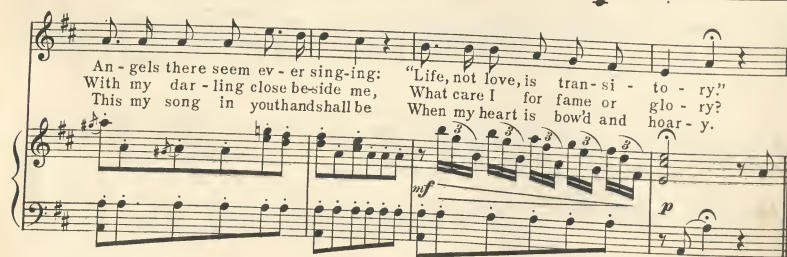
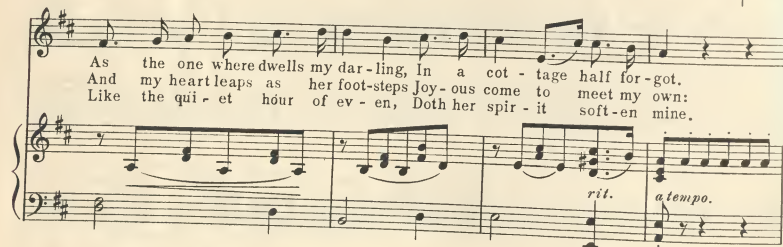
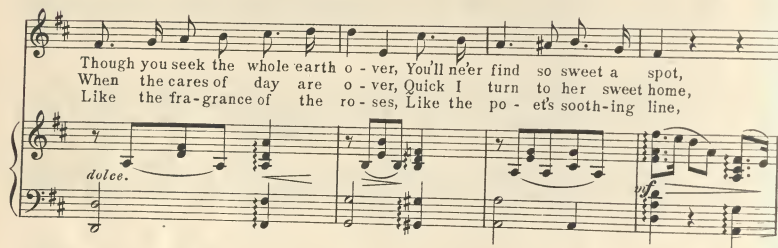
8- *f* *p* *marcato.* *rit.* *p* *f* *smorz.*



## If the World Belonged to Me.

Words by  
Wm. C. Campbell.

Paul Gabriel, Op. 5.





# KNOW'ST THOU THE LAND? MIGNON.

Words by GOETHE.

Revised by W. W. Gilchrist.

L. van BEETHOVEN, Op. 75.

Moderato.

1. Know'st thou the land in which the cit-rons grow, And or - an - ges in gold-en splen-dor  
 Kennst du das Land, wo die Cit-ro-nen blüh'n, im dunk-len Laub die Gold-O-ran-gen

2. Know'st thou the house? its roof on pil-lars plac'd, Its daz-zling halls and or - na-ments of  
 Kennst du das Haus? Auf Sä-u-len ruh't sein Dach, es glänzt der Saal, es schim-mert das Ge-

glow, A gen - tle wind is breath'd from a - zure skies, The myr - tle  
 glüh'n, ein sanf - ter Wind vom blau - en Him - mel weht, die Myr - the

taste, The mar - ble sta - tues seem to look at me, And say: "Poor  
 mach, und Mar - mor-bil - der steh'n und seh'n mich an: was hat man

bends, and proud the lau - rels rise? Dost thou not know?  
 still und hoch der Lor - beer steht? Kennst du es wohl?

child, what have they done to thee? Dost thou not know?  
 dir, du ar - mes Kind ge - than? Kennst du es wohl?

Allegretto.

Oh there! Yes, there would I with thee, with thee, dear love, re-pair. Oh there! Yes,  
 Da-hin! da-hin mücht ich mit dir o mein Ge-lieb-ter, ziehn. Da-hin! da-

Yes, there! oh there would I with thee, my guar-dian, safe re-pair. Oh there! Yes,  
 Da-hin! da-hin mücht ich mit dir, o mein Be-schützer, ziehn. Da-hin! da-

there would I with thee, with thee, dear love re-pair. Yes, there! Oh there!  
 hin mücht ich mit dir, o mein Ge-lieb-ter, ziehn. Da-hin! Da-hin!

there would I with thee, my guar-dian, safe re-pair. Oh there! Yes, there!  
 hin mücht ich mit dir, o mein Be-schützer, ziehn. Da-hin! Da-hin!

3. Know'st thou the moun-tain path oft lost in cloud? The mule with cau-tion threads the mis-ty shroud; Th-  
 Kennst du den Berg und sei-nen Wol-ken-steg? Das Maul-thier sucht im Ne-bel sei-nen Weg; in

drag - on's blood in fis - sures hid - den lies, From rock to  
 Höh - len wohnt der Dra - chen al - te Brut: es stürzt der



rock the head-long tor-rent flies. Dost thou not  
Fels und ü-ber ihn die Fluth. Kennst du ihn

*Allegretto.*

know? Oh there! Yes, there our way must be! O fa-ther come with  
woh! Da-hin! da-hin geht un-ser Weg! o Va-ter lass uns

me! For there! Yes, there our way must be! O fa-ther come with me!  
zieh'n! Da-hin! da-hin geht un-ser Weg! o Va-ter lass uns zieh'n!

O come! come with me!  
Da hin lass uns zieh'n!

## A WORD TO ASPIRING COMPOSERS.

BY DR. S. N. PENTFIELD.

Wonderful and surprising is the fascination of composition for the young musician. To write something that shall be played or sung by the world of musicians, admired by friends and foes; that shall, at a stroke, make one illustrious; that shall perpetuate one's name and fame to generations yet unborn! How thrilling to have one's name sandwiched in the last column of concert programs, perhaps thus: Beethoven, John Smith, Liza Lehman, Jane Clark, Chopin, etc. How the heart swells with pride to be pointed out by admiring acquaintances and envious rivals as the famous composer of the latest musical sensation, and to have one's awestruck children stop their play until the great one is out of sight! And then think of the compensation. How lovely to dream of a circle of publishers on their metaphorical knees, bidding up against each other for the latest manuscript song or two-step, with dreams of an oratorio, symphony, or grand opera to follow and to make one independently rich!

Small wonder that the neglected pupil cools his heels in the ante-room long after the lesson hour, or that the forgotten dinner grows cold while the fit of inspiration nervously works the pen.

Of small avail is it for skeptical friends or already disappointed aspirants for composition fame to point out that the chances against success far outweigh those in favor. Go to! Have not we seen as Dudley Buck, Arthur Foote, Wilson G. Smith, Ethelbert Nevin, Reginald De Koven, John Philip Sousa, Victor Herbert, P. A. Schnucker, Mrs. Beach, and others close after them, all the time acquiring fame and heaping up money without the humdrum of teaching? And we that know a good thing when we hear it, recognize that some works from the composers just mentioned, and a mass of others found on the counters of the music dealers, and presumably paid for by the publishers, are trash or worse. So the publishers are inundated by the flood of manuscripts, and the deluge grows greater each year.

It is not surprising that the experienced publishers return the manuscripts unopened, so that a possible work of art goes on the shelf to collect dust. Small satisfaction is it to abuse these hard-hearted and unmusical publishers. They look at the problem from their own business standpoint—namely, if you will, but legitimate. We may be sure they are desirous of publishing whatever will pay. They always assume risks—small risks if the composers are already well known, but very great if unknown. Then there is the dear public that is to do the appreciating and, in the long run, to pay the bills. Here we composers meet with an element quite unsatisfactory.

Within the last twenty years America has become the paradise of the comic opera and the vandyllage. It is, of course, the product of our constrained and nervous business rush, and of the freedom from restraint of our social conditions. So De Koven and Herbert and a few writers of popular songs make great fortunes out of quite simple and much silly material. Of course, such music never lasts, yet it is something for which it was written: it has lightened up the brow of care and given to weary plodders a few hours of dancing and lightheartedness, and if it is quickly worn threadbare, the sooner will there be a demand for something to replace it.

So in piano music. We all know of the enormous popularity success of "After the Ball," of Leybach's "Fifth Nocturne," Sousa's marches and two-steps, and forthwith all our young writers are crazy to go and do likewise.

A letter received from a prominent publisher speaks of "a lot of unfiled birdlings trying their wings in flight and their throats in songs. Lullabies, nocturnes, two-steps, etc., are their favorite styles." Needless to say, the bulk of this is trash.

In the field of second music the state of writing is even worse. Far be it from the present writer to speak disrespectfully of our Protestant Church, which has done so much, so successfully and so unselfishly, for the

## THE ETUDE

elevation and Christianizing of our country and of the heathen lands; yet one can not be expected to show more respect for an organization than it shows for itself. While it is true that the churches have kept their music for the regular service on an average plane of comparative dignity and excellence, the same can not be recorded of the auxiliary enterprises that they have so diligently fostered—viz., the Sunday school, the prayer-meetings, and especially the Christian Endeavor Societies, for whose musical sustenance the book makers have furnished a veritable Klondike to a few hack writers and rearrangers. Yet even here the poorly conceived disgust of persons of refined taste is plainly coming to have its effect, and the catering to the better element is in sight. All of this milieu is the result of our social and industrial conditions and of the headlong scramble for sudden and unearned wealth.

But where in all this confusion does art come in? Surely, it has some rights that the world is bound to respect. In fact, this shows but one side of the case—the discreditable, yet the one that is flaunted in our eyes and ears. Behind and underneath this blatant surface of gaudy tinsel there is the quiet but ever-growing correct and refined musical taste. Every year the people hear more great artists, indigenous and imported; more genuine opera; more symphony orchestras; more really devotional church anthems. They are learning to discriminate, are year by year more impatient of shams, can tell genuine sentiment from mandarin, and the lines are becoming drawn between the two classes.

The music writers of the superficial school are slow to recognize this growing change in public musical opinion, yet the manuscript societies of New York, Philadelphia, and Chicago, and the public meetings of the American Guild of Organists, are bringing the rank and file of the profession in the great musical center into recognition of the new order of things, and we may expect the heaven gradually to work out into the smaller places.

It is, perhaps, too much to expect men and women who have long written in the meretricious *ad captandam* vein to change their style and meet modern requirements. It is given to very few Verdis completely to revolutionize their methods and thus move along in the van or at least abreast of the modern progression. But for the growing and ambitious crowd of new aspirants for honors a little advice should be valuable and acceptable.

In the first place, a thorough knowledge of the technique of the art of composition is essential. No natural flow of melodic ideas can atone for the lack of this. A course in harmony, followed by systematic work for some months in counterpoint, should be a *sine qua non*. One has but to listen critically to opera, anthems, or even piano music of the modern school, to notice that melodic bits and designs are everywhere springing up in what are supposed to be accompaniment parts, and that they are not blind followings of the chief melody in thirds, sixths, etc. In other words, it is counterpoint.

Also, it is as essential for a composer as for a minister to "stick to his text." In music more than in oratory a person gifted with a flow of ideas is apt to go off on a tangent, to be diffuse, and to make use of too many ideas, or certainly of some that are quite out of keeping with the original theme or design. A main theme, pregnant and suggestive, not blindly repeated, adorned to a sufficient extent, but not smothered with ornamentation, set off and contrasted with side themes which never overshadow the main one, then working up to a suitable climax, not too great if the piece is on a small scale—then let the composer draw to a close and stop. Some classic writers, like Schubert, found this last the hardest thing of all to do. In fact, the ground plan here sketched out will answer for even a simple piece, such as a nocturne or a waltz.

Would-be composers are reminded, too, of two things: first, that the mere shifting about or rearranging of notes in an old theme does not constitute a new theme; second, that the world is very, very tired of constant tonic, dominant, and subdominant harmonies. Thus a composer is always partial to his own work. He should learn to distrust the value of his own efforts or the plaudits of admiring friends and submit his

manuscripts to a competent critic. The person who is too easily satisfied with himself never scales great heights in composition or performance.

Abroad, composition is mostly started under the guidance and close criticism of an experienced teacher. Here, unfortunately, the reverse is generally the case, and we suffer from the resulting crudity.

We can never expect to make great progress in artistic composition until it is regarded as a study to be pursued under great masters, and with a lofty devotion to a high ideal. Both the writer with the keen scent for an instant bag of dollars for a new manuscript, and the man of long hair who soars continually through the impractical ethereal heights of diminished sevenths and augmented fifths, need the plain calling-down of a stern critic. Young misses who beset the outer office of publishers with nocturnes and two-steps should learn to grow their plumes before they attempt to fly in public. Art calls, and with more insistent voice each year, for artistic composition and the permanent shelving of the great army of machine writers and reshapers. To have something new and vital to say, and then to say it well, seems a simple thing, but it calls for the work of the greatest artists.

## SHOULD THE LAST NOTE UNDER A SLURRED GROUP BE PLAYED STACCATO?

In the last issue of THE ETUDE, page 337, my esteemed and highly distinguished colleague, Mr. Mason van Cleave, states that the last note of a slurred group should invariably be played staccato. I believe this rule is entirely too sweeping, unsafe, and, in point of fact, untrue.

Our piano music is full of slurred passages where no staccato upon the final note is intended. Dr. Mason says that according to his knowledge and belief the slur has no value for shortening the last note of a group; the treatment of that note depends entirely upon its grammatical relation. If it belongs to the previous notes, and does not belong to the following, it is separated. In my first book of "Studies in Phrasing," that question came up, and I formulated a rule which I now see is also too sweeping. I stated that when two notes are slurred, the second is staccato if of less than one pulse in length and not longer than the first note. But when the second note is longer than the first, or longer than one pulse or more, it is never staccato. As for longer groups, the so-called staccato treatment of the actual division of formal members in a musical period or period group is commonly evaded by average teachers. There is a way of punctuating without so much actual separation. In phrasing the point is to connect tones until the idea is complete, and disconnection calls a smaller figure.

Moreover, in such passages as almost any of those in sixteenths in Bach's "Two-part Inventions" (Dr. Mason's edition, Schirmer), many slurred groups are found which no good player would separate in actual interpretation. (For instance, as I remember, in the first and fourth "Inventions.")

To cover this point I have formulated this rule: That a slur running from a weak pulse to a strong one is always intended, and almost invariably intends disconnection at the end as well as connection of all notes under it. Slurs running over straight rhythmic groups of one, two, or more pulses, and stopping upon the end of a beat, are never punctuating slurs, and the last note is not staccato.

This point is of such great importance that I have taken the liberty of making this dissent from Mr. van Cleave's too sweeping statement.—W. S. B. MATHEWS.

—Consider sweetness of temper and activity of mind, if they naturally belong to you, as talents of special worth and utility, for which you will have to give an account. Carefully watch against whatever might impair them, keep them in continual exercise, and direct them to their highest ends.—Bishop Wilberforce.



## UNCHARITABLENESS AMONG MUSICIANS.

BY WARD STEPHENS.

"I COULDN'T get out of Paris soon enough to please me. I have never been in a city where there is so much backbiting, where musicians say so many mean, nasty, and uncharitable things about fellow-musicians. In the course of a conversation with Miss B—I would venture to say a few words of praise about Miss A—'s good work, whereupon Miss B—would resent most indignantly my honest criticism and barl so many disagreeable remarks at me about Miss A—'s throaty voice, bad intonation, horrible French, poor style, abominable method, unattractive personality, and her unpaid board bills that I wished I had kept my opinion regarding Miss A—to myself. 'Why,' she would continue, 'Miss A—has been studying with that horrible French, Mr. S—; he almost ruined my voice in six months and none of his pupils know how to sing.' I called upon all of the prominent voice teachers while in the French capital and, with but two exceptions, there was not one who did not have an unflattering remark to make about fellow-teachers. I left Paris disgusted with the French, with my own countrymen, and with musicians in general."

The speaker was a gentleman well known to the musical world, and, as it had been my intention for some time to write a few words on this subject for publication, his remarks suggested my doing so at once. Musicians in general have the name of being a jealous and uncharitable lot of people, and my personal experience has taught me that in general we are worthy such a fame. Voice teachers probably indulge more in petty jealousies than any other class of musicians. However, I am glad to say in behalf of the honest and enjoyable many teachers of singing are very bad musicians. Still, as I must use the term in its common acceptance, this body of broad-crests properly come under the head of "musicians."

No one will deny that a tenor singer is a very and very touchy person to have anything to do with. His voice is the gift of God, and no human being ever possessed such a beautiful voice. There is blood in his eye the moment you ask him if he ever heard Mr. R— in "Tristan," and in his jealous rage he tells you that Mr. R— not only has a poor conception of the part, but that he is not the possessor of a tenor voice, anyway, and proudly adds, "Now, my voice is a pure tenor," and then compares it to the voice of some great tenor singer long dead. He never by any chance compares it to that of any one living.

As you are leaving the concert-hall after a brilliant performance of the Tchaikovsky Concerto by Mr. J—, a man with a far-lined overcoat—, I might betwixt, an overcoat with a little man—comes in your direction and a voice commands you to stop. It says, further, "Well, what did you think of Mr. J—'s performance?" You reply that it was the most satisfactory and enjoyable performance that you had ever heard. The little voice retorts: "Bah! There is no breadth to his playing; he also lacks sentiment, and I thought it was altogether a very bad performance. Now, I am going to play that work next Thursday afternoon. Allow me to offer you some tickets. Come and hear me; I think you will like my conception better than Mr. J—'s." This same individual has, of course, seen nothing good in Mr. J—'s playing. He could not; he is too self-important, too narrow-minded, too uncharitable.

Probably he has conceived a "limited number of pupils," and here is where the real harm is done. Nine out of every ten of these uncharitable persons do not deserve the name of musicians, and are not bona fide musicians. You will probably say that none of them are musicians; but I can not agree with you there. I have often been surprised at the little spite and uncharitable remarks of musicians whose ability can not be questioned. They positively refuse to acknowledge any thing good in the work of their enemies or those for whom they have a personal dislike. What a pity that these men are not more many or, to say the least, honest! One day last week I attended a recital in Carnegie

Hall, given by Mr. Moritz Rosenthal. Directly behind me sat two young girls who annoyed me by their continual chatter. I overheard many of their remarks, and their conversation led me to infer that they saw nothing good in Mr. Rosenthal's piano-playing—in fact, I might say that they were determined not to look for anything good or helpful to a student. They were very long; Mr. Rosenthal played, but their teacher, Mr. D—, had, and had been told all about the brutal work of this artist before they entered the hall. "My, how he thumps!" "What a very unmusical touch!" "How fast he plays! Is it not absurd?" "Well, Jessie, you know Mr. D— told us to watch for these things; he is only a technician, and has no music in him at all." "Mr. D— is right when he says that there is only one pianist in the world, and that is Paderewski!" "He's a darling! Oh, how I love him!" "Of course, we must tell Mr. Wolfsohn that we think he is fine, or we would never get any more complimentary tickets."

Oh, ye uncharitable teachers! Do you realize the harm you are doing? Do you appreciate your power, your influence, over the undeveloped musical mind? Do you, for a moment, stop to think that you are standing in the way of your own happiness and depriving your pupils of an equal, if not greater, amount? Can you not see the injurious effect of your uncharitable, of your dishonesty? You are mutually responsible for every pupil who comes to you for help. They have absolute and blind faith in you, especially when the pupil is very young. They expect you to be their guide, to teach them how to discriminate between that which is good and that which is bad in the musical world, to help them to an honest appreciation of art. What have you done? Staffed them with prejudices, prejudices, and prejudice—the result of your own narrow-mindedness, selfishness, and uncharitableness. You, who have not nerve enough to walk across a stage, let alone shirk the play "Happy Partner," were some one to send you to the front, you, who never attend a concert unless given a complimentary ticket; you, who either wear a fad or the artist who condescends to speak to you; you, who think your own studio with a class of admiring pupils the whole world, and see nothing but your own importance; you, who can not appreciate art, who can not be honest with yourself and with your pupils—, you, who can not be charitable, get out of the profession and shove mud; it would be more becoming and, I've no doubt, more natural to handle.

Those who say do something worthy is generally charitable toward his fellow-men and fellow-students. He can appreciate the efforts of others, and, instead of looking for that which is bad in the work of an artist, he discerns that which is good. And this is his reward! Now, it is seldom that one finds every good quality in any one artist, and it is an unpardonable blunder on the part of any teacher not to endeavor to find out just where this or that artist excels, and to instruct his pupils accordingly. It is pretty safe to say of all the pianists who come to this country heralded as great artists, and who appear with the New York Philharmonic Society or the Boston Symphony Orchestra, that there is something worthy in their playing or they would never be offered to the public under such auspices.

By way of illustration, let us take Mr. Rosenthal. His playing will not be altogether pleasing to you. He may annoy you by his taste in the Rubinstein "Valse Caprice," or in the finale of the Symphonie Etude by Schumann, but what can you say of his playing of the last movement in the Chopin Sonata, or the finale of the Beethoven Sonata "Appassionata"? It is right here that we need Mr. Rosenthal especially. His prodigious technique makes it possible for him to produce effects in these two numbers where other artists have failed.

Now let me take another artist, Mr. de Pachmann. His playing heard him play, or rather attend the Beethoven Sonata or the Symphonie Etude? If you will probably agree with me in saying that here he is out of his element. But have you heard him play Chopin or some of the Henselt Etudes? Mr. de Pachmann's Chopin playing is unexcelled, and students should never fail to hear him in a Chopin recital.

In Mr. Paderewski we have a hypochritic pianist. He lacks the power of a Rosenthal, and the delicacy of a de Pachmann; but need I say more than that he has proved himself a satisfactory artist?

Are you interested in Brahms? Hear Mr. Josef in a Brahms concert and you will leave the concert-hall a richer man by far for having heard him.

Would you spend an hour or two with a good, all-around healthy artist? Go to hear Mr. Emil Sauer, when he plays in this country. To pupils I would say never miss an opportunity to hear Josef, d'Albert, Sauer, Paderewski, Sillod, de Pachmann, Rosenthal, Carrolo, Bloomfield-Zeisler, Am der Obe, J. Hoffmann, Scherwold, Godowsky, or, in fact, any great artist. Do not look for the bad, but try to appreciate the good. Do not forget that you are a student and are trying to lay a substantial foundation. Do not ruin your career by prejudice; try to be broad-minded in your views, and above all be charitable in your criticisms. Remember, also, that some day you may be before the public fighting for artistic honor, and you will expect that same public to receive you kindly and appreciate your years of drudgery.

I have spoken of one class of musicians; but, thank God, there are many members of the profession who are charitable, unselfish, noble, and free from petty jealousies. How their kind words put new life into a man and encourage him to strive for the best in art. They are the true musicians; they are the teachers who are of some use to their pupils; they are honest with themselves, outcasts in their criticisms lest they misguide a pupil, straightforward in their dealings with fellow-musicians—they are men and women, and the profession is proud of them.

In looking over some letters the other day I came across one from Mr. William H. Silverwood, in which he says, "I think it is always better to speak well of people or not at all." This is just like Mr. Silverwood, charitable nature, and I think all who know him well will say that he has a good word for every conscientious musician.

In conclusion, I want to say a word about uncharitable criticism passed upon a musician's long hair. It is not, as so many persons think it is for publicity. The great concert artists are a nervous, sensitive class of men. Every one knows that the quickness and complication of the brain and nerve movements in piano-playing—from the page to the eye, from the eye to the fingers—are the most wonderful the human organization is capable of. Sauer's strength was in his hair—that is an allegory. Yet who knows but what the physiologist will be able some day to explain the truthfulness of what many of us already know empirically, that these long locks, by their weight, their heat, their electric or magnetic properties, or other hidden virtues, may effect a precious protection to these excruciatingly sensitive nerves? Why does my dog howl when I play? They say it is because it causes actual pain in his ears. Pianists do not wear their hair *en bandeau*, hiding their ears, like Merode at the opera, it is true; but ought not their consciousness in the practice space for itself?

TEACHERS who have pronounced opinions and who make up their minds very positively about musical matters are much inclined to ride hobbies; they will allow to the bitter end some given course of instruction or particular exercise, and make a pupil follow them and their hobbies and their inflexible ways instead of adapting their methods to the pupil, as a good teacher should do. There is no one way of teaching any given thing that is best for all pupils; for each has his own mental bias, which the teacher must discover, and then apply his instruction in a way that will bring about results that shall measure up to the art standard. No teacher can afford to ride hobbies, or to think that his own ways of doing things are the only true ones. He must be constantly changing his plans of working, making each step an advance on the former. The "hobby horse" never moves from his place.—"Musical Opinion."

—Life is what we make of our opportunities. Some people make opportunities.

## COMMON SENSE IN PIANO TEACHING.

BY E. J. DUCKEVE.

VERY much is said in these days about methods and special systems, each advocate claiming to have discovered a panacea for all the ills which afflict the struggling piano student, and which, if faithfully administered according to the prescribed formula, will surely lead the student to the goal of his aspirations.

Yet it is not the few who are the discoverers of truths: we are all discoverers in a very broad sense, each in his own way. We discover that it is all right that no student can be exactly alike, either in talent or in application; that hands differ; that tastes differ. One loves technic, another loathes it; one wishes Beethoven or Chopin, another Bach, Leybush, or Goetzelius; and into this vast sea of differences the teacher casts his bait.

In view of these adverse conditions, how utterly impossible it is to apply any method other than one founded on common sense. The first thing for a teacher to find out is, along what lines is the pupil fitted to work, by capacity and inclination. In other words, we must get a correct diagnosis of the case, and then apply the remedy. Common sense is more often at discount in our profession than in any other.

The writer remembers with horror his first lessons in one of the celebrated conservatories of Germany. All the members of the class had to take the same dose, no matter whether the disease was the same or not; indeed, it mattered not so much what the falling was, so that we took the prescribed remedy. Some of us labored rather too freely from the technical phill and grew worse; others died in the attempt to swallow a Bach sonata, when they should have been given a Dusek delicacy.

Common sense, certainly, should be applied in the all-important matter of temperament. It might be added that all educators regard temperament as a most important factor in the selection of teaching materials. The Fowler-Wells Co., of New York, has published some excellent works on the science of phrenology, and one in particular, by Prof. Nelson Sizer, on "How to Teach," which every music teacher should know. For a pupil of the mental temperament we would advise Chopin, Mozart, Haydn, Mendelssohn, Chopin, Jensen—in short, music of an emotional nature; for the motive temperament, Bach, Scarlatti, Beethoven, Rabinstein, Schumann, or music of a somewhat solid or intellectual nature; for the vital temperament, Weber, Hiller, Hummel, Dusek, or music which does not draw too heavily on the pupil's power of concentration.

Again, common sense in this matter of temperament should be applied in arranging the pupil's practicing periods. Concentration of attention characterizes the mental temperament; therefore material should be given with a view to keeping the interest active. Concentration of energy characterizes the motive temperament. Pupils of this temperament are great workers, diligent plodders; they are not often gifted with exceptional talent; they frequently succeed through hard work. You will never have trouble in getting pupils of this temperament to practice the driest kind of exercises, scales, scales, etc.

Pupils of the vital temperament must be handled with care; they belong to the class who work by "fits and starts." Variety, with them, is the spice of life. Give exercises and studies in homeopathic doses. It would be best to combine the required technical work in the form of pleasing studies. For this temperament the writer knows of no course so well adapted than the "Standard Course" composed by Mr. Mathews.

Let us for a moment dwell on the important question of interest.

First, how can it be awakened? Second, how can it be kept alive? In answer to the first question, we will suppose a pupil to have had one year's instruction from a capable teacher, but for some reason or other the teacher loses the pupil, and his successor perhaps seeks the cause of the dissatisfaction. In putting a series of questions to the new pupil the teacher obtains some such answers as the following: "I don't like classical music," "I hate

scales," "I grew tired of practicing the same piece so often," "I couldn't keep my fingers curved," etc.

Whether these are just causes for complaint on the part of the pupil is not to the point. The case is not an uncommon one,—indeed, it is altogether too common,—but the cause is easily found. In the first place, the pupil was probably placed on too heavy a musical diet, perhaps, too much Bach, an overdose of Plaidy—too much, in short, of everything but the thing most needful—viz., material which in itself is interesting, and therefore an interest-producing factor. We can not over-estimate the value of Bach from any standpoint; he is *per se* excellent the greatest technical musician; but he is very little which Bach has written that will interest the average elementary, or even the intermediate, grade pupil, unless, as was said before, the pupil, by virtue of temperament, naturally takes to the more solid in a piano course.

The second question easily answers itself. Having found out what will interest the pupil, continue to operate along those lines, leading the pupil, step by step, into an appreciation of the best that is offered by all composers. Musical art is most cosmopolitan, and we should by no means slavishly follow the ideas or ideals of any particular composer, or draw heavily on any particular nation.

Again, it is very easy to break up a pupil's interest in his work by insisting too strenuously on details which work themselves out quite naturally as the pupil progresses. Be careful not to indulge in ambiguous terms; this is often a mere cloak to cover up a teacher's ignorance. A decidedly effective way to break up a pupil's interest is to keep him or her "drumming" on the same piece or exercise week in and week out, until pupil, parents, and neighbors ache in nerves and spirit for revenge.

But, you say, "I can not give a new piece or exercise until this one is properly learned." What do you mean by "properly learned"? We understand that a thing is properly learned when it is played as well as one could expect it to be played by a pupil of limited proficiency. No power on earth can pull a sapling into an oak.

Try this plan with the pupil: Oblige him to prepare the exercise or piece just as well as his present technical proficiency will allow. If you are sure that the pupil comprehends the main ideas in the piece, or the chief principles in the exercise, then proceed to something new, and return occasionally to the first things studied. Note the ease with which the pupil accomplishes difficulties which at first seemed insurmountable. He has simply grown, that is all.

Finally, do not mystify the pupil by dry abstractions on the nature of technic. Instruct by example rather than by precept. (We are referring now particularly to young pupils.) When teachers learn that tone and touch are psychological, and not merely anatomical matters; when they learn that tone is first in the mind, then in the fingers, we will have a radical change for the better, and mind will reign over matter.

FAIRLY well it need not gliding from the stars, and ask you to take her as she is, without reserve, without hesitation. You must fight for her! Every nerve must be on the stretch, every muscle ready for immediate action, and every thought must be for her and her alone. If you wish to conquer your rival and stand before the world with the crown of fame on your brow and your hand in hers.

No man has yet become famous without infinite struggle and pain, and a musician must, more than all others, work and fight until he has accomplished his end and has won his laurels. It is all very well to feel, your time has come, but that will not bring you fame or fortune. It is what a man does that tells with the great public, not what he is.—C. FRED KENTON in "Musical Standard."

—Brevity is like the small bullet, which goes a long distance and still has force enough left to bury itself in the flesh; but verbosity wastes what little force it has in going to waste what it seldom reaches.

## BLASTS FROM THE "RAM'S HORN," FOR MUSICIANS.

GAME worth catching must be hunted. Idleness digs the grave of manhood.

The man who limps and stumbles along in the first to complain when anybody else makes a misstep.

The lucky man plans well, and works to his plans. Opportunity is a steed to be ridden with the spur of the moment.

Understanding is enlightened common sense fortified by moral integrity.

What an immense amount of laziness there is going on by the name of poor health.

Changing the feathers will not turn the geese into eagles.

Discontent robs us of present good. Content puts us in a state of heart to enjoy all good.

It is difficult to disengage a man that has no ambition.

Do always the task you dread, and then the better is ahead.

We are made by our enemies, and marred by ourselves.

The more heart we put into a hard task, the lighter our toil becomes.

An hour of careful thinking is worth more than ten of careless talking.

Laziness robs us the best or the worst part of our lives.

The best-known remedy for laziness is to go to work.

With many people, the beam is no larger than the mote. This denotes an affection of the I.

The man who confesses his ignorance is on the road to wisdom.

Your position in life to-morrow depends on your character to-day.

The true teacher says to the scholar: It is not important that you should agree, but I demand that you shall think.

The man who thinks he knows all there is to know is already too dead to know that he is dying.

The truly great are more apt to be found on the sand pile than in the palace.

Ruling a nation may be a very small affair compared to holding the hand of a child as it begins its journey through this world.

Opportunities travel on wings.

The true reward of a workman is not his wages, but the consciousness of having done a good job.

Meditation is but cutting your better fruit for future use.

Education is more than polish.

The lofty tree is seldom measured until it is down.

"Success is costly." Paste these three words across your mirror.

Good humor can bear the hiccups in a thunderstorm.

A high-priced choir can be discords to the church, but the preacher who depends on such things never hugs the game.

Some people ought, like spring drows, to have "pull" or "push" painted on them, for when you go at them they fly in your face.

The man who would lead others must have the courage to step off alone.

A strong desire for a definite object may result in its accomplishment, but a longing for we know not what is never satisfied.

The important thing is not what men say about you, but what you make them believe.

The men who have made a noise in the world have not used their mouths alone.

Nothing is so pleasing or so horrid as the music of your own hump.

It takes a windy man to blow his own trumpet.

Encouraging little rights is as helpful as criticizing great wrongs.

Trifles are the hinges upon which the door of opportunity swings.







## COUNT ZICHY AND THE CULTIVATION OF THE LEFT HAND.

BY ALFRED VETZ.

I REMEMBER the day as though it were yesterday. Lebert was my master at the time. He was thundering around the room and working himself into a passion over a Mozart concerto which I was then studying with him.

Suddenly, we heard a knock at the door.

Upon Lebert's "Irrer!" two gentlemen entered. The taller of the two was Count Géza Zichy, the other his traveling companion.

Count Zichy was a man of handsome appearance. Tall, well built, with expressive features and polished manners, he revealed the aristocrat at first glance. His right arm, or what appeared to be, was covered and carried in such a way that it was not missed. He explained to Lebert that in traveling through the south of Germany he stopped off at Stuttgart to visit the eminent musicians of the Svanian capital. He had long entertained the idea of meeting the celebrated chief of the piano department of the Stuttgart Conservatory, and had availed himself of the first opportunity to do so.

After a few moments of conversation, the count alluded to the loss of his right arm.

While out hunting he met with the tragic accident which had cast a shadow on his life ever since. He had been shot in his right arm, and was consequently compelled to submit to its amputation.

Passionately addicted to music since his earliest infancy, having enjoyed the tuition and intimate friendship of Liszt, he thought that his favorite pastime, piano-playing, was now at an end.

His fears were unfounded. Encouraged and inspired by Liszt, Count Zichy devoted all his attention to the cultivation of his left hand. In a short time he had acquired such proficiency in the use of the remaining member that he was enabled to play almost every thing with the left hand alone.

Upon Lebert's request, the count seated himself at the piano and began playing his own arrangement of Mendelssohn's "Am Füllgeln des Gesanges."

It was certainly one of the most original performances I ever listened to. Here was a player capable of bringing out with one hand the same effects as an ordinary pianist was with two.

The term "ordinary pianist" would not apply to Count Zichy. His playing was imbued with the same warmth, poetry, and passion as though nature had allowed him the use of both arms. He brought out the cadence of Mendelssohn's exquisite melody with the most touching expression—the more touching, as we had just listened to the pathetic tale recounting the loss of the right arm.

Lebert had tears in his eyes and appeared deeply affected by the playing of the count.

The latter then explained a few matters pertaining to his manipulation of the keyboard. The pedal, of course, plays a very important part in connection with left-hand playing. While the thumb principally carries the melody, the harmony, especially when the ordinary arpeggio is introduced, is sustained by the pedal. Thus, the same effect is produced as though two hands were playing. Indeed, I imagined I was listening to a two-handed pianist while listening to Count Zichy. His command of the keyboard was remarkable, and his playing, though hampered by the loss of one of his hands, miserably by a degree.

Since then Count Zichy has achieved great celebrity. Besides being appointed to the position of President of the National Conservatory of Budapest, he became the director of the Royal Opera in the same city. An opera of his was performed at Berlin some time ago, at the request of the German Emperor, and with great success. A most charming man, an excellent pianist, a distinguished musician—such is Count Géza Zichy.

The cultivation of the left hand receives by far too little attention.

## THE ETUDE

The first person who called my attention to that fact was Theodor Kutzer, the eminent pianist of Paris. He maintained, and justly so, that the attention of pianists is usually devoted to the right hand almost exclusively. There is no doubt that the greater part of pianoforte literature contains compositions in which the bulk of the work is given to the right hand. It is ridiculous to assume that the left hand is of equal importance. Nevertheless, the left hand requires equal, if not more, attention by reason of its natural weakness.

Man is by nature right-handed. Scientists claim the higher the civilization, the more highly does one hand, almost universally the right, develop in education. It naturally follows that the left hand ought to receive more attention than it does.

In polyphonic music such as Bach, Scarlatti, and the older masters, the work is divided equally between both hands. It is for this reason that teachers insist upon the study of those masters. In the study of polyphonic compositions where the part-playing is divided between both hands or where the principal theme is given to the left hand, then passes to the right and then back again to the left, or vice versa, ambidexterity, or the faculty of using both hands equally well, is cultivated. The left hand thus receives more attention than in homophonic music, where, to speak crudely, the melody is given to the right hand.

In the inventions, preludes, and fugues from the "Well-tempered Clavier," toccatas and innumerable compositions by Bach, the best student will be able to find an inexhaustible collection for his purpose.

Raff has made some selections from Bach's violin solo sonatas, arranging them for piano solos in which the left hand plays a very important part.

Saint-Saëns has done likewise, without assigning any particular importance to the left hand. He gives, however, the first page of the *Andante* of the third violin sonata entirely to the left hand, in his arrangement for piano solo.

Brahms arranged the celebrated violin chaconne for the piano, giving it to the left hand alone.

When John first came to this country his right hand one day became disabled. He thereupon arranged one of Bach's compositions for the left hand alone, and played it in public. He also played Brahms' arrangement of the chaconne for the left hand alone—a feat which I never heard performed by any pianist either before or since.

To Bach admirers with moderate technique wishing to cultivate left-hand playing, the following pieces may be recommended: Gavotte in D-minor from English suite, No. 6, and Gavotte in G-minor from English suite, No. 6.

Handel will repay the student on the lookout for left-hand practice in his suites. Haydn and Mozart do not afford many opportunities for the cultivation of the left hand. A favorite figure with Beethoven is the broken octave. We find examples in the following sonatas: Op. 3, No. 3, first movement; Op. 13, *allegro*; Op. 28, *schere*; Op. 54, *allegretto*; Op. 31, No. 2, *adagio*; Op. 106, *allegro*, and others. (Beethoven, in his recent book on "Beethoven's Sonatas," suggests a very practical way of overcoming the difficulty in the twenty-second bar of the first movement of the F-minor Sonata, Op. 2, No. 1.) Beethoven offers some excellent left-hand practice in Op. 53 and Op. 57, as well as in the Minuet, Op. 22 and Op. 30 (last movement).

Weber's sonatas give the left hand some hard nuts to crack. Thus, the C-major Sonata (first movement) contains some splendid passages for the left hand.

Brahms arranged the last movement of the same sonata—the so-called "Perpetuum Mobile"—for the left hand, thus turning it into a magnificent étude. Tchaikowsky did the same. Weber often gives delicious bits to the left hand indicating a "cello-like" character, as in the trio of the Minuet (C-major Sonata), *Andante* (A-flat Sonata), *Andante* (D-minor Sonata).

An exceedingly difficult run in broken octaves for the left hand is found in Weber's "Concertstück" (*allegro passionato*, toward the end). The pianist who can play that run in the proper tempo can lay claims to possessing a highly cultivated left hand.

Mendelssohn's Song Without Words, No. 11, *Andante grazioso*, affords excellent practice for the left hand.

Every pianist grinds his teeth at the recollection of the *ngly* passage in the first movement of the G-minor Concerto by the same composer. If all the tears that have been wept over that passage could be brought together, they would represent oceans.

"Pantalon and Colombine," in Schumann's *Carnival*, presents some knotty points for left-hand practice. The left hand of the *Arlequin*, by the same composer, is rather tricky. The left-hand passages of diminished sevenths in Schumann's Concerto in A-minor, which, by the way, Leschetizky divides between both hands, give some pianists a hard time.

Chopin contains innumerable examples for left-hand practice. Thus, the C-minor Étude, Op. 12, is probably the best étude ever written for the left hand. The A-minor Étude, Op. 25, contains some difficult passages for the left hand. The C-sharp-minor Étude, Op. 25, is splendid for the purpose of acquiring a singing and declamatory style. The E-minor Concerto contains a celebrated left-hand passage in the first movement. The "La ci darem la mano" variations contain a separate variation, and the trio for violin and cello, a very tricky passage for the left hand. The A-flat Ballade offers a splendid passage, and the prelude in G is a study by itself for the cultivation of the left hand. Excellent examples are also found in the E-flat-minor Prelude, as well as in the last movement of the B-flat-minor Sonata, by the same composer.

Liszt's piano music bristles with left-hand passages. To begin to enumerate them would mean not to stop. Heusselt gave the development of the left hand great attention. Thus, the following études were written with that particular purpose:

"Danke ich dich dem Sterne," "Entschwinden Glück," "Orange, tu so sanftes m'abbatte," "Dorsin marie." The slow movement of Heusselt's Concerto in F-minor, besides being beautiful music, will serve splendidly as a left-hand study.

Whole collections of études have been written for the cultivation of the left hand.

Thus, Dr. Edmond Krause's "School for the Left Hand" contains fifty exercises for the left hand alone. This work is not well known and deserves a greater popularity.

Czerny's Op. 369 contains ten great études. The present writer spent many an hour over No. 7 of this collection during his student days in Paris, and never regretted it.

Tappert has written a collection of left-hand exercises as well as Géza Zichy. The last-mentioned collection contains an excellent arrangement of "The Erlking" for the left hand alone. The most recent left-handed specialist is the Parisian pianist and pedagogue, L. Philipp, who has published quite a collection of left-hand passages, arrangements from Chopin's works, with Durand and Schoenewerk (Paris).

"My teacher works so during my lesson I should think he would fall dead at the end of the hour," said, in comedy, an admiring pupil of her professor.

But it was far her to work, not he. "Yes, but you have to. These pupils stand there like sheep. They have no idea what to do, they don't know. You have got to show them."

There they are and there you have the source of the incomparable stolidity of the average debutante—the average singer, in fact. Their inside eyes are glued to the visions of the teacher's actions. Their mental effort is all given to remembering just how he did and how he sang and what he said. It is memory, not creation; it is recitation; it is monkey and parrot imitation, not interpretation. Let teachers aim to find out how to get pupils to work, and not waste their energies in carrying mentally inert pupils on by main force—  
"Courier."

## THE FIRST TWO YEARS OF PIANO MUSIC.

BY NELLIE SQUIRE.

THE importance of the first year's work is sadly overlooked and, unfortunately, the opinion is current, even among well-educated people, that any one who knows a little music can teach beginners. The result is that many promising musicians who might have been a pleasure to themselves and to others, hopelessly spoiled, and that most abused of all instruments, the piano, has fallen into disrepute.

In the beginning of a musical education special attention should be paid to giving and forming musical ideas in the pupil. He should be led to know that music is the language of emotions, and a method of expressing thoughts, moods, and fancies. Develop a sense of rhythm and cultivate the imagination. Do not say too much attention to technique, as that can be gradually built up by a careful teacher. Too much technique at first hinders the pupil and stunts his musical sensibility.

The pupil should, in the beginning, be with the teacher as often as possible, taking at least two lessons a week. When the great number of principles and rules necessary to the understanding of even the simplest exercise is considered, the beginner's difficulties will be appreciated. The child's mind works so slowly at first that he can take up only a little information at one time, and he must be often with the teacher to review what he has learned and to take in new ideas. Remember that the material given in one lesson is not judged by the teacher's ability to give impressions, but by the pupil's capacity for receiving impressions.

One of the teacher's hardest tasks is to get the pupil to think musically. She should make plain to him that there are three things—first, notes in the book; second, keys on the piano; third, that for which the other two exist, that is, tones—to be heard. The teacher should use her ingenuity in making everything perfectly plain, at the same time arousing the pupil's interest and holding his attention. It will be seen from this that the first lessons are likely to be painfully slow, but, no matter how long it may be, the pupil must wait his own time. If once he grasps the first principles of music, he will soon make up for what seems like wasted time.

The child's mind resembles the more or less fertile soil in which we sow our seeds. We plant a germ of thought, and, if the conditions are favorable, in due time the tiny seedling appears. If we force the plant unnaturally, we do so at the expense of its future growth and strength. So in music, if the growth is to be sturdy and blossom into full maturity, it must be slow and steady.

Many reviews are necessary and frequent questionings on important points are beneficial. As different writers have different specialties, many books from many composers are better than one book, and several pages of work within the easy comprehension of the pupil are better than one short and difficult lesson.

The average child of twelve or over should, within the first year, accomplish the following:

Some small exercise book; E. D. Wagner's "First Book" preferred. The twelve major scales in one octave. The twelve major common chords on the tonic of each key. Transposition of simple exercises into all the major keys. Several easy pieces.

Additional books to be used as auxiliary readers at the discretion of the teacher: Diabelli's "Duetts," Op. 149 and 163; Diabelli's "Twelve Little Pieces," Op. 125; Schumann's "Album für die Young," Op. 68; "Standard 1st and 2d Grade Pieces"; "Duet Hours"; Landow's "Sight Reading Album."

In the second year special attention should be paid to the development of technique. If careful work has been done during the first year, the pupil will have acquired a moderately good legato touch. If necessary, finger-exercises can be introduced here, and, as by this time he will recognize the need of building up a correct technique, the pupil will then be the teacher's ally in this year. Careful and correct pedal work commences in this year. A few simple sonatas should be taught and an effort made to give the pupil an insight into the best

## THE ETUDE

musical literature. The teacher can choose her material for this purpose from a large and excellent assortment of classics prepared for children. Schumann's "Albums," Op. 68 and Op. 15, can be commenced in the first year and continued in the second year. They are excellent both for technique and imagination. Each some dance pieces, and when, near the end of the year, the more simple dance-forms—such as marches, waltzes, and polkas—have been mastered, introduce some of Chopin's Mazurkas.

Now, when this has been done, urge the pupil to do some independent work in sight-reading, and suggest some suitable music for this purpose. Let him choose where he will in the musical field, gathering flowers at his pleasure. If he has been well taught, he can be trusted to choose the best music, and in his playing he will develop an individuality of his own.

The teacher should remember that each pupil is a different combination of qualities—mental, moral, and physical, and presents a new problem to be solved. In order to solve these problems the teacher should have not only a good musical and a good ordinary education, but an abundance of tact—tact to encourage the timid, tact to overcome the stubborn, tact to arouse the indifferent. In fact, she can not be too wise to grapple with these most important of all problems—the children. She should be familiar with the broad, underlying principles of teaching for teaching is teaching, whether the subject is music or mathematics.

The second year's work will take in the following: E. D. Wagner's "Instruction Book," part II; twelve major scales in octaves, thirds, and sixths; twelve minor scales in one octave. Principal chords of every scale. Sonatas in duet form, or very simple ones from modern and classical composers.

Additional books suggested: "Masters for the Young," Rutherford, 5 vols. Schumann's "Albums," Op. 68 and 15. Handel, "First Studies." Dance music. Sheet music.

## HOW TO SUCCEED IN MUSIC STUDY.

FOR AMATEURS.

BY ERNST BROCKMAN.

Go to work at once. To become even a moderately good piano player requires more time and application than most young people think. Present work is important work.

Follow implicitly the directions of your teacher. He knows there can be no success, in any large sense, without many heroic efforts on the part of the student to overcome difficulties which are not at all steady. He will not assign works of unnecessary difficulty, but will more probably give first, and always, those which are of greatest importance at the time.

Just at this point pupils often stand greatly in the way of their own progress. They condemn some thing the teacher does, saying if he would only do so and so, taking matters into their own hands. This begins in a small way, grows on them, unperceived, until it would appear as if the relationship between teacher and pupil had been reversed—the pupil always knowing what the teacher should do, never following him in his directions. When the step indicated by the teacher has been well taken, he can point out the next. If you desire success, strive constantly to measure up to his requirements.

Get an ideal of the piece. It means something. The composer meant to say something; does he say this and that? Take the right-hand part, or something to do? Taking the right-hand part, or something to do? To form a sort of design—a little fragment. Play over this little idea several times, to impress it on your mind. Then take up the next in the same manner, after which play the two as they stand several times. Then add the next, and so on, returning to the beginning each time. Investigate each little phrase carefully, and endeavor to put the accent in the proper place. In this manner you will learn how the composer has put the piece together.

Now, having in mind some idea of the effect the composer desires, it is time to train the hands to produce that effect. Real piano practice now begins. Take again a small portion, play it very slowly but firmly and vigorously, with good measure-accents, but with little attempt at shading or expression. Aim for a steady movement; compel yourself to go slowly. You will feel the music and know that it should go faster, but resist the inclination for the present. Put the idea of music away from you for a while and strive only to conquer the technical difficulties of the piece. This is the way to get control. Do enough of this sort of practice, and speed and fluency will almost come of themselves, and repose in playing along with them. Difficult parts (sometimes the whole piece) should also be practiced with each hand alone.

All theoretical studies, such as harmony, form, etc., are needful, for they help to a better understanding of music, and one can surely do that better which is done intelligently. But these studies do not take the place of practice. Those who would play must practice—practice systematically and practice a great deal. And this practice will again react on the theoretical studies, for one who can play has music as a language, and is prepared to investigate practically all theoretical points in standard pieces which may come up for study. It is but the old rule that theory and practice must go hand in hand—the one is the complement of the other. There is no branch of musical study which one can afford to neglect, because each helps the other.

If you enter upon music study, set your heart upon victory. Your teachers and your books are helpers. The chief factors in the struggle are yourself and the subject in hand. Upon one thing all teachers of all branches are agreed: that the student who will press on steadfastly and not yield to the apparent hopelessness of the task, will one day conquer. All at once, it seems to be his own and entirely within his power. But one must think—must strive more and more for the spirit of the student. It is possible to answer very glibly one of the questions in one of the little "Primers of Music," and yet "miss it," as students say, for that answer may contain a vital truth, may formulate an important foundation principle, of which the student has not the faintest conception.

Everything is simple when we understand it; everything is easy when we have learned to do it. Let us determine to succeed.

## THE STUDY OF THE REED-ORGAN.

BY CHARLES W. LANDOW.

MANY a needy teacher could build up a paying class if he would master the possibilities of the reed-organ. The ordinary playing of children and those who are expert in the reed-organ is a cultivated art, and as it is this kind of playing that is generally heard, teachers conclude that the reed-organ is an unmusical instrument. This conclusion is far from the truth, for if the instrument is played with the reed-organ touch, and with full and even and graded blowing, with the right kind of an accompaniment to the melodies, and when the right style of music is used, and, above all, when the player can make a distinct rhythmic accent evident, the instrument makes delightful music. There is also much to learn in the best management of the stops. An ordinarily good piano-player can master the peculiarities of the reed-organ with a few months' practice. If a part teacher of this instrument is not to be had, there are fine collections of special reed-organ music, and special studies that will show the earnest teacher just what can be done and how best to do it. There is a demand for good reed-organ teaching, and there are many teachers who could easily fit themselves to teach it correctly. But these things must be remembered: the reed-organ is not a pipe-organ; it is not a piano; it has a technique and tone of its own, and these are as distinctly characteristic as is the touch of the piano or pipe-organ.



# Vocal Repertory

CONDUCTED BY

H. W. GREENE

## CHATS WITH VOICE TEACHERS.

II.

It has often been a question in my mind how nearly the profession might get together, as it were, on points which must, of necessity, command the attention of all. The subject increases in interest as we examine it, and will perhaps establish a line of thought of some value, and at least serve to show that there are many topics comprehended within the limits of vocal effort in regard to which a comparison of results could not prove rivalry, but rather, if pursued in a spirit of friendly cooperation, would so systematize the work of the teacher that much which to many is only partly clear might be made entirely so.

Not the least among these may be mentioned the terminology of the art. I do not refer to the terminology of the phases of vocal tone, such as the names of the different registers,—though much could be accomplished in that direction,—but to the traditional terms which have been employed by the different masters in their published works. Surely, this would be a most fruitful field. We all know that, among early writers, before the signs for the various embellishments had come to be recognized by common consent as hindling, nearly every author was a law to himself.

Those who have used Nava's invaluable books, "The Elements of Vocalization," have noticed his different terminological signs which were carefully compared with other writers of the same period. The effect is shown in the utter unreliability of the technical work of printing, as illustrated in the engraving of music plates. Most of our studies are reprints from old foreign publications; and many who stamp the notes into the plates is not supposed to know the peculiar meanings attached to the so-called grace notes, but makes as accurate a copy as possible from the manuscript, the result being most conflicting ideas as to the original intention of the composer. Succeeding publishers have had the dice with which they stamp notes conform as to the spelling of the old models, so we are confronted with a conglomerate of characters which, to the student especially, seems impossible, or at least improbable, things.

The appoggiatura and acclatatura and the various gruppetti, with all the theoretic and traditional light that may be shed upon them, are constant source of inquiry as to the exact purposes of the writer. The old editions of Schumann and Schubert and the operatic scores are filled with these inconsistencies. There is no question but that Mr. Louis Arthur Russell has made a valuable contribution to literature in his great work on the "Embellishments," which is quite as important to the vocalist as to the instrumentalist; but the responsibility rests with the teacher to use his influence with publishers to make all new editions of reprints conform to modern usage.

Another matter of interest to teachers may be comprehended by the bibliography of technical exercises. Here is a field—apart from any individual prejudices as to what may constitute the correct tone or method—which interests every teacher. The question is not what studies do you write for your pupils; because all of us, after arriving at a certain point, discard the pencil and turn to the library, and afford an admirable assortment to select from—good, bad, and indifferent. If the consensus of opinion could be had on some of the following questions, what a help it would be to many teachers who have had their attention called to the topics that others were using with eminent success.

What do you consider the best group of vocalises for early, middle, and advanced grade students? What author gives the best special exercises for the trill, portamento, and other embellishments?

any exterior conditions for its betterment, but must solve the entire tone-problem unaided by discoveries, inventions, or appliances. The sooner the student grasps this truth, the sooner will he fully value the practice hour and gain its maximum of benefit. So let us make a rule and two to fit our own particular needs.

1. Tone quality is true picture of a mental condition. We are told in Proverbs that "As a man thinketh in his heart, so is he." So with the voice: as you think a tone, so is it. This must not follow immediately, since obsolete muscles and unvoiced interference may distort the mental picture; but it will follow eventually with quiet question, and this certainly gives us a cue for practice, which is never to allow an impure ideal to exist in connection with vocal effort.

This leads us to the next step, which is that the quality of the practice tone can never be sustained so near to the pure ideal in a loud stress as in the medium stress. *All tone practice should be in half voice or between half and full voice.* Here we are in danger of a misunderstanding, for the unthinking pupil will immediately associate half voice with a devalued tone, which is the great error. The vitality of the tone is as real and imperative in one stress as in another, which actually makes us into the realm of method, which I wish to avoid in this talk. I am assuming that the pupil who reads this is singing correctly produced tones, and I am only getting at the best way to secure results under those conditions.

Now that we have touched upon tone ideal and stress in practice, let us form a rule for our guidance as to the length of time and as to mode. The vocal instrument has positively no limitations; it will yield nearly everything in due time to the pupil who refuses to take "no" for an answer; but coaxing and coddling—in other words, patient attention to system and detail—are sometimes necessary to a degree that simply paralyzes the comprehension of the student. Therefore we say, *give all the time possible to vocal practice, guarding carefully against fatigue, which is a useless warning if the practice periods are short and the rest periods twice as long.* For example, if one has his entire time to devote to singing, by beginning at nine in the morning and singing fifteen minutes and resting thirty minutes, he will, by half past five, have gained three solid hours of practice, and in a manner impossible to cause fatigue, and has had five hours in which to eat, sleep, and do other things, which other things should always be selected with a view to their possible influence upon the strength required for the real work of the day.

As to the mode of practice, I advocate the practice of all exercises such as scales and single tones to be done standing, and usually unaccompanied. When it is possible, the practice of vocalises, song, and repertoire should also be done standing, with an accompanist at the piano. These conditions are unusual and ideal; but for school singing, the ideal conditions argue for ideal results; and if we can not have ideal conditions, we can set them for our standard, and come near to them as possible. Our results will conform invariably.

Finally, don't expect your voice to begin to reveal its true character or its possibilities in less than three to five years, and then give five years more to which to mature. The teacher who expects to see their look upon singing as an art easily attained and quickly remunerative. Hopes and fears have no place in the crucible of the vocal alchemist. If he has taken up the art which will only be solved by the almanac and the wisdom and pen may be divided into two classes. He has erred in his selection of a profession, then, indeed, he was born under an unlucky star.

The fundamental construction of the voice rests in character. It is a matter of degree, or of more or less beautiful character; but it is unchangeable in type. Often there will be found, among the ignorant, voices like velvet, and when you come to know the possessor of these voices you find that they have a beauty of nature, and that the voice is but the natural expression of this beauty of nature.—Ez.

## QUESTIONS AND ANSWERS.

AMONG the many questions received were a number bearing upon the physiologic side of singing. It happened upon me they deserved treatment from the hands of a specialist, for which reason I have solicited and obtained the cooperation of Dr. Frank E. Miller, of New York city, a man who, by his skill and eminent success as a singer among physicians and as a physician among singers, has won high position as an authority.

—EDITOR.

The questions and answers are as follows:

QUES.—1. What is a node? How are they brought into existence? And are they detrimental to the health and to the voice?

ANS.—Using the voice recklessly when rest should be had often develops what are called nodes on the vocal chords, which constitute one of the most familiar forms of vocal catastrophe. The cause might be simply a severe spell of coughing. To simplify the matter, perhaps the node is an edema—a swelling from effusion of watery fluid in the cellular tissue beneath the skin or mucous membrane. If aggravated by the continued use of the voice, it may develop and become exceedingly dangerous by extending inward to the real tissue of the chord itself. The membrane is thickened by the watery secretion, and much the same thing happens that has often occurred to many in the case of a pinching bruise or blistering lamm. While the node has been a cause of some aggravated cases of vocal catastrophe among people who aim to sing, yet a reasonable amount of precaution will tend to minimize the chances of attack. Singing in a room where there is smoking is a prolific source of nodal formations, breathing a dust-laden atmosphere, continuing effort to carry on vocalization in the care or amid the noise of street traffic, are fruitful agencies of vocal catastrophe. If the singer foolishly insists on using the voice when it should have rest, the node will extend into the chord tissue, and then we have a most unfortunate condition. The chord loses its elasticity; it refuses to respond; it will neither set nor will it consent to be acted upon.

The mechanism of the node can be said to arise from a disturbance of the equilibrium of the hollow spaces in the vocal anatomy. By this I mean that the weakness is developed in the vocal chord; that is, by disturbance of the center of mechanical resistance and by compression of the vocal chord at the point of weakness developed into a node. Too much can not be said of the traumatic node; that is, a node caused by some force outside of incorrect use of the voice. It is well for some specialists attribute the formation of the node—for instance, to the singing of the French "Ah" by the singer, and the English "A" by the singer. The node treated by the case of a very prominent baritone. His throat was sprayed by a specialist, who allowed him to rest immediately into the cold air. The result was that he lost his voice and had a severe attack of bronchitis, which lasted several days, during which time he was hoarse in one room and not allowed to speak or to sing his voice in any way. When the quality of his voice was almost entirely restored and the vocal chords paroxysm of coughing which he had in the night he lost his voice again; and upon examination the next morning a most gigantic node was found, caused by the explosive coughing. Had the node occurred immediately after the spraying, it would probably have been attributed to the class of nodes appearing after incorrect methods of singing. The node followed the normal course, and the patient was unable to sing for a month, thereby losing a thousand dollars in engagements. However, ultimately the condition perfect again, and the singer's voice is now as good as ever.

Indirectly, nodes are very detrimental to health; they are not painful, but they are a decided source of middle voice, which greatly disturbs the mental attitude of the vocalist, and leads one to concoct all sorts of schemes for the restoration of the quality of tone, just far from the method which they have been taught by their various teachers that in time they have not even a semblance of the right method of using the voice.

In speaking in general terms of the node, as on the septum, false teeth, etc., we may say that they are prime factors in influencing the hollow spaces of the voice, which may be divided into two classes.

First. We may consider the depression of any of the hollow spaces, or any particular depression of same, as likely to modify the tone, form, and so change the character of the sound produced.

Second. Anything which would occur within the hollow spaces to change a proper action of the soft palate, or to interfere with a healthy condition of the mucous membranes; also the cleft palate, enlarged tonsils, stricture of the larynx, etc., would be a source of a like abnormal character growing within posterior nasal cavities; also inflammation, which makes it difficult to change hollow spaces in the usual and necessary manner.

Third. The influence of diseased tonsils, swollen tonsils, cystic growths, enlarged lingual tonsils, paraly-

sis of the pharyngeal muscles, paralysis or tumor of the epiglottis.

In this connection I might also add that false teeth play an important role in the modification of the natural production of sound from these hollow spaces.

QUES.—2. Are tonsils a normal or natural growth, or induced by disease? If they are troublesome, would you advise having them removed?

ANS.—Tonsils are normal when they are no larger than a pea, and in a normal throat can scarcely be seen. When you pull back the pillars of the pharynx, a small tonsil about the size of a pea will be found; but the only function they have to perform is to thrust. The statement that they are placed there for any medical reason, such as prevention of disease, is false, as they are very often not the sentinels guarding against the ingress of bacteria, but furnish a most capital medium for the development of germs of disease. Generally, large tonsils are induced by the disease of childhood, such as measles and scarlet fever.

I certainly would advise having them removed unless the patient is more than fifteen years of age, when the liability to hemorrhage and the great alteration in the hollow spaces of the vocal anatomy would make it a serious matter at once to remove the tonsils. After the patient has passed the age of eighteen, tonsils can be removed by cauterizing them at intervals of a week, generally ten cauterizations will suffice.

QUES.—3. I find myself unable to breathe freely through my right nostril. Is this an affection common to singers? Does it affect the voice? What is the cause of it, and can it be cured?

ANS.—This trouble is one of the most common, and sometimes most disastrous, effects that come to the singer from the removal of these obstructions. The cartilage actually after the voice and make it of a nasal character, as a thickening of the mucous membrane generally occurs in front of or back of the nostrils, and sometimes resulting in permanently thickening the mucous membrane, especially in people of impure and weak blood. When we consider the fact that the singer has been drilled day after day by the watchful ear of a careful master to make the hollow spaces of the voice conform to a good point, it is easy to see that the removal of the septum (the cartilage which separates one nostril from the other) can block up hollow spaces, and that the disturbance in the mechanism of the voice is a serious one, and must take long time to overcome. Careful surgical treatment is of great value to ambitious singers.

QUES.—4. I fear I am about to lose my entire set of upper teeth; have had excellent church positions and have heard that one could not hope to retain the control of the voice while wearing artificial teeth; can you shed any light upon this subject?

ANS.—It might be said that this question has been argued a great many times; but, practically speaking, after a singer has worn a plate for a short time, the articulation muscles of the lips accommodate themselves to it; and if the plate does not extend so far back as to interfere with the action of the soft palate, the hollow spaces can be made again to adjust themselves, and the voice will be impaired only by that portion of the substance employed in making the plate. It must be considered, however, that the quality will be somewhat impaired, since the mucous membrane plays an important part in the production of the quality of tone, just as the tone of a corset is impaired by lining it with velvet. The control of the voice is nearly as perfect as before; providing the plate does not extend so far back as to disturbance in the muscular action of the tissues of the mouth.

I can recall a most wonderful instance of cleft palate which nearly upsets some of my recent observations of hollow spaces.

A patient who had a very marked cleft palate, in such a way that by opening the mouth you could see the posterior part of the nose in all its details, and whose ordinary conversation was thoroughly blurred by the nasal breath, which such cases present, was able to sing a range of notes from A-flat, second ledger line below the staff, to high E, and that, too, in the beginning of her singing career, before a hard palate had been introduced, which was of great and material assistance to her in her career, and seemed to make the voice of somewhat better quality. In this case, although she was a soprano, there seemed to be no evidence of the fact that she had not the requisite control over the soft palate to produce the necessary doubling-up of hollow spaces.

QUES.—5. Do you use or recommend a mild form of stimulant before singing? And if so, what is safest and best?

ANS.—I certainly do not. When we stop to consider that every perfect tone involves every hollow space in the best possible condition of its mucous membrane, as

well as all mucous membranes in the vocal apparatus; that we are disturbing the equilibrium of harmonious action of all the vocal apparatus when we distend locally the mouth and pharynx by swallowing fluid and do not do the same to the hollow spaces of the nose and pharynx for nerves,—in this we will be sure that one part is stimulated locally and other parts are not stimulated, both being subjected to an equal stimulation by the constitutional stimulus.

It is not for me to recommend a stimulant. Under necessity, of course, stimulants could be used. Anomalous spirits of aniseed might be used, or perhaps a glass of water, taken every hour, will in most instances do just as well. If the singer is run down and much revealed, then a stimulant might be used, preferably champagne, whiskey, or elixir of calaisaya. Champagne is very quick in its action and stimulates both nerves and mucous membranes to such an extent that it has a tendency to make the voice sharp. Whiskey, through its ethers, produces upon the nervous system a slight relaxation, and gives less tension than champagne. Elixir of calaisaya being a large percentage of brandy, and of the same nature as quinine, has the same effect—viz., of drying the throat a little and depriving it of its normal moisture. The red wine gargles, approved by certain French authorities, are most excellent when the mucous membrane needs stimulation and relief from its relaxed condition; but we must not forget that alcohol coagulates all secretions of the mucous membrane. Beer being cold, causes hiccups and nausea, and is a very dangerous stimulant, because the nervous system, and therefore is not a good stimulant for the voice, although the mildness of all the stimulants used, and the danger of using any, should be employed with much more discretion than is usual, as it is a very powerful stimulant, containing cocaine, from which cocaine has been removed, and it causes just the opposite effect which we seek from small doses. Unfortunately, the greatest voices have not always the best methods.

The mucous membrane is a very delicate membrane that has to use it indicates a weakness in the perfect mechanism which has, as I have said, been thought, been able to sustain, the slightest disturbance of the mucous membrane seems to seem him to be foreign to a condition from which the best vocal results are obtained.

Generally, what is most needed is that the singer shall have the proper use of all the secretions of the vocal apparatus, and that the voice be sustained by an explanation, I would say that often at the supper before the evening concert in which the vocalist must appear, through the excitement of the occasion, the singer interfered with through the pneumogastric nerve, which passes under the stomach like the ribs of a cabbage leaf which has its roots in the stomach, and its branches reaching to the heart, to the vocal chords, and the pharynx. The action of this nerve becomes impaired to such an extent that the food remains undigested in the stomach; and wherever this nerve extends its influence, if it be the heart, we have irregular action of the heart; if it be the throat, irregularity of action of the throat; and where it applies a mucous membrane, dryness or increased secretion—showing, as I said before, unless we have the proper secretions, the soft parts of the hollow spaces of the voice—which are supplied, of course, by mucous membranes—become changed and the voice, that resonance and muscular activity are sadly interfered with.

Another thing to be made mention of is that we often find a singer who has a very marked cleft palate, and who, in the production of the quality of tone, just as the tone of a corset is impaired by lining it with velvet. The control of the voice is nearly as perfect as before; providing the plate does not extend so far back as to disturbance in the muscular action of the tissues of the mouth. I can recall a most wonderful instance of cleft palate which nearly upsets some of my recent observations of hollow spaces. A patient who had a very marked cleft palate, in such a way that by opening the mouth you could see the posterior part of the nose in all its details, and whose ordinary conversation was thoroughly blurred by the nasal breath, which such cases present, was able to sing a range of notes from A-flat, second ledger line below the staff, to high E, and that, too, in the beginning of her singing career, before a hard palate had been introduced, which was of great and material assistance to her in her career, and seemed to make the voice of somewhat better quality. In this case, although she was a soprano, there seemed to be no evidence of the fact that she had not the requisite control over the soft palate to produce the necessary doubling-up of hollow spaces.

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MANY people have many ideas concerning the uses and purposes of music, the place it fills in the world—what it is and what it should be to us, and do for us. Naturally, the men who have done the most study, and who have thought and written most on this and on kindred topics, are best suited to express opinions which shall command our respect and deserve our consideration.

The most of the world's great authors have, at one time or another, expressed themselves as to the place music holds as an art, as to its psychological value, and its relation to general culture. And many written of less fame have written on this subject which should be preserved in permanent form.

A large number of these sayings "in praise of the art" have been gathered into a beautiful volume, entitled "In Praise of Music." The editor of the book, Mr. W. Francis Gates, is well known to the musical public by his former works, "Musical Mosaics," and "Anecdotes of Great Musicians," as well as by his frequent contributions to current musical literature. The work embodies the best that has been said concerning the musical art, and is published in beautiful style. The price is \$1.00, postpaid.

We have been able to secure copies of a fine photograph of Palestrina's hand taken from a cast of the great virtuoso's hand in playing position. We will send copies of this photograph to any address for 75 cents, postpaid.

In the December issue we made the announcement with regard to our Annual Prize Essay Contest. We would draw your attention to this, and hope that we will hear from some that have not before favored us, but be careful to write only along the line mentioned. There has been a great deal of satisfaction and good to all concerned from our former offers.

We hope to hear from all our patrons who are in need of anything in the line of music for the beginning of the term following the holidays. Send to us for our complete list of catalogues giving our terms and discounts to the profession. You will find that our discounts are large, our terms liberal, and that our service is exceptional. Every order receives attention the day it reaches us.

**SPECIAL OFFER FOR JANUARY.**—For two dollars, cash with the order, we will return your subscription to THE ETUDE for one year, and send you a copy, postpaid, of Mr. Mathews' latest work of musical literature—"The Masters and Their Music." This is richly bound in cloth and gold, illustrated, contains biographic and critical annotations, and carefully selected musical illustrations relating to Bach, Handel, Haydn, Beethoven, etc. The second part of the same book contains chapters, prepared with equal care, upon "Modern Masters and American Composers."

For \$1.75 we will send, in addition to a year's subscription to this journal, a copy, postpaid, of Mr. Gates' new collection of quotations, "In Praise of Music." There is a quotation for each day of the year. The work is bound in red cloth, gilt, the binder's stamp printed in four colors—an exquisite gift book. This offer not only refers to renewals, but to any one year's subscription, no other premium being given.

DURING the month in which the supplement is given it is our custom to sell that supplement, printed on

heavy plate paper made especially for the purpose, from the original, for only twenty-five cents.

In this connection we desire to say that we can furnish a solid, two-inch, plain oak frame, made in four pieces, ready to be put together, the picture size, for fifty cents; or an ornamental, two-inch oak frame, the same size, for eighty cents. Any one can put these frames together, as they are all prepared except for the joining of the corners together, and the glass can be obtained in any town. They are, of course, suitable for any picture or portrait of this size.

We are reprinting, at the present time, new editions of the following works, the past editions being exhausted, which proves their usefulness:

"**MUSICAL DICTIONARY**," by Dr. H. A. Clarke, an up-to-date, first-class dictionary by one of our most prominent musicians. It contains, in addition to pronunciation, clear and exact definitions, the names, with pronunciation, of the most prominent musicians, with the dates of birth, etc.

"**MUSIC AND CULTURE**," comprising the lectures and essays of the late Karl Marx, who was one of our worthiest teachers. It is a collection, musical, philosophical, and practical, and can not but hold the undivided attention of the reader.

"**MUSICAL MOSAICS**," compiled by W. F. Gates. This is a collection of 600 quotations from 175 authors, on 300 pages, from the best sayings on musical topics, from the highest rank of authors; a book for every one to read.

"**TWENTY-FOUR MELODIC STUDIES**," selected from the works of J. Concone. A collection of music—"melodic," as the title suggests—for pupils who are difficult to interest. These selections are all revised and annotated, with a biographical sketch of the author by C. E. Cady.

"**CONCERT ALBUM, WITH PIANOFOORTE COMPOSITIONS**," volume II. A large collection of popular music, such as is heard at concerts and musicales. A fine edition. Large music size, published in the best style.

"**STUDIES IN PHRASING**," First Book, by W. S. B. Mathews. This is the original set of phrasing studies, upon which all later collections with this idea in view have been modeled. It consists of selections from the great masters. Available in the third and fourth grades. No better collection of poetic pieces for young players has ever been published.

"**SELECTED SONGS WITH WORDS OF MENDELSSOHN**." This edition consists of a collection of the choicest of the forty-eight "Songs Without Words"; only the undesirable ones have been cut out. Mr. C. B. Cady has carefully graded and annotated this edition. It has a number of special and interesting features. The volume contains a portrait and a sketch of Mendelssohn's life.

MANY prominent musicians have been good enough to say that THE ETUDE has been the most active element in the wonderful advancement that musical art has made in this country during the last fifteen years.

However that may be, we feel justified in saying that we have spared no effort or expense to make THE ETUDE as good as we could. We certainly have had the best thoughts of the musical thinkers and leading teachers and musicians of the world as contributors. But we feel that our growth in circulation has largely been owing to the active help that our subscribers have given us. They have appreciated THE ETUDE, and have brought it to the consideration of their pupils and musical friends. But there are thousands of such who do not yet take our journal, and we feel that if these were made acquainted with its pages they would become

more interested in musical matters, and be among those who will make this a musical country. THE ETUDE aims to be an active factor in the advancement of music, that our country may have the advantage coming from the refinement that music gives to character, and that the teachers among its readers may find a better and more profitable field for their efforts. Get your friends to subscribe to THE ETUDE. Send us their addresses and we will mail to them sample copies. We offer valuable premiums and give large discounts for clubs. Send for club and new premium booklet of THE ETUDE.

DECEMBER, 1898, has been the largest December in our ETUDE returns of any in our existence. We hope to be able to say this at the end of January. If the making of liberal premium offers has anything to do with it (and we firmly believe it has)—in other words, that the appreciation of your efforts by us is any inducement to still further favor us,—then January will be the largest month, not only of the January, but of our entire existence, as January is the largest subscription month in the year.

A few of the special premiums suitable for the holiday times are as follows:

A Pair of Black Morocco Opera Glasses, for ..... 4 subscriptions.  
A Pair of Pearl Opera Glasses, for ..... 5 subscriptions.  
A Silk Umbrella, 36 or 28 inch, for ..... 4 subscriptions.  
Riemann's Encyclopedia of Music, for ..... 4 subscriptions.  
Ladies' Pocket-book and Card case, for ..... 2 subscriptions.

Not to mention a hundred others, which, perhaps, would interest you more; so send for our booklet, "ABOUT THE ETUDE," including the "Premium List." Free sample copies to assist you in getting subscriptions. If you will send us only one other besides your own, we shall be very thankful, and the more the better.

In our little booklet, "ABOUT THE ETUDE," there is a page devoted to a special premium over and above, and in addition to, everything else offered. To every person sending us during the year 1899, from the 1st of January to the 31st of December, twenty-five subscriptions, we will give in addition to the regular premium or the cash deduction which they took for the obtaining of them, an additional \$5.00 worth of books, or \$10.00 worth of sheet music, from our own catalogues, which will be sent to any one, free, upon application, at any time.

THE ETUDE for February will contain several interesting articles: one, the first part of a story, in the form of selections from a diary, recounting the struggles of a young musician who aspired to eminence as a virtuoso; a number of replies to a series of questions of practical interest to teachers; a fine article for the vocal department, by Mr. Edmund J. Myer, of New York City; and one on automatic musical instruments by Mr. Robert Braine.

The picture in the holiday issue, "Singing of Mozart's Requiem on the Last Day of His Life," attracted unusual attention. In execution it was the best we have yet produced, and as a decoration for walls no musical picture can excel it. We have a few extra supplements, which can be had for ten cents a copy, postpaid, put up in a strong mailing tube. We have also imported from Paris a few elegant engravings in India ink, and somewhat larger in size, 22 x 28. We will dispose of these at actual cost, which is \$5.00. We have only a few remaining, and when this lot is exhausted copies can not be had in this country.

THE Riemann "Dictionary," or "Encyclopedia of Music," which we sold during the holidays for \$2.50, was a pronounced success. We have also imported from Paris a few elegant engravings in India ink, and somewhat larger in size, 22 x 28. We will dispose of these at actual cost, which is \$5.00. We have only a few remaining, and when this lot is exhausted copies can not be had in this country.

tion with music and musicians is treated in a comprehensive manner. As an all-round book of reference on music, Riemann's "Dictionary" is all that can be desired. If you procure for us four subscribers to THE ETUDE at \$1.50 each, we will send you the work, postpaid. This is an exceptionally liberal offer—in fact, more liberal than our cash offer of last month. At present a new edition of the work is being printed, and on that account delivery of copies will have to wait a few weeks. If you have a thirst for musical knowledge, one of the best investments to make is a reliable encyclopedia of music.

The supplement with this issue is the ever-popular Chopin. The picture is the one we are accustomed to see. Next to Mozart, no composer appeals more to the popular mind than Chopin. He has already outdistanced many composers on this side of the Atlantic. He is the greatest pianist of his generation. Here, Thalberg, Kalkbrenner, and Moscheles are "dead-letters" in our day, while Chopin is ever-living. No doubt it is the poet that lives, no matter for what instrument he writes, and it is the fashionable passage work that we soon tire of. The celebrated A-flat major waltz in this issue is one of the best of salon waltzes. It is ever acceptable for a concert by even the greatest virtuoso, or for the average pianist for home amusement. The piece is within reach of most amateurs, and presents no great tax on technique. The article on page 20 was prepared with the greatest care by the editor, and is the best possible summary of his life. Our next composer's number will be devoted to the portrait of Chopin in this issue can be had on stiff paper, large size, for framing, for only 25 cents during the month of January. These are artist's proofs, and we have only a limited number.

We have for sale a hundred copies of "Song Greeting," by L. O. Emerson, which we will sell at a low price. The book has 160 pages, octavo size. The music is for mixed voices, suitable for high schools or advanced singing classes. We will send this book to any one for 25 cents each. Send for a sample copy, postpaid for price. If you need such a work, this is an opportunity to supply your class at less than half rates. First come, first served. We have only 100.

OUR new music which we send out monthly On Sale to our patrons is a great benefit. We have recently published many valuable pieces and studies that every teacher should know. The convenience of having new music every month is very much appreciated by those who have tried it. The plan is simple, and no risk is run. We send out every month about twelve pieces On Sale; during the summer months returns are made of all unused. No bill is sent during the winter, and no settlement expected until the summer. You can have either our vocal or piano publications sent, or both. When no mention is made, only piano pieces are sent. Try this plan. You can stop it at any time. We call attention to the list of new publications which is printed in each issue.

It is well, in these times of cheap editions, to mention, in ordering, whether a certain set of studies is desired in sheet-music form or in a cheap edition, such as Lillief, Peters, or Schirmer's Library, etc. We are often at a loss which to do. Every teacher should have a catalogue of the cheap editions on hand. Nearly all the standard studies are to be found in one or the other of the editions. Many teachers and pupils still prefer the sheet-music form for studies; no doubt because in sheet form they are in books, and can be carried in the books are in one volume. The price and discount affect them. The sheet form is high in price and discount great, while in the editions the price is low and discount small.

We call the attention of choir leaders to a new anthem book which we can furnish at a very reasonable price.

It is entitled "Regal Anthems," by E. L. Ashford, and contains music not of an inferior order, but good, well-constructed church anthems of moderate difficulty, within the reach of any village choir. We will sell the book at \$6.00 each, we will send you the work, postpaid. If you are grown tired of your present work and need something new, this book will please. A sample copy will be mailed at the donor rate. See the advertisement in another column.

In several of the most prominent music schools Mason's "Technic" is taught by specialists, giving the pupil one lesson a week, the other lesson being given by a teacher who makes a specialty of interpretation, style, expression, etc. This plan is working so satisfactorily that it has become an established thing in many schools. The pupil feels the necessity and dignity of pure technique as never before when he comes to take a whole lesson devoted to that subject alone, when his entire attention is directed to the skillful and perfect doing of exercises, scales, arpeggios, wrist studies, etc. He gets a more perfect and ideal model in his mind, and therefore has a better basis for his practice. Then the other teacher, knowing what the technical preparation of the pupil is, demands a further and more exacting performance, demands effects that would not be possible to a pupil who was not skilled in playing the standard exercises of the Mason system. The teacher who teaches both technique and style at the same lesson is almost sure to neglect the technique too much, and to put the subject off with a few general directions, but the specialist takes time in making the pupil skilful in a story in every movement taught, and this leads the pupil to place technique in his mind as a prominent part of his music study, a part that must be done perfectly, and that is not optional, but a necessity of his work.

THE "Waltz in A-flat Major," by Chopin, is one of the most popular and most pleasurable of his many compositions both in this and other forms. The copy, as printed in the music supplement, has been very carefully edited from a comparison of all the best editions, and can be relied upon to give the most convenient execution for the piece, with annotations that will help much in the interpretation. Each principal theme is melodious and yet contrasting, the whole composition breathing the spirit of a people who passionately love the dance, a people alive with grace and elegance and peculiarly susceptible to the influence of the three elements of music—melody, rhythm, and dynamic variety.

THE piece entitled "Light and Shadow," by C. Gurlitt, is a delightful piece of two contrasting melodies which will please the two ideas embodied in the title. The player should keep this well in mind and aim to vary the execution in such way as clearly to indicate the thought in each part.

"THE DANCING BEAR," by B. Wandell, at once opens a picture familiar to all our readers. The piece is largely descriptive, and, as indicated by the editor, the general idea is to be the somewhat clumsy idea of a heavily bearded bear attempting to dance. Heavy accents are necessary. It will be very easy to fit the various parts of the piece to a corresponding picture.

"QUEEN ANNE," by W. H. Harper, is a splendid piece in a rhythm similar to that of the gavotte, with a freshness and grace of melody that should make the piece as popular as "Dorothy" was some years ago. And without the piece is constructed in a very musicianly manner, and will please the well-trained player and teacher as well as the mere amateur.

"TO THE EVENING STAR," by Richard Wagner, Wolfraus's song in the opera "Tannhäuser," one of the most exquisite bits of melody that Wagner ever wrote, will surely please those of our readers who are players of the reed-organ. No single piece by the great composer shows his richness of harmonic idea and the profound quality of his melodic sense more than this piece, as a gem of the first water.

"PUTTING JOHNNY," by A. Schmell, is one of a set of characteristic pieces in this popular French composer, who is also a successful teacher, and will be found full of a peevish irritability, as expressed in the title. It is the story of a jealous lover who has been teased by the best usage and authorities sanction the teaching of

phrasing and form to a pupil as soon as he can play a passage with an unbroken continuity.

THE following is a list of the names of teachers of Mason's "Touch and Technique" that have been received since the appearance of the December issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technique," send in your name, also the names of any teachers you know that are using the system:

M. C. Knapman, 108 Green Street, Charleston, S. C.  
Miss Marie Fischer, Preston, Ont., Can.  
Mrs. C. N. Corey, Crockett, Texas.  
Georgiana Farrington, Maxwell Building, Patton Avenue, Asheville, N. C.  
Mrs. S. A. Marks, Newbern, Tenn.  
Mrs. Henry L. St. John, South Salem, N. Y.  
Miss Helena Albree, Cedar Road, New Rochelle, N. Y.  
Mrs. Kate J. Roberts, 123 Oak Street, Brooklyn, N. Y.  
Miss Florence Cox, 308 Wisconsin Avenue, Washington, Wis.  
A. Pearl Harris, 716 Tenth Street, San Bernardino, Cal.  
Miss Fidelis A. Lester, 7 E. North Street, Indianapolis, Ind.  
Frederick Mink, 128 Western Avenue, Albany, N. Y.  
J. Austin Snyder, 271 Clinton Avenue, Albany, N. Y.  
R. Anthony Zita, 79 Washington Avenue, Albany, N. Y.  
Bertha L. Bradford, 507 Dundas Street, London, Ont., Can.  
Frances C. Yates, Cleveland, N. Y.  
P. Sloan Hall, Box 15, Orlando, Fla.

#### MUSIC IN THIS ISSUE.

THE "Waltz in A-flat Major," by Chopin, is one of the most popular and most pleasurable of his many compositions both in this and other forms. The copy, as printed in the music supplement, has been very carefully edited from a comparison of all the best editions, and can be relied upon to give the most convenient execution for the piece, with annotations that will help much in the interpretation. Each principal theme is melodious and yet contrasting, the whole composition breathing the spirit of a people who passionately love the dance, a people alive with grace and elegance and peculiarly susceptible to the influence of the three elements of music—melody, rhythm, and dynamic variety.

THE piece entitled "Light and Shadow," by C. Gurlitt, is a delightful piece of two contrasting melodies which will please the two ideas embodied in the title. The player should keep this well in mind and aim to vary the execution in such way as clearly to indicate the thought in each part.

"THE DANCING BEAR," by B. Wandell, at once opens a picture familiar to all our readers. The piece is largely descriptive, and, as indicated by the editor, the general idea is to be the somewhat clumsy idea of a heavily bearded bear attempting to dance. Heavy accents are necessary. It will be very easy to fit the various parts of the piece to a corresponding picture.

"QUEEN ANNE," by W. H. Harper, is a splendid piece in a rhythm similar to that of the gavotte, with a freshness and grace of melody that should make the piece as popular as "Dorothy" was some years ago. And without the piece is constructed in a very musicianly manner, and will please the well-trained player and teacher as well as the mere amateur.

"TO THE EVENING STAR," by Richard Wagner, Wolfraus's song in the opera "Tannhäuser," one of the most exquisite bits of melody that Wagner ever wrote, will surely please those of our readers who are players of the reed-organ. No single piece by the great composer shows his richness of harmonic idea and the profound quality of his melodic sense more than this piece, as a gem of the first water.

"PUTTING JOHNNY," by A. Schmell, is one of a set of characteristic pieces in this popular French composer, who is also a successful teacher, and will be found full of a peevish irritability, as expressed in the title. It is the story of a jealous lover who has been teased by the best usage and authorities sanction the teaching of



his lady love, who is inclined to be something of a coquette.

"**LIBERATION**," by A. Henselt, is well known to most players, but the arrangement for four hands which we present with this issue will interest both those who know the piece in the original form and those who hear it for the first time. It is much easier for younger players than as first published for piano solo. It is one of the finest melodic ever written.

"**IF THE WORLD BELONGED TO ME**," by P. Gabriel, is a song of the popular ballad kind that can be used for teaching and recital purposes. It is within the range of the average singer, and is quite melodious.

"**KNOW'ST THOU THE LAND?**" by Beethoven, is a magnificent setting of Goethe's celebrated poem, a song that can be used by the student as well as the teacher and professional vocalist. The edition presented in this issue has been revised and modernized in a few places by the well-known composer, Mr. W. W. Gilchrist, thereby being made more available for present-day use.

## HOME NOTES.

MR. GED. MARCE EVANS, of Woburn, N. H., is to be adjudicator in the Grandduo to be held at Ellenville, near the former city, in March.

MR. GEORGE E. WATSON has placed a three annual argon in his Boston studio for teaching purposes. What an advance this makes in the necessity for a pupil to take his lesson in a church party heated in winter!

DR. S. N. FENSTER, organist of the Scotch Presbyterian Church, New York city, was awarded the Chicago Prim Prize, of the value of \$50, for the best annual setting of a given religious text, in a competition instituted by the American Guild of Organists.

MR. HOMER MOORE, who had charge of the musical instruction at the Omaha Exposition, has settled in St. Louis.

MR. E. R. KROONER, of St. Louis, gave his first recital of the season at Y. M. C. A. Hall, December 24th. His program included Beethoven, Bach, Schumann, Brahms, and Grieg, with a set of original pieces.

MISS MAY GRANTY MURRAY, of Philadelphia, has issued a set of pamphlets, giving a résumé of her lectures on "The Ethical Light," "Laboratory Light," "The Psychological Light," "The Light of Logic," which she calls "Sixty Lights in Modern Music."

MR. HENRY RALPH, of Chicago, has taken charge of the piano department of the School of Music connected with the University of Nebraska.

RALPH D. HAINSWORTH has severed his connection with the German Conservatory of Music, and is now with the Scheraga Conservatory.

MR. A. J. GOODRICH, of Chicago, has commenced a series of lectures on the program of the Chicago Orchestra course, at the Mr. John Vance Cheney School. He will also deliver a similar series before the Musical Club of Evanston, Ill.

THE Shurtleff School of Music, Alton, Ill., has arranged a series of lecture recitals by members of the faculty. A recent one was on "The Organ and Great Organists," the lecture by Mrs. C. B. Johnson, illustrated by Mr. W. D. Armstrong. The early Italian and German schools, the later German, and the modern English and French schools were considered.

MR. E. M. BOWMAN conducted a unique concert in the First Baptist Church of Brooklyn, on the occasion of its Diamond Jubilee. The program was a reproduction of the music from the early times of the Brooklyn school to the present day. The program was introduced. The choir of the Baptist Temple, 200 voices, under Mr. Bowman's direction, assisted in rendering the choral selections.

MISS HANNAH SMITH, author of "Music—How It Came to be What It Is," has arranged to give a series of lectures in New York city on "The History of Music" and "Musical History and Literature for Students."

MR. HENRY WICKHAM, of Middletown, N. Y., has resumed his series of choral concerts. The last work given was Dudley Buck's cantata, "The Coming of the King."

At the December meeting of the Art Society of Pittsburgh the Pittsburgh Orchestra, under the baton of Victor Herbert, played the compositions which were awarded prizes in the competition instituted by the Society some time ago. Interest centered in the competition pieces "Prelude in G major," by Mr. J. H. DeBos, M. Fossler, and the overture, "Richard III.," by Fiddie Zitterbach, both of Pittsburgh. The Art Society was organized for the purpose of estimating composition on the local level and of encouraging a public spirit in regard to music among the citizens of the city.

At a meeting of the Wisconsin Academy of Sciences, Arts, and Letters, December 27-28, held at Milwaukee, Wis., Fanny Grant, a contributor to THE ETUDE, read a paper on "The Art of Music" in Wisconsin; having to do especially with the Art of Music."



We are charmed with Mr. Gates' new work, "In Praise of Music." 'Tis the best thing of its kind extant.

I am well pleased with THE ETUDE, especially the supplements, which are worth the money alone.

Allow me to congratulate you on the Christmas ETUDE just received. It is *par excellence*, and should be in the hands of all musicians, while the accompanying engraving is also appreciated.

I am an interested reader of your ETUDE, and think you use so much tact with regard to the musical selections, as they are all good music, and yet in each issue any one would find some one piece to their special taste.

"Ear Training: a Course of Systematic Study for the Development of the Musical Perception," by Arthur E. Hencox, Philadelphia, Theodore Presser. A useful book of 117 pages, which treats of relative pitch, notation, rhythm, motives, and short phrases, in minor, major, chromatic progressions, modulation, the period, and intervals. The exercises are practical. The book may be recommended safely to teachers, and instruction in this line is sadly needed.

"The 'Riemann Dictionary,' at your price, is an immense boon to students. ALEXANDER MCARTHUR.

I have received the "Musical Dictionary" by Hugo Riemann, and am highly pleased with it.

Dr. Riemann is an authority on all matters concerning music, and when I ordered I expected a valuable book of reference, but when I received my copy and looked it over, I found that it exceeded all my expectations.

It is complete in every detail, and in my estimation the most valuable book of reference I have ever seen where. I can not express fully how much I think of it, but to show you, I will tell you that I sat up the whole night of this day on which I received it, and only laid it down when my eyes would no longer remain open to permit me to read.

We have read the book "How to Teach: How to Study," and find it admirably adapted to the needs of music teachers and pupils; especially the seventh, eighth, and ninth lessons.

Sisters of St. Joseph.

Sesson's work, "How to Teach: How to Study," seems to represent an "experience" which has been successively evolved, and is valuable. The subject-divisions are short of all that is non-essential, and clearly presented in most orderly sequence. No time need be wasted in getting the writer's ideas, and doubtless much saved in putting them in daily practice.

MISS M. MURPHY.

"The Masters and Their Music" arrived in good condition a few days ago. After looking the book carefully through I am greatly pleased with it, and expect to find it very useful in my class work this winter. I consider it quite a valuable addition to my musical library.

MISS HOWLAND.

"The Masters and Their Music," by W. S. B. Mathews, is both instructive and entertaining, and ought to be in the hands of young music clubs as well as individual pupils.

Have been teaching for several years, and have examined quite a number of musical journals, but have found none as timely and useful as THE ETUDE.

I think the holiday number of THE ETUDE is very attractive. I will do all I can to get some of my pupils to subscribe to it. I think it is the best musical journal I have seen.

MISS E. M. JONES.

I am delighted with the Bible, and certainly feel repaid for soliciting subscriptions to THE ETUDE.

I believe Park's "Concert Quarters" is just what I've been looking for for two or three years.

I wish to express my appreciation of the uniform content and kindness that you have shown me during the year in filling all my little orders promptly and answering my questions satisfactorily. I have found it necessary to deal with any other firm, as you have obtained for me everything my class work required in the school.

Your publications are a great boon to teachers.

U. R. WITTE.

"Embellishments of Music" received in good order. I think it is a very good book, and it should be in the hands of all good students. MRS. JAMES K. DIMOND.

I have been greatly pleased with the fulfillment of my orders, and I think THE ETUDE is a great inspiration to any one studying music. MRS. CHAS. ERICSON.

I received the Bidwell Pocket Hand Exerciser, and am now using it daily and find that it works marvelously; especially these results are noticed in all thumb passages and in rapid technique work.

MISS A. B. BEUST.

I have examined the "Dictionary of Music," by Hugo Riemann, and am greatly pleased with the work. It is exactly what I have been looking for, and I shall take pleasure in recommending it to all who are interested in music.

Riemann's "Encyclopedic Dictionary" is at hand. It is the best work for the money offered in the United States.

I have my copy of "Riemann." The book is, beyond all question, the best single work of its kind now available in English, and should have a great sale.

HERBY G. HANCOCK.

Dr. Riemann's "Dictionary of Music" is at hand; and I must say that it makes a constant companion and a most welcome adjunct to the studio library.

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I like the "Movable Notation" very much.

JOSIE A. JONES.

"The Masters and Their Music" arrived in good condition a few days ago. After looking the book carefully through I am greatly pleased with it, and expect to find it very useful in my class work this winter. I consider it quite a valuable addition to my musical library.

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