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### Volume 17, Number 06 (June 1899)

Winton J. Baltzell

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# THE ETUDE

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city. So do not think that because you are a backwoods teacher you may not do something worth saying to the musical world at large.

THE ETUDE invites contributions, and will give a fair, impartial reading to every article sent in.

It is common for young musicians to say they would like to retire to the quiet country by-ways and work, free from distraction for several years, developing themselves and improving their talents. Retirement may be favorable to the latter, but character is developed and strengthened by the busy life.

If you take an object to a chemist and say, "What do you make of this?" he does not answer, "A fine lump of metal," or "A pyroxylic compound, worth a dollar an ounce"; he goes into minute and technically expressed details of facts, perceptible through his training in the particular science of chemistry. Now, the musical critic is a chemist.

Any opinion, to have value, must have accuracy. To have accuracy, one must think in particulars, for the most part, and in generalities only at times; then, finally, those decisions must be verbalized—in customary language, not in the ready-made middle of current enthusiasm. We are led to this expression by a letter from a prominent critic, which follows:

"A short time ago I heard for the first time that phenomenal virtuoso, Emil Sauer. On the way out a lady in the crowd, a stranger to me, asked me if I thought him as good as Paderewski, and similar questions were put to me half a dozen times before I reached the sidewalk. Now, here was Americanism in capsules. That is the way: you must immediately decide whether the one man or the other has beaten. Is the pianist merely a juggler, a wonder-worker? Are all our esthetic delights to be gadded on the noble standards of the baseball business?"

If we undertake to express critical opinions, he should always strive to be clear and definite in his views, and exact in his utterance of them.

The approaching meeting of the Music Teachers' National Association, at Cincinnati, will be one of the most important in the history of the organization. The Association has been brought to the point where a step in advance is imperative. The plan of former years has by no means proved a success, and the new idea put under way at the New York meeting last year has yet to show its value. So it may not be amiss to say that this is a somewhat crucial time in the history of the Association.

It is not necessary for us to go over the time-worn platitudes that it is the duty of every musician to give support to the Association. Perhaps it is. It is his duty as a very broad application. But only a few of us are willing to let others decide the nature and extent of our obligations. Very many worthy American musicians do not feel that there is any responsibility attached to this in this matter.

How are these men and women to be drawn to the support of an association such as the Music Teachers' National Association? Obviously, not as the Association was conducted in former years. The results speak for themselves.

Self-interest is generally powerful enough to influence to vigorous activity. Yet there is but little room for self-interest in paying a fee and heavy traveling and hotel expenses for a few days at some centrally located city to hear a great deal of music and a number of papers on subjects connected with music and music-teaching.

The problem is no easy one. It is to be hoped that the present board of officers will be able to put into motion some plan that will tend to make the Association stronger in every way: stronger not for another year, but for a term of years; that they may infuse into the organization a spirit, a vitality, that shall bear the whole body forward to a richer success. Is it to be a national association? The word means very much in this great country of ours. There are many of us, and we are widely separated, say the teachers.

It is not a mere gathering together of people from many and widely separated localities that makes up a national meeting. The next convention might have a thousand delegates, from Maine to California, from Florida and Texas to Minnesota, and still nothing but a provincial meeting result. If the spirit in which the work is carried on and planned is not national, there can be no national association. If every man, or the great majority, should be dominated by selfish motives, by petty spirit and sectional jealousy, and if the uncharitable feeling that a musician can not gain applause without robbing every other of his fellows should assert itself, there can be no nationalities. Let each one sink his own interests, forget the pride of locality, and try to think and act for the whole, seek to raise the standard the whole country over; let him cast aside forever petty provincialism and cultivate broad nationalism; let him feel that every strong American musician, whether of native or foreign birth, who really works for the benefit of our art, is a tower of strength to his fellows. A man's work is not lost and a strong man is one to build around, not one to be torn down. The spirit of brotherhood is the real idea of organization, and can give the assurance that the breadth of thought and action that will, in truth, give us a national association.

Only those should join the M. T. N. A. who really conceive what a "national association" can be, and are willing to give that conception a concrete form. We are more this in the spirit of the officers of the next convention, and it is the spirit which animates others who will be in attendance. Let all who can go to Cincinnati go there with the feeling that the present is an anxious time to make the Association what its name purports to be—national in the sentimental acceptance of the word, not merely geographic.

It is very noticeable to the careful observer abroad that native composers are greatly encouraged by frequent performances of their works. In Germany the programs contain very few names of foreign composers. In France French compositions occupy three-fourths of the majority of concert programs. The same may be said of Italy. In England the utmost efforts are constantly being put forth to bring out native talent. In Russia, Norway, and Belgium the desire to develop national schools of composition is most intense. But in the United States scant encouragement has been given to native composers.

A slight change for the better is now taking place, but in the main it is almost nothing as compared with the countries above mentioned. The teachers are almost entirely compositions by European composers. The leading pianists play very few compositions by Americans. The orchestra esteem it a favor to a native-born composer if they perform one of his works. The publishers, with a few exceptions, care to bring out only those works which have "teaching" qualities, and not those which are characteristic and which possess high artistic merit.

We have now some remarkably capable composers, who have talent, sound musical education, and are exceedingly clever in obtaining "effects." They write brilliantly for the piano, singably for the voice, scholarly for the organ, and effectively for the orchestra. To bring out their best qualities, they must be encouraged. If they feel that musicians and public show an interest in their work, they will feel all the more desirous of putting spins to their talent and speeding onward. Let the teachers make a feature of giving good works by American composers to their pupils—there are plenty of them; place them on programs of recitals and concerts, and prove to the composers that their works are being genuinely appreciated. Instead of feeling half ashamed of native talent, let us feel proud of it. Even if it be not equal to that of foreign lands as yet, the next generation or two, our best talent ought not to be equal to the best abroad. Possibly, in so doing, we may yet develop a "front rank" man! In, therefore, it may not be too late to do all in our power at present to encourage American composition?

THE ETUDE has received from Dr. Percy Goetschins a letter in which he asks that a correction be made in a statement in the article by Mr. Macdonald, on "The American as a Musical Theorist," in the May issue. Dr. Goetschins says that his first book on harmony, "Material Used in Musical Composition," was originally prepared for the English harmony classes of the Conservatory of Music at Stuttgart, and was in English, and published in Germany in 1882. The edition published in this country in 1889 was rewritten.

While it was his first book, it was not his first. It is claimed that the essential differences are in the teaching of their conception, and better adapted to American conditions. It is a profound pedagogic product of the old country. [Dr. Goetschins is an American by the Stuttgart Conservatory a teacher of harmony at the Stuttgart Conservatory, and a teacher of harmony at the American Conservatory of Music at Stuttgart, and was in English, and published in Germany in 1882. The edition published in this country in 1889 was rewritten.]

## NEW PUBLICATIONS

MEZZOTINTS IN MODERN MUSIC. BY JAMES HUSKINS. OP. 10. PUBLISHED BY THE "MUSICAL CONFESSOR" NEW YORK.

The brilliant "Rasputin" of the "Musical Confessor" has written a book most fascinating to the student of music, particularly the piano-player. In the latter class, those who have a fondness for the modern and romantic school will find in this book stimulus to their favorite study. The titles of a few of the chapters will convey a fair idea of the contents of the book: I. "The Music of the Future," which is devoted to Brahms and criticism of his works. II. "A Modern Music Land," the hero of which is Tchaikovsky. The chapter is filled not only with studies of the composer's work but with matter illustrating the Russian character and the personality of this representative musician. III. "Richard Strauss and Nietzsche," which discusses most admirably the tendencies of the most advanced compositions and the attempt to make music psychologic in character. IV. In the chapter, "The Greater Chopin," we have a most fascinating study of the composer's compositions. The other chapters are on equally interesting subjects, and include "A Note on Wagner."

Taking the book all in all, we feel that we can call it to the attention of teachers and pupils as a most useful guide in the study of modern compositions, as a great help in making up recital programs, and as especially valuable in musical club work.

THE GREAT PIANO VIRTUOSOS OF OUR TIME FROM PERSONAL ACQUAINTANCE. BY V. VOS LEVSKY. Translated from the German by MADEIRA B. BAKER. G. SCHIRMER, 512 N. 5th St., New York. The book gives some most interesting matter relating to the personal and professional lives of Liszt, Chopin, Tausig, and Henselt. No one who is making a study of the history of piano-forte-playing can neglect this book. It is packed with anecdote and comment.

THE MUSIC DIRECTORY AND MUSICIANS' ANNUAL REGISTER OF GREATER NEW YORK. 1890. Compiled by M. L. PINKHAM. J. T. CORNELL, 111 N. 5th St., New York. This book is invaluable to musicians not only in New York city, but in other places, since it contains the names and addresses of the great majority of the teachers of the Metropolitan district, and information about visiting artists, concert and opera dates, and an appendix of the "Women's Musical Clubs of America."

So many students of music are anxious to know of the leading teachers, or to address questions to competent authorities, that a compendium of this kind, which classifies teachers under their special branches, is very valuable indeed. Mr. Cowdry, whose address is 141 Broadway, is making preparations for a new and enlarged issue, to include all persons engaged in musical work in Greater New York, and requests all interested to send full information to him.

THE ETUDE has received from Dr. Percy Goetschins a letter in which he asks that a correction be made in a statement in the article by Mr. Macdonald, on "The American as a Musical Theorist," in the May issue. Dr. Goetschins says that his first book on harmony, "Material Used in Musical Composition," was originally prepared for the English harmony classes of the Conservatory of Music at Stuttgart, and was in English, and published in Germany in 1882. The edition published in this country in 1889 was rewritten.

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## QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things. The great object is to give questions which will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

R. H. W.—I. You will find an interesting letter from Miss Clara Murray, of Chicago, in this issue of THE ETUDE, department of "Woman's Work in Music." This letter will answer your question as to the difficulty of learning to play the harp as compared with the piano.

2. A good harp is usually said to cost as much as a good piano. American harps are the best in the world. Lyon & Healy, of Chicago, are the leading harp manufacturers. You can get good sound and harp from them for a moderate price.

3. Instruction in harp-playing can be had in the large cities from private teachers and in conservatories for \$2.00 a lesson.

J. S.—According to the rule given by Dr. Clarke in his "Harmony" for the three progressions, the dominant, first, the subdominant, second, to the subdominant; third, to the dominant; the relative minor, the succession of thirds F-sharp, C, E-flat, A—F, B, D, G—B, D, C-sharp—F, A, C, B, would be analyzed as follows: First, the chord of the minor sixth or the supertonic of C—the key of the exercise you mention being C—with the root omitted. The second is the chord of the dominant with the seventh, a regular figure of the supertonic; the third, the dominant of A, the relative minor of C (the third progression of the dominant); the fourth chord cited is the subdominant chord of A-minor, the second progression of the dominant.

R. W.—It is not possible to play seven notes in one hand against five in the other, or nine against five, with absolute mechanical accuracy. The mind is able to play three against two, but irregular groups, not multiples of three and two, must be learned each hand independent of the other. It is practice your seven notes in one hand until you can play them as a matter of routine, similarly your five and nine-note groups, and then bring both hands together.

R. S.—You seem to have confused the function of a natural. The natural is a note chromatically that, as you say, is on the degree A, the key of E-flat, would be played as A-flat. If it is to be chromatically raised, precede it by a natural, which makes it A. This latter degree is to be raised, it must be preceded by a sharp. A sharp can not precede a note raised by the signature; thus, E-flat preceded by a sharp is not correct. Taking this principle, you can write any minor scale correctly. Consult the article on "Minor Scales" in THE ETUDE for September, 1889, by Mr. Carl Padgett.

2. Consult a good dictionary as to the exact meaning of the words "poetic" and "virtuoso." The qualities that make up a genius are a matter of natural endowment, while those that distinguish the virtuoso may be gained by hard work.

3. Pianoforte were made before Beethoven's death, and he himself had sat-octave instrument. One of his sonatas is called the "Hammerklavier Sonata."

M. R. C.—It is of the utmost importance that pupils should write out their scales, arpeggios, and intervals as a part of their regular exercises. There are a number of writing-books in very general use for this purpose. Why not use one for your pupils?

J. M. C.—Rachmaninoff, the Russian composer, was born in 1873, and studied under Arensky and Silioti. His Opus 1 "Prelude" is popular.

The term "negro composer" has been applied to Mr. S. T. Coltrane, of England, who has a number of songs and is now in London, 1875. He has written several songs to text by the American negro poet, Paul Lawrence Dunbar. He is considered one of the most promising of English composers.

F. D. W.—The scale of C to be played in eighth notes start with the notes E and C. If E is above, the whole left hand starts on E below. The right hand takes C while the left hand starts on E below.

2. Accents by 4, 6, and 8" refers to accenting the first of groups of 4, 6, or 8 notes. For example: Scale of C, accent by 3, 4, 6, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, 56, 60, 64, 68, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 124, 128, 132, 136, 140, 144, 148, 152, 156, 160, 164, 168, 172, 176, 180, 184, 188, 192, 196, 200, 204, 208, 212, 216, 220, 224, 228, 232, 236, 240, 244, 248, 252, 256, 260, 264, 268, 272, 276, 280, 284, 288, 292, 296, 300, 304, 308, 312, 316, 320, 324, 328, 332, 336, 340, 344, 348, 352, 356, 360, 364, 368, 372, 376, 380, 384, 388, 392, 396, 400, 404, 408, 412, 416, 420, 424, 428, 432, 436, 440, 444, 448, 452, 456, 460, 464, 468, 472, 476, 480, 484, 488, 492, 496, 500, 504, 508, 512, 516, 520, 524, 528, 532, 536, 540, 544, 548, 552, 556, 560, 564, 568, 572, 576, 580, 584, 588, 592, 596, 600, 604, 608, 612, 616, 620, 624, 628, 632, 636, 640, 644, 648, 652, 656, 660, 664, 668, 672, 676, 680, 684, 688, 692, 696, 700, 704, 708, 712, 716, 720, 724, 728, 732, 736, 740, 744, 748, 752, 756, 760, 764, 768, 772, 776, 780, 784, 788, 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# MUSICAL ITEMS

DURING the year 1898, 181 new operas were presented in Europe.

SEVERAL American musicians are employed as teachers in German conservatories.

MR. EMIL PAUR has appeared lately as a solo pianist in connection with his orchestra.

GEORGE HENSCHKE's opera, "Nabru," has been accepted for presentation at Dresden next season.

TERESA CARREÑO sailed for Europe on the 16th of May. Her American tour was very successful.

It is reported that Leoncavallo is studying "Quo Vadis" with a view of making a dramatic version, to which he will supply music.

THEODORE THOMAS' Chicago Orchestra had a successful tour in the South; four concerts were given in Atlanta and three in Nashville.

MRS. ELKANOH BROADBENT, an American contralto, has been engaged for the Metropolitan Opera Company season in New York City, by Maurice Grau.

It is announced that Mr. Edgar Stillman Kelley is to write the orchestral and choral music for the stage version of "Ben Hur," which is now being prepared.

MR. FREDERIC BRANDELS, the well-known composer and pianist of New York City, died May 14th. Mr. Brandels was born in Vienna in 1832, and was a pupil of Clara Schumann and Liszt.

A "GUIDE THROUGH THE FLUTE LITERATURE" has been published in Leipzig. It records 7500 pieces for one and two flutes, with and without combination with other instruments.

MRS. EMIL PAUR, wife of the director of the New York Philharmonic Orchestra, died April 27th. Mrs. Paur was a pianist of great ability, and was a pupil of Clara Schumann and Liszt.

ONE of our English exchanges says that Sir Arthur Sullivan is about to publish his musical reminiscences. As Sir Arthur is said to be a good story-teller, we ought to get a readable book from his pen.

ABOUT six hundred compositions were entered in the competition for prizes offered by the "Musical Record." The judges are Professor H. W. Parker, Mr. Arthur Foote, and Mr. Reinhold Hermann.

WHEN Rosenthal starts on his projected concert tour of the world, he is to take with him a piano, built specially for him by Steinway & Sons, that is said to be proof against all climatic conditions.

AN English firm of piano-dealers has placed on the market "a patent portable piano." The instrument weighs 140 pounds, and is intended to be placed on a table. The keyboard has a compass of five octaves.

THEODORE THOMAS' musical library, so it is said, could not be duplicated for less than \$200,000. It contains full scores and orchestral parts of 300 overtures, 160 symphonies, and hundreds of concertos and smaller works.

THE Worcester, Mass., Festival Association has engaged Miss Evangeline Florence for the next festival. Miss Florence is an American, now resident in London, and is considered one of the foremost oratorio singers in England.

IN spite of the fact that prices were doubled, the hall in which Paderewski played in London, on the 16th of May, was crowded to the utmost. Critics say he is playing better than before, and English enthusiasm is as great as in previous years.

IT was remarked that in the orchestra which played at the recent Joachim celebration, and which was composed of former pupils, forty-four of the violins were "Strads," and were insured for that night for the large sum of \$250,000.

## THE ETUDE

THE latest fad in piano decoration is said to be mirror backs. Fashion has decreed that the piano shall come away from the wall, and the back of an upright must be made much different. The mirror may be beautified with hand-painting.

MR. EMIL PAUR and his Symphony Orchestra have been engaged for a series of concerts at Brighton Beach, near New York, during the approaching summer. This will help to counteract the vogue of popular two steps and "coon songs."

HENRY WOLFSOHN, the New York manager, announces that de Pachmann is to make a concert tour of the United States, beginning in October or November. He is a unique figure in the piano world, and is almost certain to make a sensation.

MR. ALLEN BROWN, of Boston, donor of the famous Brown Collection of Music in the Boston Public Library, will make a number of additions to the collection after his return from Europe. It is hoped to make this the most complete musical library in the world.

MR. FRANK VAN DER STRUCKEN, of Cincinnati, has been honored by the acceptance of the symphonic prognope of "William Radcliff," for performance at one of the regular Berlin symphony concerts next season, Mr. Arthur Nikisch conductor. This composition will be given at the next M. T. N. A. meeting, at Cincinnati.

THE Tenth Annual Meeting of the New York State Music Teachers' Association will be held at Binghamton, N. Y., June 28th to 30th. The President of the Association is Mr. Sommer Satter; Secretary-Treasurer, Mr. F. W. Rieberg, 9 W. Sixty-fifth Street, New York City.

Fine programs of vocal and instrumental music and essays have been arranged, and a strong chorus and orchestra will assist in the contests. Miss Evelyn Fletcher, Mr. George C. Gow, Mr. John Togg, and Mr. Harvey Wickham are among the essayists. The New York Association is one of the most active and enterprising in the United States, and the meetings are sure to be a success.

A NEW YORK paper announces that Felix Mottl, the celebrated conductor of the court orchestra at Karlsruhe, will probably be the conductor for the Metropolitan Opera-house season in New York. His wife, who made a great success as "Elsa," in the London representation of "Lohengrin," is also to be engaged.

THE Hampden County Musical Association held their eleventh annual festival at Springfield, Mass., May 24 to 26th. Mr. George W. Chadwick is the conductor. "Elijah" and Mr. Chadwick's "Lily Nymph" were included among the choral work performed at the festival. Teresa Carreño was the solo pianist.

A LONDON correspondent of "The Manufacturer," a Philadelphia commercial paper, says that the trade in American red organs is steadily increasing in England, and also on the Continent. He estimates that about 10,000 red-organs are shipped yearly to England. The American organs are said to be superior in point of sweetness of tone.

THE May Festival at Louisville, Ky., was a pronounced success, both from the musical and the financial standpoint. Mme. Sembrich, who had been engaged, was not able to come, and her place was taken by Miss Brema. Mr. Carl Shackleton, the director, deserves great praise for the excellent work of the chorus and the general success of the festival.

IT is announced that the money for the Wagner monument in Berlin has all been subscribed. The Emperor has directed that it be placed in the Tiergarten, where a sort of musical pantheon has been projected, to include statues of famous German musicians. Wagner's is the first, to be followed by statues of Bach, Handel, Mozart, Haydn, and others.

A WAY of improving new fiddles has been invented by an ingenious American, who, starting from the oft-stated principle that the more a fiddle is used the better it becomes, has constructed a machine which plays for hours at a time, according to the will of the inventor.

No need to wait for the mellowing influence of time. American enterprise scores one more hit.

DELORELLE, a writer of concert hall songs in Paris, died recently. He was in receipt of an income of \$10,000 a year from royalties on songs used in public. This class of composition pays better than writing symphonies. And yet we have "composers" in the United States who are said to make twice and three times the amount! American publishers are more enterprising advertisers.

WE regret to say that Professor A. A. Stanley, Professor of Music in the University of Michigan, at Ann Arbor, has broken down from overwork. He will go to Southern Europe to recuperate. Professor Stanley's untiring energy contributed largely to the splendid growth of the University Festival Association. For the sixth festival there was a chorus of 300 voices, assisted by the Boston Festival Orchestra. Five concerts were given in the University Hall, which has a seating capacity of 3000.

MR. CLARENCE EDDY advocates a plan for an exhibition of the progress of music in America in connection with the Paris Exposition next year. It is expected that the French Government will arrange for a congress of French musicians, and, if this prove to be the fact, it is hoped to have similar congresses of other nationalities. Mr. Eddy's scheme has the approval of United States Commissioner Peck.

THE composers on the daily papers often make sad havoc of the titles of compositions. One transformed a "Benedictus" into "Benedictine," which was certainly not the right thing for one to call a church service. Handel's "Largo" was made "Largo," and on another occasion "Lager," which would scarcely do for an organ recital; then a "concerto" appeared in the guise of a "concertina," a most woeful descent in the artistic scale.

DR. ROBERT GOLDRECK desires to publish the names of America's distinguished composers, performers, and teachers in that part of his "History of Music" which refers to the present period. He should receive without delay the necessary communications, accompanied by suitable qualifications, at his studio, 627 Pine Ave. Building, Chicago. The "History of Music" forms part of the forthcoming "Dictionary of Harmony and Cyclopedia of Music."

THE Musical Art Society of New York City offers a prize of \$250 for the best composition for mixed voices, unaccompanied. The competition is open to any one who for the past five years or more has been a resident of the United States or Canada. Competitions received up to September 1st. The judges are the director of the Musical Art Society. Composers may address Dr. Frederick E. Hyde, Greenwich, Conn., President of the Society. The prize is given by Mr. and Mrs. Louis Butler McGee and will be made annual.

MR. CLARENCE EDDY, in a conversation with his recent appointment as official organist of the United States at the Paris Exposition, says that American builders have made a most valuable application of the pneumatic principle, so that there is no perceptible loss of time between the pressing of a key and the blowing of a pipe. While our organs are not equal in volume to foreign organs, in other respects they are in advance.

THE South Atlantic States Music Festival, held April 25th to 27th, under the auspices of the Converse College School of Music, Spartanburg, S. C., Dr. R. H. Parker, director, was an exceedingly successful one. Five concerts were given. The special attraction was Orchestral, the great baritone. The Boston Festival Orchestra, under the direction of Mr. and Mrs. Louis Butler McGee, was present. Of forty-five men, under Emil Hottenhausen, was present. Of fifty-five men, under Emil Hottenhausen, was present. Of fifty-five men, under Emil Hottenhausen, was present.

# THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Eminent Teachers

## THE AMERICAN TEACHER.

LOUIS C. ELSON.

MANY musical journals are agitating for the better support of the native artist in concert and opera at the present, but among all the articles written upon this subject one rarely finds reference made to the merits of the native teacher. It may be readily granted that Europe stands in advance of America in the field of musical pedagogy, but this preeminence is rapidly disappearing since so many of our native teachers have studied abroad. It is true that the American teacher is not always an exact copy of the musical instructor of Germany or Italy, and it is well that it is so. Modifications of foreign systems to adapt them more fully to the American student are to be viewed as an advantage, not a defect.

The chief advantage, however, which the American teacher possesses over his foreign competitor lies in the fact that he more thoroughly understands the nature of which he has to deal; he knows better how to encourage, how to elicit the best work that is in the pupil. I have frequently seen American teachers attain better results and produce more well-equipped graduates than foreign teachers of higher rank and of greater intrinsic abilities.

There is always a degree of psychology employed in every kind of instruction, and the native teacher is here distinctly in advance; he is almost always more in sympathy with his classes, and the closer rapport between teacher and pupil may be readily traced in musical results.

## EDUCATION.

MADAME A. PUPIN.

WHAT is an education? The youth of our country are attending the public schools to get an education. They are being crammed with masses of facts taken from pages of books, and expected to remember them without so much as a hint of how the memory is to be trained for this purpose; they are given abstract subjects to study, uninteresting and incomprehensible to their youthful minds, which they learn (?) to-day and forget to-morrow; the lessons are of such number and length that the pupil's chief anxiety is whether he can retain them long enough to recite to the teacher the next day.

Pupils and teachers are slaves to a system laid down by a committee or a superintendent, which ill-forged system seems especially designed to prevent pupils from thinking.

Among the ancients, education did not consist in cramming into a person things from without, but rather in drawing out from the disciple what was within him. The method was by arguments and disputes. The master led his disciples to think, to reason, and to discover truth for themselves.

In this country musical education does not suffer from restrictions. Thanks to the musical journal, a truly American product, pupils, as well as teachers, are free to learn and adopt the latest and most progressive ideas. We have not so blind a reverence for tradition that we can not take up a new idea, if perchance it may not be better than the way of our forefathers. The American music-teacher is alive, energetic, progressive, and above prejudice; therefore, I say the American student of music had best get his musical education in this country, so that he may go abroad to breathe the musical atmosphere for a while.

## AMERICAN TEACHERS.

PERLIE V. JEVENS.

WE are beginning to learn that our American teachers, as a whole, are equal, if not superior, to those of any

## THE ETUDE

practice to the two hands. But études are, as a rule, as one-sided as regular pieces. Köhler, Loeschhorn, and a few other writers of études do better in this regard, and treat the left hand as though it had some rights of its own.

In this state of things it behooves teachers and pupils to make a special study of the left hand. In ordinary scale practice with hands together it will probably be found that the right hand draws the left along and really plays a little the loudest. To correct this, the left hand should be practiced a good deal alone, and études giving special attention to this hand should have constant study. Bach's inventions, with their wealth of melodic thought and exuberant fancy, can not be too highly recommended. They furnish the very best models for the composer and exercises for the conscientious pupil, and not the least of the advantages resulting from their study is that they make equal demands on the two hands, and the left hand must do just as nice work as the right.

## A STARTLING STATEMENT.

CARL W. GRIMM.

MUCH is said and written about bad (incompetent) teachers. It must be admitted that a number of teachers do not do the right thing. The majority of people actually believe more bad teachers exist than good ones. I do not incline to this view. On the contrary, I think that if one could make a critical estimate of teachers and pupils, it would show that in proportion to numbers there are many more bad pupils than bad teachers. A startling statement, perhaps, but undoubtedly true. Teachers, by sheer force of competition, are naturally compelled to excel each other, to employ and keep on the watch for improved methods; that belongs to the professional side of their life. Then, to succeed with men, women, and children they have to make it a point to make themselves agreeable and attractive; that belongs to the personal side of their life. How many pupils out of ten do everything their teacher tells them? How many pupils try to make the taking of a lesson pleasant to their teacher? How many parents even insist unrelentingly upon regular practice, and see to it that it is done by their children daily? But how quick many parents are to tell the teacher what to do! Are you a good pupil? One who always does everything, and exactly, as your teacher tells you?

## THE IDEAL.

THOMAS TAPPEN.

IT is the inner sense that constructs the ideal, the sense that delight in hearing, and seeing, and choosing, and creating wholly within. We must recognize these senses, and appeal to them, and delight in them, otherwise they remain inactive and we advance into life with a growing disbelief in their reality.

We fall in securing the "fullness of life," because we are unable to be simple and truthful. Few learners believe in learning; if they did so, they would follow simple directions with exactness. The learner who has sufficient strength of mind to do what he is told is, as the Romans would say, "a rare bird."

We die to our opportunities when disbelief in the ideal overtakes us. To keep this misfortune away from ourselves and from others, we must cultivate the faculty of doing common tasks uncommonly; of investing lowly duties with lofty purposes; of finding in the ordinary processes of life extraordinary opportunities for self-expression.

Then the inner senses seem to spring into being; and the ideal with its on drawing force is over with us, a thing in which we believe and for which we labor.

—What is now universally known as the tempo rubato as a factor in musical expression was introduced at a very early period, probably with the advent of the first group of professional singers. While the precise whereabouts of the rubato was never used, the nature of the rubato was, nevertheless, fully discussed and explained in the oldest musical treatises, where it was included in the more general terms of *accelerando* and *ritardando*. —"Musical Record."















## THIRD PRIZE ESSAY.

## THE RELATION BETWEEN THE MUSIC TEACHER AND THE PUPIL.

BY WILL ARTHUR DITTRICK.



WILL ARTHUR DITTRICK.

MR. DITTRICK was born in Lockport, N. Y., graduated from the Lockport Union School in 1910, and was a member of the school glee club. The year following his graduation he entered the class course of Oberlin College, graduating in 1917. In connection with his college work he studied singing with Prof. A. S. Kimball, of the Oberlin Conservatory, and for five years sang with the Oberlin College "Vocal Club" throughout the United States. After graduating from college Mr. Dittick decided to enter the ministry, and at present is in the middle year of the Oberlin Theological Seminary, from which he will graduate next spring and will enter the Congregational ministry. During his collegiate work he has had considerable experience as a choir director, both in Elletts, O., and Oberlin. During the coming summer he will be at Silver Creek, Chan. Co., N. Y., in charge of the choir of the First Presbyterian Church, and will also conduct a choral union and teach singing. The branch of music to which he especially inclines is voice.

Few relations in life are all they might be. Until the world teaches that stage of perfection where everything is what it ought to be, or, as the philosopher *Leto* puts it, where the three realms of "The Must Be," "The Is," and "The Ought To Be" are reconciled, and "What must be is, and what is, ought to be," we shall often have occasion to distinguish between the actually existing relations of things and their possible, intended, or desirable relations.

Our present subject is susceptible of this treatment and may be viewed in two lights—first, the actual relations commonly existing between the music teacher and pupil, and, second, the ideal relations which ought to exist between them. The reason for such a treatment is found in the fact that oftentimes the first step toward the betterment of a condition is a clear understanding of its poverty in the light of its possible wealth. The miser, yesterday rocking his gold-cradle of river-sand contentedly enough, will instantly move to day when he learns that over the pass yonder gold lies in nuggets instead of sand. Knowledge of the possibility of attainment is the root of action toward attaining. So it may be that in considering what the actually existing relations of the music teacher and pupil are in the light of what they should be, we may be helped to bring "The Is" and "The Ought To Be" in music nearer together. A relationship, like an electric circuit, requires two wires with currents flowing in opposite directions. So in considering both the real and the ideal relationships of music teacher and pupil we may look at them in a twofold way—the music teacher from the pupil's standpoint, and the music pupil from the teacher's standpoint.

## THE COMMON ATTITUDE OF THE PUPIL.

It is to be feared that the teacher is to the pupil simply an indifferent stepping-stone by which the brook of music may be crossed and the opposite grassy bank of social culture and accomplishment attained. The teacher is a mechanical contrivance for the induction of certain musical compositions familiarly dubbed "pieces," with which company may be entertained, popular approbation won, and a sort of delicious sympathy secured and maintained over evasive companions. The teacher is simply a hired servant whose time and skill is bought

to be used or wasted like so much butcher's or baker's or grocer's wares. Or the teacher is regarded as a machine to be run by the hour like a host or a haggard or a bicycle. Too frequently there is no recognition of the will and the mind and the patience involved on one teacher's part, no recognition of the teacher's personality. With so artificial an aim in studying, and so mechanical a view of the teacher, it is not surprising that the results of such study should be artificial instead of artistic and mechanical rather than personal. Instead of studying music, the pupil is studying fascination, the art of pleasing people, accomplishment in the social sense of the word. The kind of study done by some pupils reminds one of Coleridge's famous classification of readers; we may divide on equal applicability that there are the four classes of pupils as well as readers. First, the "hour-glass" pupils, into whom and from whom instruction runs, like the sand, without leaving a trace; second, the "sponge" pupils, who soak up a limited amount of instruction to yield it again on presentation in the same shape, though slightly modified by the resident soil of the sponge; third, the "jelly-bag" pupils, who seem only to retain the stems and skins of the instruction and allow the juice to escape; and fourth, the "diamond hunters," vigilant to search out and quick to appropriate the gems of truth.

From the preceding considerations it is evident that the pupil is lameworth for the artificial character of the results of study. But here, as elsewhere, it often happens that two or more persons may each be entirely blameless for an occurrence. Not long since a Western judge condemned and sentenced three men, each for being totally responsible for a certain accident. A west-bound freight-train on a mountainous section of the road was blocked by a huge boulder which had rolled on the track. Before it could be removed and the train allowed to proceed, a fast passenger-train overtook and ran into it. Several lives were lost. Investigation proved that the accident was due to the carelessness of the train-walker on that section, who had failed to make his trip on time ahead of the train. It was also shown that the operator at the last station was to blame for passing the second train before the first reported at the next station. Finally, the conductor of the freight-train was responsible because he failed to post a flagman on the rear track. Each one of these men was wholly to blame for the accident, and yet the fact that they were associated did not relieve one from the slightest responsibility. Therefore, in like manner it is true that, though the pupil is to blame for the artificial character of the results of study, the teacher may also be responsible.

If it is true that a low estimate of the teacher on the part of the pupil is one cause of fault, how much more is it true that an underestimation of the teacher's function on the part of the teacher is fatal to the best results. If the teacher is not filled with a sense of the importance of his position as a teacher of music, if, as with Paul, he does not say, "I magnify mine office," if he set on more expect large results from his teaching than the small boy with the bent pin and cotton thread can expect black hair—he is not prepared. It is the enthusiast who is successful. All the great successes in art and improvement in its methods are due to the efforts of enthusiasts. Enthusiasm laid Haydn from the position of bootblack and chore-boy in Porpora's studio to his rank as artist, composer, and teacher. Many teachers lack this enthusiasm because of an underestimation of their calling, but some, although aware of the importance and opportunity of their vocation, fail to live up to the standard they recognize.

## THE COMMON ATTITUDE OF THE TEACHER.

The pupils often figure in the teacher's mind as a progressive row of figures with dollar-marks before them, which are to be converted into cash by a process called "lessons," at the expense of the least possible labor. The pupil is an Aladdin's lamp, which must be rubbed in order that the genii may bring the desired viands or gratify the wish for luxury or wealth. Is such a cold-cash or bread-and-butter view of the pupil likely to produce a musician? I apprehend not. "The laborer is worthy of his hire," says the Scripture, and it is true of the teacher as well as the preacher, but the teacher's labor should be the

same labor of love that is expected of the preacher. The financially successful teachers of to-day are those who teach art with love for art which weakens a similar love, and kindles a similar flame in the pupils' heart. In our atmosphere fire catches, it does not. Results come from something more than a cash interest. Some one has divided occupations into three classes—trades, professions, and calling. Assuredly music belongs to the highest class. The mistake so many teachers make is to regard their work as a job instead of a calling.

## DEFINITION OF MUSIC AND ITS BEARING ON TEACHING.

A chief difficulty in the study of music is a misconception of what music is. In his beautiful essay on "Friendship" Hugh Black says: "We consider the sound to be the music, whereas it is only the expression of the music and vanishes away—above the sounds is the music that can never die." Without the true conception of the inward character of music no study and no teaching will avail to produce music. We may gain considerable knowledge about music, but a knowledge of music itself will be lacking, and between these two sorts of knowledge there is a wide distinction, as Mr. Mathews has rightly observed. The expressive term by which music is defined as "Tone Poetry" suggests the real nature of it. Just as poetry is not the words or the time or the rhythm, but is the thought thus expressed, so music is not the time or the tone, but is the thought embodied by them. The teacher who would teach music and not mere sound, and knowledge of music rather than knowledge about it, must hold to this higher and true conception of its nature.

## CHARACTERISTICS OF THE IDEAL PUPIL.

For a pupil to begin study with such a knowledge of the nature of music or a consciousness of his own possibilities is, of course, a *priori* unnatural. But there is one quality which must characterize the pupil's attitude if he would attain to music—namely, faith. St. Augustine defines faith as "belief upon authority." Paul's legal mind seized on this phase of the idea when he said, "Faith is the evidence of things not seen." Surely inevitably the pupil starts out with but little knowledge, it is requisite that he put himself into a receptive attitude if he would grow in knowledge. It will be constantly on the watch for truth. In no way can truth be had so quickly and purely as when it comes from the teacher. Truth may be found elsewhere in many places, but, like gold-quartz, it must be crushed and extracted and refined before it is usable; but the instructions of the teacher are the nuggets of pure gold that need only to be mined and they are coin. The quality which will enable the pupil to appropriate the truth is that faith already defined. It may be true that "All roads lead to Rome," but there are ways long and short, and if the pupil possesses faith, he will find his way to the path which he can no more find without, he will shorten the way and economize labor and more quickly reach his goal. Let him be patient of technical work and exercises and studies. Let him be attentive to instruction and work with the perseverance born of his faith, and he may be confident of the result. "According to thy faith be it unto thee."

## CHARACTERISTICS OF THE IDEAL TEACHER.

Louis Elsie truthfully says: "Probably no art is taught by so immense a number of uncalled ones as the art of tone. . . . There can be no pure gospel with or apart pupils," and pure discipleship in art or religion can be attained only through love. Love is the teacher's summary virtue. It embraces the whole decalogue of the law of teaching, comprises the teacher's qualifications. Love is the root of the essential enthusiasm of which we have spoken, an enthusiastic love to make Haydn out of footblack and Mendelssohn from courtier. Love surmounts obstacles and removes barriers. It purifies, strengthens, and it instructs. We can forgive the mistakes of a teacher who is filled with the love of his art, for that love will supply the deficiencies. Love covereth a multitude of sins. But such love is more than mere liking; it is a master-

passion filling the soul of the teacher and bubbling out into his action and environment. It will calm troubled waters like oil. It will spread like forest-fire from a heart into his pupils' and will inspire their work. "Behold how great a matter a little fire kindleth!"

Teaching! What does it mean? What is it to teach? Is teaching the instruction, oral or written, which, when it comes to the pupil, fulfills duty and terminates obligation? It is that, and more. "Actions speak louder than words" or volumes. The teacher teaches a lesson either by counter to the instruction of lips and pen. We are apt to undervalue this unconscious teaching. We fancy that the hour we spend with our pupils is important for the definite instruction we give, and we forget that the very gesture or tone of voice, the mental atmosphere in which we are, teaches an irresistible object-lesson.

The greatest teacher who ever lived knew the power of life in harmony with his teaching. He did not begin to teach until He was thirty years old, and then He had a class of only twelve disciples who studied with him for but three short years, and, lo! the world is full of His teaching. The great fact of Jesus' teaching was not what He said, but the life He lived. As teachers of our art, we are stewards of the treasures of a realm. We may dispense the treasure to those able to receive and use it, but we are responsible for the use we make of our stewardship; responsible to our pupils, to ourselves, and to God. "Here, moreover, it is required in stewards that a man be found faithful."

## FOURTH PRIZE ESSAY.

## VOICE AND VANITY.

BY CHARLES A. FISHER.



CHARLES A. FISHER.

CHAR. A. FISHER, teacher of the voice in the St. Paul Conservatory, was born in Baltimore and received his early musical training from his father, and as a chorister at Grace Episcopal Church, in that city.

After graduating from Baltimore City College he entered mercantile life, but continued to apply himself, in his leisure hours, to the study of music and literature, finally entering the profession as a singing teacher.

Among the prominent instructors to whom he acknowledges himself now deeply indebted may be mentioned: In music, Fritz Finken, for a number of years at the head of the vocal department of the Peabody Conservatory of Music, and first director of the Oratorio Society of Baltimore; Edward Bellvid (Hochhausen-Bellvid), chief professor of singing at the "Hoch Conservatorium," Frankfurt-on-the-Main, Germany; in English and the German language, Professor Henry E. Shepherd, of Baltimore, and of the Baltimore City College.

As a singing teacher, choir leader, notably in the Episcopal and in Roman Catholic services, and as director of church organizations, Mr. Fisher enjoys favorable repute on the Pacific coast, in Delaware, Maryland, and in St. Paul, where he has located some six years ago, and where he is now occupied as a teacher of the voice, instructor of singing classes, chorus director, organist, and lecturer on musical topics. He is well known for his translations of song-texts from the German, and as the author of a variety of original verse, mostly written for musical settings.

Mr. Fisher has always taken a more or less active interest in all important questions of public policy, especially in their bearing on educational progress; he was recently elected vice-president of the Professional League of St. Paul.

Although to a large extent German in his associations and training, he is an ardent admirer of the beauties of the English language and an uncompromising advocate of its thorough adaptability to all the requirements of song.

VANITY is a potent factor in every walk of life. We are brought face to face with it to a greater or less extent in our relations with our fellow-creatures, and even with ourselves. The teacher, particularly the teacher of an artistic accomplishment (painting, elocution, music), finds himself called upon to cope with it, and none, perhaps, to such an extent as the music teacher. And yet, among all the noble army of music-teaching martyrs, it is safe to say that no one finds this weakness presented to him so frequently and to such an extent as the teacher of singing.

A young person, having attained a certain degree of proficiency in playing some instrument, may be affected by the malady, but the severity of the attack is apt to be very much tempered by the protracted effort he has been compelled to apply in order to become even a passable performer.

A young gentleman (or lady) who, after a limited course of instruction in harmony, has huddled forth as the promising composer of a song or a waltz or a march, while prone to catch the infection, is almost sure to have the delicious dreams of fame and fortune rudely disturbed by the cruel and inconsiderate voice of criticism, as well as by the failure of the public to purchase a copy of his composition.

But let nature, in her lavish carelessness, bestow on some weak mortal the gift of a melodious throat, and the insidious evil in its severest form is almost sure to follow. In case of a tenor voice, the manifestations are likely to be of the most violent character. Family, friends, business—all the civic virtues—are either totally obliterated or more or less obscured in the mind of the unfortunate victim. We see handsome and accomplished young men forsaking happy homes for the uncertainties of a public singer's career. Worthy young women, who have made good beginnings as reliable grocers, waiters and drygoods salesmen, as druggists or railway clerks, suddenly develop an insane yearning to embark in a profession in which they are almost certain to wind up as inferior opera-singers. Even excellent carpenters, bakers, and locksmiths, laboring under the pernicious spell, have been known to go astray, to the mutual detriment of mankind, in these days of practical progress and material expansion.

Surely there is no vanity like unto this voice-vanity! It is so easy to create a good deal of local stir with a hit of good, natural voice. Our relatives become so proud of us; our friends are so ready to applaud us, and all with so little real effort on our part; simply a few fine tones! Ah, the intoxication of it!

But our relatives are apt to modify their admiration of us, and thus still be some hope for the patient if they were might for the teacher—the voice culture specialist.

Now, there are many excellent voice teachers who are as likely to be injured by any imputation of this sort as a duck is liable to be hurt by water. But, alas! we all know there are far too many who, like a certain class of disreputable physicians, live by encouraging disease. The physician's calling is a noble calling—in theory. The physician's calling is all professions,—but when thus perhaps, the noblest of all professions,—the teacher's calling is a serious calling, and his responsibilities are often serious.

Let us state a case by way of example.

A young lady, beautiful of face, handsome of form, and possessed of a good voice, applies to a teacher for singing-lessons. The teacher knows that she is a refined young woman of excellent family, and that her father holds a prominent position with an assured income of perhaps \$10,000 a year. She is the only daughter, and before arrangements are completed with the teacher she informs him that she will only take lessons with the ultimate object of "going on the stage." No stage, no lessons!

She is evidently stage-struck (operative stage-struck), and the teacher knows that her qualifications will probably never carry her beyond the pale of light opera. If he can not persuade this young lady to learn something about music for her own pleasure and culture, it is not better for him, and for her, to see this one pupil, than to foster her emotional and misguided longing for the glamour of the footlights and the intoxicating increase of popular applause?

It may be objected that light opera has its justification, and that somebody must sing in operative productions of this class. But, if we must have light opera, certainly there is a sufficient supply of eligibles for that branch of the service. Are there any Cinderellas with good voices and the temper of the cruel stepmother—glad to escape from chores and drudgery; young women who have all to gain and nothing to lose? Ah, yes; but they have u'the money!

And yet it would pay a teacher ten times over to give an occasional pupil of that sort the necessary instruction and rely on the future for reimbursement. Such pupils rarely fail to repay the teacher at the first opportunity. There are singing teachers, no doubt, who, considering this entire argument altogether too utopian, would faintly ask, "If I am not to induce singers to go on the stage, what is to become of my business?" To these there can be but one answer: that they might be engaged in a better business.

The circle of pupils from among the well-to-do middle class that looks seriously on the study of music as a means of culture is rapidly increasing in this country. Of course, there are, and always will be, a great many people who consider music simply as a flashy accomplishment with which to "show off," but many a teacher will recall with a thrill of pride and pleasure the instances in which he has gradually convinced a pupil of the strength of the old Greek maxim, that it is far more desirable to be than to appear to be the best.

In some European countries they have long since learned to look upon an education as incomplete without a good knowledge of music, and boys and girls are taught very early in life to consider it one of their most important studies. This view of the subject is not without many and powerful adherents in the larger communities of the United States, in a number of which we already find the family string-quartet, for example, in a promising stage of development.

The teacher of singing, too, has entered this field for his share in adding the beneficent influence—a field in which to "voice culture" pure and simple, is added the dignity and the power of a broader culture. How much better for the community, how much more inspiring and gratifying to the teacher, is this, than by truckling to personal vanity and stage-struck folly, to amuse in launching ill-advised youth on a pathway studded with moral pitfalls and bristling with bitter denials?

What becomes of the old operative circus singers—aye, and of the great majority of those who, for a brief season, lauded their voices and their talents in the dazzling solo roles of popular operetta? Do you know, kind-hearted reader, what becomes of them? Ask the old storm-beaten professionals to tell you the truth about the miserable creatures that haunt the stage entrances of the great theaters and open houses. Surely music was not intended to add to the miseries of existence!

To every teacher comes the day when his powers fail and younger men step forward to take his place.

These are the days of reflection and retrospection for the old teacher who has been laid on the shelf—"days when 'honor, love, obedience, troops of friends,' and the various comforts that are popularly supposed to gather round old age should be his. What a retrospect for one who has spent his life in judiciously encouraging young people to "go on the stage!" What a retrospect, as he sits in the evening twilight of his declining days, counting the wrecks that strew the bleak and dismal shore of operative failure—the wrecks for which he himself is directly accountable!

"Attempt the wonderful things to-day that you expect to do to-morrow." "I have done," not "I will," is the true motto.



## CECILE CHAMINADE.

BY WARD STEPHENS.

[Some time ago Mr. Stephens promised to write for THE ETUDE about Chaminade, the popular composer. Mr. Stephens has exceptional opportunities of informing himself, as will appear from the sketch which follows.—Ed.]

I FIRST met this now popular composer at an afternoon recital devoted to her compositions, as well as to those of Lalo. It was four years ago, and as I had never seen a photograph of this charming artist, my imagination naturally kept me busy painting all kinds of pictures of her. My knowledge of French at that time being very limited and her English about as good as my French, we carried on a conversation in German, but in a very low voice, I assure you. The French have no love for the Germans or their language.

I suppose Chaminade might be called a brunette, although she is not very dark; her eyes are very large, round, and brown, with that absent-minded look in them so peculiar to artists; her hair is of a light brown color, which she wears short and curled; her under-lip is rather large and protruding, and her chin very short. She is of medium height and good build; her hands, however, are very delicate-looking things, and when she plays you wonder where the strength comes from. I have been told that Chaminade is over forty years of age. She does not look it. She is not married, neither is she beautiful; but in conversation her face lights up with animation and a smile which grows very fascinating.

On this occasion Chaminade was the attraction, and her playing, as well as her compositions, compelled the admiration of all present. I was invited to call and see her at her own home, which I did a few days later.

I boarded a train at the "Gare Saint Lazare," and in thirty minutes I arrived at Le Vesinet, a charming suburb of Paris, and about five minutes from Saint Germain. It is one of the prettiest and quietest spots in France.

A walk of about five minutes brought me to the Boulevard du Midi and face to face with a huge iron gate, and on it the number 39. I rang a bell, and in a few moments the gate was opened by a servant, who informed me that Mlle. Chaminade was at home.

In looking through the iron gate I had caught a glimpse of a very pretty garden, and now that I was on the inside I felt shut in from the outside world, like one in hiding. A short walk of a few yards under well-shaded trees brought us to the house, which could not be seen before, owing to the foliage.

I just had time to cast one glance around the place when I was greeted with the genial face and warm handshake of Madame Chaminade, the mother of the composer. Her hospitable greeting put me at ease at once, and in a very few moments Mlle. Chaminade came into the room. We seated ourselves around a fire-place for a few minutes' conversation before dinner-hour, and, strange to say, did not talk music.

We were in the parlor. In one corner of the room were two pianos—an Erard grand and an upright; a few photographs, among them one of Tosti, were also in this corner. Chaminade's compositions, neatly bound, were there in a little bookcase for ready use. Dinner was announced and I was ushered into a square room on the other side of the hall. The house reminded me of some of our old Southern plantation houses, with lots of room and light for the fresh air to get in.

The house was completely surrounded with gardens of flowers and vegetables, for Madame Chaminade grew her own vegetables.

At the dinner-table we got to talking about music and musicians, and I found out that Chaminade is no lover of Wagner's works. She informed me that she had composed when a child, and had some lessons with Godard a little later in life, but that she virtually taught herself. She has composed over four hundred things—songs, piano solos, duets, orchestral suites, ballets, etc., organ music—and, in fact, written for every instrument.

She was, at the time of my visit, under contract with Enoch, the publisher, to write so many things every year for a period of three or four years. This handicapped her to a considerable extent, and I could at once under-

stand how it was that some of her compositions should seem to lack inspiration.

For years she has devoted herself to composing and concertizing in France and England, and of late years she has become very popular in England. She is, in fact, the great favorite with Queen Victoria.

Chaminade tells a very amusing story about the Queen's gift to her. She had played at the Queen's palace during the Jubilee celebration, and a short time after that the carriage of the English Ambassador at Paris drove up in front of her house at Le Vesinet, and two men in gorgeous livery alighted carrying with them a large parcel. Chaminade was frightened on seeing the men in her house with such an ominous-looking package completely covered with seals, and when she was told that the Queen had sent it she almost fainted. After breaking open the seals and unfolding many layers of paper, she found a photograph of the Queen, with the autograph of Her Majesty.

Chaminade has since then frequently played before the Queen, and when she plays in Queen's Hall, London, which seats about two thousand people, many are turned away at the door.

In Paris she gives her recitals in a much smaller place, and they are generally preceded by a lecture or an



CECILE CHAMINADE.

analysis of the compositions on the program, usually by some prominent musical critic. These recitals are intensely interesting; new compositions are introduced in this way, and, again, one has an opportunity of hearing some of the best singers in Paris. I might say right here that Chaminade considers Pol Plançon the finest artist she has ever heard.

After dinner was over we adjourned to the parlor, and Chaminade brought out a lot of music for two pianos, and for about two hours we had a good time of it, playing duos, solos, and reading songs.

In a few weeks I was agreeably surprised by receiving another cordial invitation to dinner, and I went. This time the wife of Moritz Moszkowski, Chaminade's sister, who was Chaminade took me upstairs to her workshop, a very attractive vegetable garden. How quiet the place was!

"Yes," said Chaminade; "here I can work undisturbed. I never can do any satisfactory work in the noisy city."

Around the room hung large wreaths, which had been presented to her by various musical societies from all over Europe.

"This was presented to me in Marseilles," she said, "where I conducted my ballet-music suite. I am very

proud of it. I do my best work at night. I can think better and I have more ideas. I love orchestration, and were it not for my concert work I could be found always with my book on orchestration (Berlioz)."

"Do you teach it?" I ventured to ask.

"No," she replied; "but if you will study it with me it would give me great pleasure to teach it."

"Do you contemplate going to America?" I asked.

"Yes, some day. I have already been approached by several managers, but Mr. Enoch, who looks after all of my affairs here, has arranged for nothing definite as yet. I should like to see America, and I have received many letters from musical societies and clubs which have honored me by naming them after me, assuring me of a warm welcome when I do visit your country."

"Do you like England?"

"No. I am always glad to get back to Paris."

"Do you like the English language?"

"It is not so bad as the German language, and it is painful for me to hear my songs in English. They should only be sung in French."

Some time after this visit I wrote to Mlle. Chaminade, asking her if I might bring to Le Vesinet a few friends of mine—American musicians—who would like to have the honor of her acquaintance.

Our party was composed of Ethelbert Nevin, Charles Galloway, Ronald Grant, Mr. Rogers (a baritone), and myself. Needless to say, we had a glorious time. Chaminade played, Nevin played and sang, Rogers sang, and I played with Chaminade her "Concertstück." Autograph albums were produced and lovely things written in them. Chaminade's hospitality, modesty, and genius left a deep impression upon all present.

One day I met Fred Schwab, the well-known manager, on the street in Paris. He asked for an introduction to Chaminade, with a view to arranging for an American tour. We all met in Mr. Enoch's office, and it was eventually understood that Chaminade would make a tour of the United States in 1909, and I was engaged to play the two-piano works with her. The war made Mr. Schwab afraid to go on with the original plan, and it was finally abandoned. She may come next season—perhaps in January—for a short tour.

Chaminade is not a great pianist, like Carroli, Eschpoff, Clara Schumann, Bloomfield Zelsler, or Au der Ohe, but she plays her own compositions as no one else could play them, and when she plays the accompaniments to her songs it is a double treat to hear them. In Paris she is called "Sainte Cecile."

I have often heard Augustus Holmès's works compared with those of Chaminade. In truth, they are not to be compared at all; they are very different, and, while the compositions of both are interesting, Chaminade's are the more so of the two.

I spent one summer in Switzerland—in Lucerne—and while there I wrote to Chaminade, asking her if I could bring her some of the expenses would bring her to Lucerne to play a concert with me. She replied that she would gladly give her services gratis, but if I would pay her traveling expenses. This shows a high-grade woman, and as I got to know Mlle. Chaminade better I found her to be one of the loveliest characters I have ever met. She is frank in her manner and thoroughly in earnest with her work. She has no bitter words for anybody. She says that Wagner's music is not singable, and she does not appeal to her. She thinks Massenet a very great man musically, and for about two hours we had a good time of it, playing duos, solos, and reading songs.

In a few weeks I was agreeably surprised by receiving another cordial invitation to dinner, and I went. This time the wife of Moritz Moszkowski, Chaminade's sister, who was Chaminade took me upstairs to her workshop, a very attractive vegetable garden. How quiet the place was!

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proud of it. I do my best work at night. I can think better and I have more ideas. I love orchestration, and were it not for my concert work I could be found always with my book on orchestration (Berlioz)."

## RAG-TIME MUSIC.

BY C. CROZAT CONVERRE, LL.D.

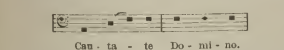


RAG-TIME music has a respectable genesis; an old, venerable one, indeed. We need not go farther back than to the music of the god-like Beethoven to find examples of rag-time music; though formerly known under more respectable technical names,—"that of syncopation. So rag-time music is, simply, syncopated rhythm made into a desperate literal vivacious; a rhythm, moreover, to please the present public fondness for it. Because of the present public fondness for it, this philosopher who contends that all music is popular, just so far as its rhythmic movement—not its melodic, or harmonic—is popular, is happy in his putting of a fine point on it. "Ah!" he knowingly exclaims, "music altogether is nothing unless rub-a-dub, rhythmic; rag-time, in a word."

Here is another notational illustration of the early genesis and perennial usefulness of rag-time music, from the great tone-master, Haydn. It is a section of one of his variations on the Austrian National Hymn, which he composed. It constitutes that step—from a sublime hymn to the ridiculous tonal halt—which the cyclic critic loves to roll under his tongue:

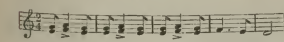


From this grand Austrian Hymn, let us turn to one of the sanctified Gregorian tones, which opens with a favorite rag-time phrase, thus:



This Gregorian notational excerpt shows that, even in church music, the people of all countries and times demand that tonal variety of which the great classic authority on the fugue, Anton Reicha, says, "Variety is the very soul of music; and is, with respect to that art, what proportions are to the mathematics." And this is Gregorian rag-time.

The following selections from the wild music of the wild Fantees show that rag-time is not a creation of musical culture, but an adoption of a very old, very wild, yet very human rhythmic form:



This Fantee dirge-music is especially interesting for its illustration of the funeral use of rag-time by the Fantees, in marked contrast to its modern, mirthful use.

Numerables are the rag-time instances in the fugues and other compositions of Beethoven's distinguished teacher, Albrechtsberger, who says, practically, in them, "No rag-time, no fugue." Numerables are they, too, in the fugues and other works of all the composers since the morning stars were created and sang together. They are born of that soul of music, variety; they are an integral part of tonal mathematics, the essence of human song. Call them "coon-time," "rag-time," "syncopated time, or what-not time; they unquestionably meet the musical exigencies of man's present mundane environment.

If you were to ask me if rag-time will obviate among glorified souls when time is no more, I, naturally, would hesitate as to uttering an opinion, to be taken as

## THE ETUDE

## HOW DRUDGERY CAN BE LIGHTENED.

BY AIMEE M. WOOD.

By the organization of a "club," which meets one evening weekly for the discussion of questions bearing upon music life and study, a young and energetic pianist greatly increased and stimulated the interest of a number of pupils belonging to her own class and to that of a vocal teacher, who has joined with her in the enterprise. The system pursued required from each pupil the preparation of a brief essay expressing clearly, and in as condensed a form as possible, her own views regarding the subject chosen for the evening. In this manner not only are the thinking faculties aroused, quickened, and concentrated through direct expression, but subjects are presented for contemplation and analysis, which might not otherwise awaken more than a passing thought.

The topic, "Work as Drudgery," recently brought to light the fact that only one out of the number of students regarded work as anything less than actual drudgery,—that is, the words were considered synonymous,—and under this heading were raised all scale practices, technical exercises, practice with the metronome, and memorizing. Strange as it may seem, the pupil in question from the very beginning of her study had manifested no particular aptitude; on the contrary, she is a slow but earnest plodder, possessing, however, a great love for music in general, and as a piano student, for her instrument in particular. Her work is always better acquired with greater facility, and she is looked upon by her teacher as a most promising pupil, as, in fact, already a success. And the secret of this was brought to light through the one page of her briefly-worded but comprehensive essay. Drudgery, so called, held no place in her vocabulary.

She was in love even with the mechanical routine of her daily practice. This young girl, either consciously or unconsciously, discerned and infused into her chosen line of work that quality which was substantially the motor power animating every "genius" or great light the world has known, which lies back of "talent," defined by Webster as "skill in accomplishing," and which is simply the spirit of enthusiasm.

Energy and aspiration were awakened through the hearing of this essay in one member of the class, a student possessed of unusual talent, although an acknowledged drone.

"I can not conceive," she remarked, later, to the plodder, "how it is possible that you find, as you may, actual pleasure in the practice of scales and exercises. To me such practice is more than work; it is downright drudgery. I do only as much as seems absolutely necessary."

"I think it is much in the way one looks upon it," the young girl replied, "and also in the way it is done, and in the time selected for it,—which should be an hour or more in the morning, if possible. The liking for any one thing can be cultivated. Make up your mind you will like it, and don't give up, and you will soon find it not so hard. I am sure I am right."

"I believe all this is the trouble with most of us who consider practice a burden is sheer idleness," said the awakened pupil, adding, with a determination which augured well for future results, "I, for one, mean to try your rules! Since it is certain that technical work must always form a principal feature of music study, every help toward overcoming the monotony of it should be welcomed, and at least given a thorough trial; but I had never before thought of it in any light than that of an unpleasant, yet necessary routine!"

An unpleasant, but necessary routine! If this be the attitude taken by either teachers or pupils toward a portion of music study recognized as indispensable to the performer throughout his career, the results will become manifest, inevitably, in a harvest of weariness and discouragement. Success is incompatible with a pessimistic attitude toward any portion of one's work. When the seeds sown with the child's first lessons are of courage and animation and interest for every detail of the daily practice, a healthy growth, encouraging both the music of his day.



to the pupil and to others, will be the outcome, and there will be fewer weeds of indolence, listlessness, and impatience cropping up to hinder or prevent progress. Activity is a law of nature, and is a sign of a normal individuality, and thus no truer happiness may be found than that realized through work and the consciousness of progress; the daily unfolding of new powers, a constant perception of still greater possibilities. The beginner and the advanced student, even the "arrived" artist, stand upon equal ground here; since to progress there is no end, and the satisfaction found in daily achievement, whether it be the conquering of a hard or a simple exercise, thus clearing the way for one of higher grade, the memorizing of the "first piece," or of some most difficult composition—this satisfaction gained through attainment may be experienced and enjoyed alike by all.

Progress is free, and to glean its fruits and benefits remains a mere matter of choice with the individual; but one must be inspired with love for every detail of the essential means and with an enthusiasm which would render such details far from distasteful, because recognized as necessary steps to the end to be attained. The moment one's work degenerates into drudgery, interest and enthusiasm take to themselves wings, while progress, with all its attendant joy, satisfaction, and encouragement, becomes impossible.

The essay of the pupil referred to above no doubt presented this subject to her student comrades in level light, and since her theory was well attested and borne out by results in her own individual music life, the ideas could not have been other than impressive. We append, with her permission, the following extracts from her article:

"Drudgery" may be called work that is done rather from the head than from the heart, and I think may be wholly abolished or overcome simply by putting more enthusiasm into the labor to be performed. . . . I believe there is no such thing as drudgery to the one who loves his work. "Love begets love," and to cultivate a love for the most trying and difficult tasks will transform these very difficulties into pleasant opportunities for achievement and daily progress. . . . A great pianist was once asked if the mechanical part of his work, which occupied several hours of each day, was not disagreeable to him, and this world-renowned artist, who possesses the power to move vast audiences to the height of enthusiasm, answered, heartily, "Not in the least! I do not allow it to take that attitude toward me!"

#### PERSONALITY AND PIANO TEACHING.

BY FLORENCE M. KING.

THERE is (or was) a distinguished teacher of boys in New York City whose method of instruction was all his own. He would first find, as he said, each boy's "center of gravity," and then proceed to educate him from that standpoint. And, after all, is not that the ideal teaching? The art itself is heaven-sent, for teachers are born and not made, and the ideal teacher should possess the sixth sense—self-effacement.

Applied to the art of piano-playing, we have seen, too often, in our country the glaring absurdity of performers who are lauded not so much for their own merits of interpretation or touch of the divine fire as that they have been the pupils of the great Somebody or other!

Sift the matter down and, nine cases out of ten, there have been no more lessons than you can count upon the fingers of one hand.

It is unfair to say that the great exponents of piano music neither are nor can be excellent instructors. The contrary has been proved by examples. Still, it must be admitted that the temptation is great for such a teacher to impress his own personality upon the pupil rather than by the long, slow, patient process to bring out the pupil's own individuality. We are much more apt in that case to have the rank and file marked by the Robinson or Paderewski hall-mark rather than by

a diversity of excellence in accord with the number of students. They are like the marionette-like members of a particular school of elocution who betray their identity by every trick of gesture and modulation of voice; not the highest attainment of art, all told; very much like rows of identical Queen Anne houses built upon speculation to rent and to sell, but certainly a fault for the tired eye, which roves over the dull monotony, wild with a desire to see one *extra* window, to behold one variation from the job-lot plan! Oh, for a cornice askew or an unexpected door!

List was a great maestro; but why a Greek chorus of List lay figures to be ushered in like the ballet in a spectacular play or a travesty upon the passing show?

Nature is wonderfully chary of her patterns. She does not do work in duplicate. Why, then, in the name of common sense, should we render human nature abnormal by trying to force it all upon one unbending mold? Much that is fair, but fragile, gets worsted in the encounter, and comes out a broken vase at best.

Why should the charming interpreter of the Schumann lyrics and the Mendelssohn "Songs Without Words," who has a gift apart for the chimney corner, be crucified upon the rack of octave-mad Hungarian rhapsodies and whirling spinning-songs? They must ever elude her grasp.

On the other hand, the inspiration and applause of a vast audience, necessary to the player of bravura music, would all be lost in the quieter walks of musical life. We would always seem to consider music as successful only in the glare of the footlights, with the great sea of human faces beyond in the spectacular boxes, in the applauding pit, and the echoing galleries.

We act very much as if its efficacy were to be reckoned by the ticket-office receipts, and its success by the glaring head-lines in the morning papers.

As a matter of fact, the music of quiet life has its full artistic value and compensations—the relief for overcharged spirits, the comfort to the restless Sane, and the joy of homes that must ever be countless.

Teach the hirlings to use their wings, oh, wise teacher, and whether, like the eagle, they soar up beyond your vision into the blue sky and become part of the vast universe of silver stars, or whether they gently flit from bough to bough in the green, leafy trees, a rest for the tired eyes and the aching heart, you will not have lived in vain. They are perfect of their kind.

The egotism of pupils is the bane of the life of every self-respecting teacher. Technic must ever come first as a foundation of solid masonry.

As Rosenthal has put it, "The piano is a thing of wood and iron, not easily made sensitive to the sympathetic touch; therefore," he continues, "I would say, firstly, technic; secondly, technic; lastly, technic!"

There is nothing I hold so valuable a factor in artistic piano-playing as a much-pruned and well-directed egotism.

As teachers, we are too apt to wish to shine in the reflected glory of our pupils' achievements. We are too apt to appropriate their laurels as a halo around our own inflated heads.

We care not so much for the unidentified meed of praise—"Ah, what divine art!"—as for the statistic compliment, "Oh, yes; a pupil of the— Conservatory"; or, "Evidently a student of—s!"

Natural enough, too, in this cold, cold world, for music teachers who may not choose and reject their pupils according to some standard of excellence of their own. Unpromising pupils are plentiful as blackberries in a good season, and it is only morally to wish to make the best advertisement we can out of the only too few who are really gifted.

Of course, you will say it is a matter of bread and butter, this judicious advertising; that the man is on a sore road to starvation who hides his musical light under a bushel. The present writer is not arguing the matter from the dollar-and-cents standard, and yet she can not but think that, in the long run, the staying power of the absolutely genuine teacher will outlive the flimsy puffs of the vast majority of superficial musical fakirs.

#### COMMENT ON THE PROGRAM OF THE NEXT M. T. N. A. MEETING.

Nº 2777

Edited by  
Ferdinand Dewey.

THE Twenty-first Annual Convention of the Music Teachers' National Association, to be held in Cincinnati during the third week in June, deserves the largest attendance ever had at such a gathering, because of the scope and magnitude of the undertaking.

The hearty support of the citizens of Cincinnati has made it possible for the officers of the Association to assure visiting members that the program will be presented in their entirety, or with but slight changes.

The departmental sessions, in charge of teachers of large experience, should prove of great value to all teachers of the different branches of the art. These sessions will be conducted very much on the order of round-table discussions. Some musician of ability will be invited to open the discussion of a topic by reading a brief paper on the subject assigned, or by a short address, and then the matter will be open for general discussion by the members in three-minute speeches.

The concert programs speak for themselves. Never before in the history of the Music Teachers' National Association has the American composer been placed before his fellow-musicians in such an advantageous position.

Usually but very few American works are performed at the National meetings, but on this occasion the American composer will reign supreme. There are those who think it unwise, and not for the best interest of art, to give concerts of American compositions alone, with a considerable show of justice, hold that the American composer and American music will never attain their rightful position in the musical world until they are measured by the same standard and weighed in the same balance by which their European colleagues are judged. This is an undeniably true; and, were these concerts intended primarily for the usual concert audience, we would entirely agree with the objection offered; but as these concerts are to be given especially for and to the better class of musicians of our land, we can not see the force of the objection. Many of the best of our musicians are totally unaware of the quality and quantity of works written by resident Americans during the last decade, and the concert programs of the coming meeting will afford an opportunity to hear some of the best works. The Program Committee has but one regret in the matter, and that is the fact that the number of concerts does not permit the performance of many meritorious works which really deserve this recognition. There was room for but so many numbers, and others will have to wait until another time, much to our regret.

Those works are not on the program should give the Association as hearty a support in this effort for the recognition of American art as though they were represented. Let every one come prepared to enjoy the feast of music, good fellowship, and reason, forgetting personal preferences for this or that thing, and encourage the present and incoming officers by their presence and manifestation of good-will, and the meeting of '99 will go down in the history of the Association as one of the best of its life.

One of the best things a musician can do for his art is to bring before the people the position that music should occupy in the general scheme of education. Music stands as the representative of the ethereal life in general. The world at large often gives the term "education" the meaning of simply a collection of facts and theories, to the neglect of the ethereal sense.

But when we exploit the real place of music in the scheme of education, we are opening the way for all that goes to make up a higher and better ethereal life, which is part and parcel of that higher culture that all truly educated men and women view as the worthy ideal of the race.

It is toward this ideal that the American teacher who is in love with his work is constantly striving, and toward which he should carry his pupils.

## ALCAZAR. INTERMEZZO.

Leonard Gautier.

Moderato.

At the part beginning at A) and ending at the double bar, give the sustained notes a firm touch and hold the full value.

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*a tempo*  
*stacc.*  
*p*

*cresc.*  
*dim. o rall.*  
*Fine.*

*pesante*

b)

c)

- b) The pedal must be raised when the chord is played, and pressed down directly after.  
c) The grace note G should be played with the A Flat below, exactly on the beat; the F in the upper voice to follow quickly.

*cresc.*  
*rit.*

*mf*  
*a tempo*  
*d)*  
*il canto marcato*

*cresc.*  
*dim.*

*pesante*

*cresc.*  
*rit.*  
*D.C.*

- At d), the grace note should precede the beat quickly. In each case, similar places are to be treated alike.



# THE TWO LARKS. LES DEUX ALOUETTES.

Revised and fingered by Constantin v. Sternberg.

TH. LESCHETIZKY.

Allegretto con molto moto.

\* The composer seems to have been inspired to this piece rather by the flight of the larks, than by their song; the light, rocking motion, as they wing and swing themselves in the air; should be borne in mind while executing the arpeggios.

A The indicated subdivisions are recommended for preliminary practice; later on, as mechanical certainty allows a freer treatment, they will oblige themselves.

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B Here, where the effect of the pedal should not be lost, it ought to be taken and released in frequent alternation.

2035 - 4

C The first note of the melody is supposed to last four eighths, during which the downward arpeggio with the most lightness takes place.



6

cresc.

cresc.

8

a tempo.

velocissimo.

pp

con tenerezza.

8

volante.

senza rit.

D

7

8

7

7

compro.

p

velocissimo.

7

7

7

7

cresc e string.

8

7

This page of musical notation contains six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two flats. The second system includes the marking "cresc." and "p". The third system includes "il canto ben marc." and "dim.". The fourth system includes "piu agitato." and "p". The fifth system includes "cresc.", "vivace.", "p rit.", "rit.", and "ppa tempo.". The sixth system includes "contenezza.", "f volante.", "p", "f", and "pp 6 rit.". The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece.



# SPANISH DANCE N<sup>o</sup> 2

M. MOSZKOWSKI, Op. 12, No. 2.

SECONDO.

Moderato.

*p* *simile.*

*Fine.*

# SPANISH DANCE N<sup>o</sup> 2

M. MOSZKOWSKI, Op. 12, No. 2.

PRIMO.

Moderato.

*p con sentimento.*

*marcato un poco.*

*p con sentimento.*

*Fine.*



## SECONDO.

*f gajo.*

*con fuoco.*

*D.C.*

## PRIMO.

un poco animato.

*f gajo.*

*con fuoco.*

*D.C.p*



# WITH THE CARAVAN.

Richard Ferber.

Allegretto. M.M. ♩ = 126

*p*  
*sempre staccato*  
*f*  
*f*  
*pp*  
*sempre staccato*  
*poco a poco dim.*  
*ppp*

# IN THE GREEN MEADOW.

## AUF GRÜNER AU.

Allegro. M.M. ♩ = 80

GUSTAV MERKEL, Op. 82, No. 1

*p*  
*dim.*  
*p*  
*f*  
*dim.*  
*f*  
*ff*  
*p*







## They Kissed, I Saw Them Do It.

C. B. Hawley.

Allegro.

Be-neath a sha - dy

tree they sat, He held her hand, she held his hat,

I held my breath and lay right flat They kiss'd! I saw them

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do it.

He held that kiss - ing was no crime,

She held her head up ev - 'ry time, I held my peace and

wrote this rhyme, And they thought no one knew it.



## THE FLIGHT OF AGES.

Words by  
FREDERIC E. WEATHERLY.

FREDERICK BEVAN.

*Andante.*

*p*

I heard a song, a ten-der  
I have a rose, a white, white

*mf*

song, 'Twas sung for me a-lone, In the hush of a gold-én  
rose, 'Twas giv'n me long a-go, When the song had fall'n to

*cresc.*

twi-light, When all the world was gone; And as long as my heart is  
si-lence, And the stars were dim and low; It lies in an old book

*cresc.*

beat-ing, As long as my eyes have tears, I shall hear the ech-oes  
fa-ded, Be-tween the pa-ges white, But the a-ges can-not

*rall.*

ring-ing From out the gold-en years.  
dim the dream It brought to me that night.

*colla voce* *p* *pp*

*Piu animato.*

I have a love, the love of years, Bright as the pur-est star, As

ra-diant, sweet and won-der-ful, As hope-less and as far,



I have a love, the star of years Its light a-lone I see, And

*accell.* I must wor-ship, hope, and love, *rit.* How - ev - er far it be.

**Maestoso.** It is the love that speaks to me In that sweet

song of old, *accell. cresc.* It is the dream of gold - en *accell.*

years, These pet - als white en - fold; And ev - 'ry

star may fall from heav'n, And ev - 'ry rose de - cay,

*ff stentando* But the a - ges can - not change my love, *rit.* Or take my

*ad lib.* dream, Or take my dream *8* a - way. *8*



SLUMBER SONG.  
WIEGENLIED.Revised and fingered by  
C. von Sternberg.

EDOUARD ROECKEL.

*Andante.*

a) A mere glance at the physiognomy of this simple, but pretty little piece shows the necessity of a very clinging touch, which in the right hand must be combined with a gentle but steady pressure.

b) These notes are only an addition to the accompaniment, and must not interfere with the melody tone held by the 5th finger.

c) This 4th finger is recommended to those who can stretch an octave with that finger; this applies, of course, to all repetitions of this suggestion.

*tranquillo*

d) Though only a quarter-note, it is supposed to last through the whole measure, held by the Pedal; the following eighth-notes must not outdo it in strength.

e) Same as d)

f) Small hands may play the 8 of the left hand with the right.

g) Hold these notes well!

h) This sliding of the 3rd finger furnishes the only possibility of executing the four melody notes connectedly.



## Tempo I.

The musical score for 'Tempo I.' is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo I.' and the initial dynamics are 'pp' (pianissimo). The score includes various musical notations such as 'ten.' (tenuto), 'legatissimo', 'i)' (fingerings), 'espress.' (espressivo), 'k)' (fingerings), 'rit.' (ritardando), 'perendosi', 'dim.' (diminuendo), and 'sempre'. The piece concludes with a 'pp' dynamic marking.

i) As most hands cannot hold all the notes of these wide-stretched chords, it ought to be remembered that the pedal is not needed for those notes which the fingers can hold, but just for those which they can not hold.

2758 2

k) Be very careful that the dotted half-notes are heard with this A of the melody.

## RHYTHM, AND ITS RELATION TO MUSIC.

BY PERCY GOETSCHMUS, MUS. DOC.

I.  
DEFINITIONS.

Of the three essential elements of musical composition—rhythm, melody, and harmony—that of rhythm obviously underlies the others, and ranks, therefore, first in the order of evolution; without rhythm there can be no intelligible melody, and without melody no harmonic utterance is possible, no music conceivable. This reveals the necessity of early and thorough apprehension by music students of the leading principles of rhythm, and emphasizes one of the duties of the teacher—that of imparting the requisite information, to this end.

The deplorable general uncertainty of conception and confusion of definition and exposition in the domain of rhythm (touching upon ably, but too briefly, by Dr. Hazzetti in *THE ETUDE* for December, 1898) appears to me as incomprehensible as it is inexcusable; for, with the exercise of a very little exact thought, the conditions of rhythm in music will be found simple enough for the grasp of the youngest beginner of musical study.

The term rhythm is applied collectively, in music, to the mechanical substratum—the chambers, so to speak, where the motive power is generated and controlled, and whence, therefore, the very life and movement of the musical concept is drawn. But, in reality, rhythm is only one of four elements, which are involved equally in the exposition of the principle of motion—namely, time, meter, rhythm, and tempo.

Time is a section of eternity. In common usage, it is a synonym of duration, and represents, in its application to music, the number of minutes or seconds which must elapse in the expression of the series of tones which the musical sentence comprises.

Meter is a synonym of measure, and concerns, of course, the measurement or division of this span of time into equal, absolutely equal and regular, units of duration. It is true, there is (though there need not be) a chance of misconception in the use of this word; for it may be expected to signify a sum of units, as in the terms quart-measure, or yard-measure, and, in the musical terms, measure and short or long meter. Still, our terminology is sufficiently exact about these distinctions, and it is easy enough to limit the word "measure" properly to the idea of a quantity or sum of time-units (beats)—i. e., a larger unit of division. The function of meter is to measure; whereas, the factor known as a measure is a noun of quantity.

Rhythm, derived from Greek *rhymos*, signifies order or arrangement; it is even used, by early Greek writers, with reference to the disposition or arrangement of the furniture of a room. In music it concerns the grouping or arrangement of tones (or time-units) with respect to their distinctions of weight or length—that is to say, the moment the "absolutely equal and regular" metric unit becomes varied and differentiated, the condition of rhythm emerges out of meter.

Tempo is an Italian word, of which the English equivalent is movement, or rate of speed.

These four divisions of the rhythmic element are in so far interdependent, as they constitute four successive phases of progressive artistic development. Without time there could be no meter, for time is the (abstract) quantity or object to be measured. Without meter the distinctions of rhythm would be impossible, because rhythm involves differentiation, consequently comparison, and comparison demands a standard—in this case, that of measurement. Without rhythmic vitalization of the metric principle, the distinctions of tempo are intelligible and insignificant.

In the use, and particularly in the qualification, of these four or five musical terms, it is necessary to guard most strictly the essential distinction of each, for to here that any uncertainty of their true origin and meaning will betray itself most clearly, and propagate confusion among pupils.

Time is a quantity, but, being abstract, it is scarcely consistent, in music, to qualify it at all. It is not con-

## THE ETUDE

sistent, though sanctioned by long usage, to speak of "1" time, or of "duple" time, or even "rapid" time; for, as will be seen, these attributes qualify other divisions of the rhythmic element. The confounding of time with tempo will be touched upon below.

Meter, likewise, can not justly be qualified in music; it represents a process, and music concerns itself only with the results, not with the mechanical details of the process; hence, "long" or "short" meter, "quick" meter, "lambic" meter, and so forth, are, strictly speaking, anomalies. The acceptance of the term "metric foot" in prosody is no valid authority for its adoption in music; the terminology of different arts for parallel ideas may vary without fault when influenced by diversity of art-material. On the contrary, measure being a more definite, concrete division of time, admits of qualification by dimension; it is proper to speak of a large or small measure, of simple or primary measure, and compound or divisible measure. The so-called time-signature should be called the measure signature, as it indicates not the time so totally, but the character of the broader divisions of time which contribute to the definition of the fundamental rhythmic arrangement. Hence, we should say "1/2" measure, "3/4" measure, etc. The terms slow or quick or flowing measure are only excusable in poetic allusions, where—by license—measure is employed as a synonym of movement.

The qualifications of rhythm, as the most vital of the phases under consideration, are so manifold that they must be treated separately at length in a second section of this article.

Tempo can only be qualified by adjectives of movement; thus, we can say quick or slow tempo, perhaps even stately, spirited, graceful tempo, etc., for which rates of motion the Italian terms *adagio*, *allegro*, *presto*, with their intermediate qualifications, are used. Certain inaccuracies in this respect have been engendered by the supposed coincidence of meaning between the words time and tempo. It is true that tempo is derived from Latin *tempus*, time; but its application implies the attitude of the individual toward the abstract principle of time. In point of fact, time does not move; what is popularly designated the passage of time is, in reality, the progress of the individual through the realm of time; this progress is regulated by the conception of the individual, who qualifies it, accordingly, as fast or slow tempo, or rate of motion.

[*THE ETUDE* for July will contain a further discussion of the subject of Rhythm by Dr. Goetschmus.]

## A CHARACTERISTIC AMERICAN INSTITUTION.

BY CHARLES W. LANDON.

ABOUT the middle of this century Dr. Lowell Mason began a series of "musical conventions." These lasted from a few days to a few weeks. The revival of the country singing-school was an immediate result, and, more remotely, was the introduction of right-singing in the public schools. The eminent teachers associated with Dr. Mason were solicited to give private lessons, and out of this grew the now famous "summer music school."

The best musicians have been obliged to study hard for half a life-time to bring themselves up to the best that there is in them. What folly, then, for a young teacher to expect to "learn it all" in a course of only two to six weeks at some summer school!

But let us look at the case as it is, and not as it seems. First of all, our inexperienced teacher has already been studying music for some years. The native talent, the ambition, and desire are there, and with this some experience as a teacher, whatever that may be. Here, certainly, is a foundation to build upon. We have all seen workmen digging and laying the wall for the foundations of a house; then came the house was before we realized what we were doing. Every experienced teacher knows of cases where some faithful teacher had given a pupil a solid foundational training. For some cause the pupil has changed teachers, and fallen in to the

hands of a teacher who gave a few shabby pieces; and to! "What marvelous advancement the pupil made upon getting a new teacher!"

As a people we are always looking for quick results. Our churches vote to change from a quartet to a chorus choir, and the congregation and generally the church officials expect a fine chorus to appear in the choir-loft the next Sunday, singing as effectively as some celebrated choir, not thinking that a chorus choir is a plant of slow growth. But suppose that some good leader has trained the voices so that they blend smoothly, that he has made them skilful readers, and that each singer sings correctly and in good time, with good voice quality; then along comes a celebrated drill-master, and in a few rehearsals teaches them the expression of the pieces that they have already learned. Behold! "Why, that musician has made that choir sing better in two or three rehearsals than our regular leader has in a year's work," say our good church people.

If the regular leader were more expert in sight-reading and mechanical drilling than in effective expression, then the choir learned much of value when they took a few lessons of the celebrated drill-master. This, in a measure, illustrates the summer-school idea.

But there is another feature that is peculiarly American. We have a few celebrated teachers who have had an extended experience in instructing ambitious young teachers, who have left their classes for a few weeks or months to study. The intelligent questions that these young teachers have asked, the experiences they have related of special cases in pupils, the need of advice regarding what to do, have given the great teachers an insight into the special needs of young and inexperienced teachers who have not been able to prepare themselves as thoroughly as they should—young teachers who know more about playing than teaching. Thus the "summer school" teachers have succeeded in condensing a great mass of knowledge of exactly the help and information that inexperienced teachers most need. Furthermore, the American mind is elastic; it is not bound down to moss-grown traditions; it dares to think and speak its own thoughts. It can take in a mass of fundamental principles and then, at its leisure, work them out to practical results.

There are two classes of teachers who need to consider the summer-school question: Those who have a secret fear that their pupils and patrons will think less of them if they go off for a few weeks of study now and then, forgetting or not knowing that they all will take interest in the fact that their teacher is progressive, and is giving them the best new ideas in music teaching.

The other class I once belonged to, and that honestly. I did not believe that a few weeks' study would do what it ordinarily took years to accomplish. This doubt has already been answered in the foregoing. But to this may be added: It is not pretended that four weeks of summer study will do what four full years of hard work will accomplish. What is claimed is: The student comes to the summer school full of experience wherein he needs help. He does not know how to get his pupils to do the finer things of touch and expression that he wishes them to do. He is not quite clear on a thousand and one things; has quantities of half-formed ideas, needs, and wants to know more about the pedagogies of the best forms of teaching; wishes to become skilled in some celebrated method—for instance, the Mason system of technic; he wants to get out of the narrow ways that he knows he has fallen into, because of this limited musical opportunities in his country town; wants to hear the experiences of fellow-teachers, and to get a fund of new and fresh ideas. This and more the best summer schools will give him. Then he will go to his next year's work with new and added confidence. He will find his pupils interested in their music study, even practicing technic with interest. His pupils will come to him with perfect lessons, instead of vagrant excuses. Parents will note the rapid improvement in their children's music and will talk of it to friends, and classes will grow and pupils will continue to study music longer; through these things the teacher will have more and more of the better class of pupils, for it is the good players among his pupils that bring him the best patronage.







## COMMENTS BY EMIL LIEBLING.

MUSICAL. SALLAMAQUIDE.

V.

WITH the approaching end of the season every one, as it were, shows a trial balance of work done, results achieved, a winter passes around too quickly for the ambitious student, it lingers too long for the trifler. While easy enough to work with the former, it is a constant problem how to interest the latter. And yet the teacher has to deal principally with rather coy and elusive material, one expects natural limitations, due to youth, inexperience, and thoughtlessness, but it seems almost hopeless to battle against the combination of indifference and indolence which is so often encountered; especially in cases where parental cooperation is nil, nothing need be looked for in the way of progress. Many teachers do not assume enough authority; others are foolish enough to arrogate claims which are too absurd to deserve recognition. Pupils have rights and teachers incur obligations, but so have teachers certain rights, which should be enforced; pupils should not be permitted to lapse lessons, nor to trifle with their task; contrary to the Good Book, in which the sins of the forefathers are visited on later generations, the peccadilloes of the pupil are invariably blamed on the teacher. I have already in former papers emphasized the urgent necessity for the accomplishment of something definite, be it ever so little, and at this time of the year it is not a bad plan to sum up the season's work and start in on a general review of the leading features which the year's study included; mark out a systematically arranged course of work for each pupil, in the fond hope that it will be accomplished during the vacation.

Yes! How much the word means! how long anticipated! how many pleasant plans it embodies, and also how quickly it is a thing of the past! I advise my friends to take long vacations, but am rather addicted to pursuing a vigorous home policy myself; it saves the trouble of having to recuperate from the effects of the frolic. From the lengthy outings which many of my musical confidants find necessary, I just think that their companions are very wearying on their nerves; or does, perchance, an unselfish regard for the pupil dictate these prolonged absences?

It is not a bad plan to remain somewhat in touch with your class during the summer months. As to yourself, do during the hot weather what the farmer does in winter. Mend your fences, sharpen your tools, clean up all the odds and ends, and be ready to start in fresh and anew when the fall comes. It is constantly, "*Za saison est morte, vive la saison!*" Waste no regrets over the past; study its failures and their causes, and deduce a salutary lesson therefrom; and if you commit mistakes, do not repeat former follies, but invent new ones. And, above all, do not have a long delinquent list of debtors for unpaid tuition—that is, if you can help it.

There is too much shooting over people's heads. The public is gorged with food which is entirely beyond it and causes mental dyspepsia; pupils are given tasks out of all proportion to their ability (or want of it), and there is a general disposition to gratify individual hobbies at the expense of the novitiate audiences. You must speak a language which can be understood, before you can hope to make an impression. The people know what they do want, and when it is offered, the money is spent liberally.

When Tausig died, in 1871, his friend Weitzmann, the distinguished master of theory and friend of our Mr. Bowman, wrote a pamphlet entitled "The Last Virtuoso." It seemed to him that with Tausig the art of playing had reached its zenith and collapsed with his untimely demise. A mistaken proportion, for a tremendous aftermath of great pianists has sprung up since then. Art is cumulative, it never stops, each great epoch simply paves the way for further development. Tausig is more famous now than he was during his life-time, when only a limited number of *opponents* appreciated his rare qualities; happy mortal, who died at just the right time!

It is an open question whether it is wise for an artist who has been in long retirement (irrespective of causes) to emerge therefrom. The question is pertinent, Why this new departure? Will the artist be able to impress the new audiences as he did the old? During the limited period which is allotted to the successful public performer, it is desirable to remain in the public eye, otherwise it will be a difficult matter to catch the public ear.

Many musicians are failures because they have never ascertained just which branch of the art they are really fitted for! Some fair pianists might have excelled as conductors; many ambitious teachers would have done better on the concert stage; others delude themselves with the belief that Providence intended them to enrich musical literature, whereas they might have appeared to better advantage as lecturers. Jealousy is a slippery accomplishment, and apt to lead to diffidence. Weigh your chances carefully, and give one especially a thorough trial; but if you find that your best efforts do not warrant success, change off for something else. If you can, be the leader in your community; it is a great thing to set the pace for others to follow. Think something of yourself, and be consistent in your mental prices and estimate of men and affairs. Be generous, genial, and communicative; do not hold back your knowledge, nor regard it jealously, but, again, do not squander it. If some one plays you a shabby trick, do not retaliate in kind, but let him know that you are "onto him." Do not answer your critics; they can tire you out. That is just where Rosenthal makes a serious mistake. He is eternally exposing the weaknesses and inconsistencies of his reviewers, and has had a tussle with the press wherever he has appeared; it hurts him and annoys them. Of course, there is a pitiable mendacity which we are all occasionally exposed to, and which does cause one to get a little hot under the collar, but even then it is best to stifle your righteous indignation and count twenty before you speak out. There are also contingencies which make it imperative, as an act of retributive justice, to take the bull by the horns and act with firmness and energy. In the rare cases where the odious punishment of personal chastisement has been attempted, it has usually resulted in the utter rout and discomfiture of the attacking party, who is not always a good judge of the muscular development of newspaper men.

Do not start too many compositions simultaneously. While in Vienna, I fell in with a very enthusiastic young man, who thought nothing of sketching the first movement of a trio while taking his afternoon coffee, a few days afterward he called on me with some manuscript, and I, of course, expected to see the trio worked out. Nothing was farther from his thoughts; he had abandoned the former scheme, and was working on an overture to Julius Caesar. He had invented a diver motif which made your blood run cold with its vitæ realia, but was shy of a Brutus theme; this ended the chances of a successful issue, for the composer, like Caesar, got badly stuck; and so he went from one failure to another, casting his lines for big fish, and not even catching suckers. He is now leading a German band in Constantinople.

There is a good deal of needless worry as to whether we are to have a distinct vein of American music, and I am not so sure that the consummation of this pious wish is to be desired. Chopin became greater in the same ratio as his music lost its purely Polish characteristics and developed a more cosmopolitan vein. I am familiar with most American compositions of note, and only in very isolated instances have heard musical progressions which seemed new and yet legitimate, and withal some Parker's "St. Christopher" presents several interesting and in MacDowell's "Woodland Sketches" I find decided elements which would never have emanated from a European pen.

## HOW MANY MILLION YEARS WOULD IT TAKE?

BY K. F. HRAJL.

How long would it take to become a Latin scholar if you had to depend entirely upon the instruction of some one who could only teach you to repeat a few picked-up Latin words and phrases, but could not explain their meaning to you by definition? "Why, never, of course," you say. "How ridiculous!" Yet that, precisely, is what you are doing to music if you are simply teaching the fingers to repeat, with more or less (generally less) mechanical accuracy, the printed notes, and under the instructions of some one who possesses not the remotest idea of the inner emotional meaning of a single passage.

Yes, you may learn to play a little in that way, "just to amuse," as you say. But what will it be? You will have to tie up to two-steps, drum-bass dances, and such almost meaningless stuff requiring to special intelligence to interpret.

When you get a bit ambitious and attempt something like the "Rhapsodie Hongroise" of Liszt, you will not know the meaning of what you are playing, and from lack of interest it will seem almost impossible to conquer the technical difficulties, and your performance will be remarkable only for the great show of notes that "got lost in the shuffle," as some one remarked about a particular case of rhapsody last week. Or if you should succeed better than this, being Greek to you as to the meaning, how can you expect to do it artistically or with expression? The teacher who knows Liszt in the Hungarian dances knows much of the national spirit and heart character of the wild, passionate, spirited Bohemian and gipsy population of Austria-Hungary, and will teach his pupil the true meaning of these justly famous tone-pictures or poems which exemplify the characteristics of a romantic and interesting people. Unless he teaches you these things, he is not teaching you to understand Liszt.

Here, you see that music begins to assume proportions of more than a mere pastime, dreamed of by the author of "The Mother Goose Two-Step," while making the feathers fly off the hammer felts with his world-famous "Hey diddle, diddle, the cat and the fiddle," etc.

In studying that beautiful and fanciful composition of Godard, "Pan's Flute," what an interesting acquaintance with the beautiful truth typifying mythology of Grecian culture is made by the student! To know the notes and not their meaning is here, again, most ridiculous. To know nothing at methods, if you please; but I am sure that we Americans are entirely "method mad," and many of us are far more interested in how a man does a thing than whether he is really doing something worth while. We are so absorbed in watching the movement of the little finger that we do not hear what it has to say. Of course, this is a necessary stage of the game, but it is not likely to rust from lack of study of music when properly carried out.

Unless a teacher can teach the meaning of music, together with the proper method of its accomplishment, it will be cheaper to send the pupil for the class to lend him a few hundred or so to go away and prepare for school work, and upon his return repay them in tuition that they can use in lieu of the trash he is now dealing out. He would probably be too proud to study with any of the home teachers, having much to be proud of, you know.

To be a master of technique and a perfect tint in music means that you have been trained to the habits of conscientious accuracy and promptness, through the agency of an elaborate and tested means of development, and that the seeds of general carelessness have been pretty thoroughly eliminated from your nature. Accuracy and promptness, great points of character, these which make you a reliable and trustworthy person in the affairs of life. Add to this acquired skill of mind and hand the beautiful knowledge of heart-culture of the artist, and you will become powerful to render to mankind the sweet and uplifting influences which are occasioned by the art. Take the Mother Goose dances, an occasional two-step may not exactly harm. Oh, no; but the education you seek is found in them not at all—no education in "rag-time," so, you see, you should not waste precious moments upon them.

## AN IDEAL SUMMER SCHOOL.

BY PEELEY DURN ALDRICH.

The time is fast approaching when every music teacher in the land is considering how he will manage to get in the summer to the best advantage. Some are considering where they shall go for an entire rest, while others—more able-bodied, perhaps—are considering the matter of a course with some specialist who has devoted his life to studying the habits and customs of the dominant seventh, has finally tracked him to his lair, and is now prepared to lecture about him to the uninformed multitude. He may be a specialist who has analyzed all forms of technique, and will tell you what movements are in playing. Or, if he be a vocal teacher, he is considering the question of a few expensive lessons from Dr. New-school, who has at last found that the arytenoid cartilages do actually pull the vocal bands slightly to the southeast in the middle register and considerably to the northwest in the head register. He has proved this by swallowing a laryngoscope and emitting a head-note that could be heard from afar.

Now, I have been very deeply impressed, during my recital tours, with the action and earnest desire on the part of the musician I meet for more light, and I do not believe we appreciate how wide-spread and sincere this desire is, and how much they sacrifice to reach this light. This feeling may be, after all, the musical salvation of the nation, and we only have to be sure that its energy is turned in the right direction.

I do not believe there ever was an age when the world was so fully enlightened in the pursuit of methods as the present one. Everything that is done is tabulated, charted, and text-booked until we are very much in danger of spending our time in working out a list of text-books, and losing sight entirely of the real thing. And the text of my present sermon, which is specially for the consideration of the manager and victim of the summer school, is, *don't get stranded upon methods*. Get at the *real thing*; and if you ask what that is, I am not sure that I could tell.

But there is something which every artist has always saying, "Somehow I never can keep good time." Some say they always count aloud at home, but, as a rule, those who forget to count during lessons but do precious little at home.

Why won't they count aloud? That is the question. Some are too lazy, some too stubborn, some too timid. Some have impediments in their speech. But there is still another class who could count, but for some reason seem afraid to hear their own voice, and all the chiding one can do seems to have little effect.

Such pupils seem to think it sufficient to play a group of sixteenth notes faster than quarters or halves, simply because they should be played faster, but never try to ascertain how many notes are to be played to each count.

They will say, "Oh! I never can count and play at the same time." While, if the truth was known, they have never tried.

Now, we have been saying they must do this and they must do that, and we talk with other teachers who do so. "When a pupil will not count aloud, I make him do so." But, after all, how can you make them do what they will not do?

I remember a pupil who came to her second or third lesson. She was a stout, country girl, and very, very determined. I was doing my best to get her to count aloud, and I became very much annoyed; for, although I could hardly hear her voice in the music-rooms, I imagined at home she could probably speak with a voice of thunder, or call a cow a mile away. But she would not count and play. So after trying many plans I felt sure the disease was fear of being heard, and I determined to make a quick cure. "Now," said I, "why do you persist in keeping your lips closed, when I want you to count aloud?" With a whimper she said, "I can't play and count both at once." "Can't you say one, two, three, four to that whole note?" "No, you say one, two, three, four to that whole note, four six!" "Well, then, can you say one, two, three, four six?" "Oh, yes, sir!" "Very well, then; without playing." "Oh, yes, sir!" "Very well, then; I will do the playing, and you the counting." Suffice it

cast into outer darkness. Surely, the unusual atmosphere of the room would yield forth musical odors sweeter than spring blossoms, and be a rich inspiration for the year to come. There is a subtle something in this musical fellowship that far overreaches your tabulated finger-twists, lasts longer, thrusters deeper, and lifts higher.

But you say, "This is not practical." I reply, "That's just the point. I do not want to be practical; I have been that for a whole year. I have paid my debts when I could, and dunned my pupils for money when I could not. I have said polite things for a whole year, and I am sick of it. I want a rest from this, and I want the fellowship of those who, like myself, love music for the sake of its truth and beauty, and not because it permits us to peddle out a new method, and thus butter our bread."

To get at this inner life of music one needs to lie around and ripen occasionally, and study the sunlight of this musical atmosphere would hasten the ripening. And to him who agrees with me I shall not need to point out the moral of my little tale, and to him who does not, it were useless.

## PUPILS WHO ANNOY.

BY GEORGE K. HATFIELD.

THERE are no many pleasant things in connection with the teaching of music that one is inclined to overlook and to avoid speaking of the annoying part of the work. The bitter is, at least, made less bitter by its mingling with the sweet.

However, there are pupils who would worry a saint, and, whether we have little patience or an abundance of it, we must acknowledge that at times our patience is put to the extreme test, and when we can bear the annoyance no longer there is generally trouble ahead.

I shall mention only a few of the annoyances, in the hope that some of my suggestions may help other teachers. The pupil who will not count aloud is the first to deserve mention. This characteristic is very annoying, and doubly so from the fact that a pupil who will not count never keeps good time and is always saying, "Somehow I never can keep good time." Some say they always count aloud at home, but, as a rule, those who forget to count during lessons but do precious little at home.

Why won't they count aloud? That is the question. Some are too lazy, some too stubborn, some too timid. Some have impediments in their speech. But there is still another class who could count, but for some reason seem afraid to hear their own voice, and all the chiding one can do seems to have little effect.

Such pupils seem to think it sufficient to play a group of sixteenth notes faster than quarters or halves, simply because they should be played faster, but never try to ascertain how many notes are to be played to each count. They will say, "Oh! I never can count and play at the same time." While, if the truth was known, they have never tried.

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to say I kept her counting and counting and counting, louder and louder, and had the next pupil stayed away she might have been counting yet; but I had the satisfaction of having my own way for once, and never had any more trouble with that pupil.

## RINGS AND BRACELETS

There is no reason why young ladies should not wear rings on their fingers if they wish, but have the custom in abused! One pupil invariably comes with four, or even six, rings on one finger and perhaps two on another, and, to make it more aggravating, one ring has a gold dollar attached by a chain, and when the hand moves upward the bangle strikes the finger, and coming downward strikes the knee. Then the wrist must be hampered also with a chain and lock. When I am tired listening to the clatter of these things, and to save the piano-polish from being marked, I ask that they be removed. One often hesitates to make such a request, but why should pupils indulge in this display on such inopportune occasions?

## LEAVING BOOKS BEHIND

It is another trick. "Little Miss Urture arrives. 'Hope you have a good lesson.'" "Well, I've practiced some *opéra-bouffé* lot." If the catchism of music (like much of the lesson) has never been studied, it is so convenient to leave it at home. I ask for the book, and she says: "Well, I do declare, if mother did not forget it." I save the scolding because I know the same thing will be repeated. Next time she is much excited, and is sure she had that book on leaving the class. "Did you know the lesson?" "Oh, yes!" "Very well, I have a catchism." The questions are asked, but the answers will come later. The room gets suddenly warm; at least, by the appearance of the pupil. A few sharp words follow, then some kind words of admonition; a few little tears are wiped away, and perhaps a fancy card is given to seal the friendship, and the little girl goes out a wiser and better pupil.

## THE ORIGIN OF GOTTSCHALK'S "LAST HOPE."

[We have referred the statements made by Mr. Hawes to Mrs. Clara Peterson, of Philadelphia, a sister of Gottschalk, and in reply received word that she has reason to believe that Mr. Hawes is correct in his claim that the "Last Hope" was written before the composer made the trip to Cuba.—En]

"It will, no doubt, be interesting to many musicians to know that what they have constantly heard played as Gottschalk's 'Last Hope' is not the original version of the piece as first composed by Gottschalk. The American edition, commonly known to all musicians, contained on the inside of the title-page a little sketch relating how Gottschalk, while at Santiago, composed the 'Last Hope' out of regard for the wishes of an invalid mother who mourned the absence of her only son.

"The story is a very pretty one, but it remains a fact that Gottschalk did not go to Cuba until somewhere about 1856-57, whereas the 'Last Hope' was originally written in 1854, the theme itself being the same as that appearing in the edition so long known to the public, but the ornamentation and arabesque work being different, conforming more to Gottschalk's characteristics than is exhibited in the present edition. The old edition is now entirely out of print and forgotten, only a very few copies having been sold. About the year 1855 or 1856, shortly after the first version came out, the 'Last Hope' was revised by Gottschalk, and the composition was published under its present form, which has continued down to this day, while the plates of the 1854 edition were destroyed. Probably there were a dozen copies of the original 1854 version in existence. One of these original copies was recently exhibited to me as a curiosity, and the lady owning it, who knew the artist personally, assured me that Gottschalk himself always played for her this version, as he gave it the preference over the revised form. —William L. Heuser, in New Orleans 'Times Democrat'.

—Slow pupils, too, need much encouragement. They are often sensitive to their own shortcomings, and when they do learn, are likely to remember far better than Little Miss Art Pupil who learns readily, but is also a "good forgetter."







# Vocal Department

CONDUCTED BY  
H. W. GREENE

## CULTURE.

How much that is written for the young on culture leaves the reader in the same relation to it as before he read it, possessed, to be sure, of a vague sense of its value and his duty to acquire it, but with no exact idea as to how he shall go about it. "Culture Made Easy" has never been printed. A try to Concord, spending unimproved hours in a library, surrounded by books, dilly-dallying with the niceties of life, are even inadequate for the venter of culture. What the young in our profession need is something exact upon which they can depend either as a guide or stimulus to the much-to-be-desired condition. One will tell you, "Read the lives and study the works of the old masters"; another, "Keep abreast of modern thought and activity in the literary and scientific world"; another, "Cultivate the emotional nature or the artistic temperament, or both." You will be advised to follow models in religion, art, science, and society; and while any or all of these have a bearing on the subject, the probability of there being satisfactory progress is marred by the multiplicity of opinions as to what is most desirable, and the lack of system in their classification and presentation.

Culture stands as a synonym for the best there is in life. The material evidences of it, while always undeniably, are eloquent in their tribute to its existence. The houses you may enter can not be dignified as to its influence therein. The books, the habits, the apparel, the demeanor—all combine to reveal the potency or the lack of culture in a family or society. But, above all, the mind, and its mirror, the face, reveal with unerring certainty one's attitude to culture. In its presence, boldness, coarseness, or rude display is discomfited, and the strength of culture remains ever unchallenged. Culture can not be counterfeited; its ring is so genuine that an attempt at imitation only serves to emphasize its value. This is not less true in the general routine of living than in special fields. In art the touch which perpetuates is vouchsafed only to the cultured few. The picture which outlines its painter has blended with it the atmosphere of thought. It was done by a hand steered by discipline, guided by hope and ambition, and inspired by lofty ideals. Such, then, may justly be said to constitute the cardinal points of culture in its relation to art—discipline, ambition, and ideal.

Musical, which in our midst, among our own people, has lifted up its head and taken a proud and worthy position as one of the handiworks of culture, is too frequently approached in a manner and spirit sadly wanting in an understanding of its dignity. Especially among singers is this true. It is so easily our nature to sing, that we embrace its privileges and yield to its fascinations without considering our obligations to it. It is this tendency to commonness, this easy familiarity with an art which probes nature most deeply, which bleeds when touched with a rude hand, that we deplore; and we urge you to give some consideration to the matter. It is thoughtlessness, not purpose, that keeps the singer, and therefore his audience, too much upon the level of daily and homely living. To sing well one must needs be healthy, hearty, happy. One may be all that, and sincere besides, and yet not reveal the whole truth of an

ideal musical life. So much may and should enter into the thought and experience of the singer to make perfect the character through culture. So let us establish, as nearly as possible, a line of thought which, while not intended to be either accurate or comprehensive, may be a first step toward relief from that unhappy condition of indolence which exists from a surplus of indiscriminate advice, rather than from a lack of it.

We spoke first of discipline—how much it comprehends! The voice: its response to discipline is limitless; how few realize it! how many ignore it! Remember! The voice is not the least of the instruments of culture. What the young in our profession need is something exact upon which they can depend either as a guide or stimulus to the much-to-be-desired condition. One will tell you, "Read the lives and study the works of the old masters"; another, "Keep abreast of modern thought and activity in the literary and scientific world"; another, "Cultivate the emotional nature or the artistic temperament, or both." You will be advised to follow models in religion, art, science, and society; and while any or all of these have a bearing on the subject, the probability of there being satisfactory progress is marred by the multiplicity of opinions as to what is most desirable, and the lack of system in their classification and presentation.

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sufficient as a basis for ambition. It is this pride of attainment and a shrinking from treating a noble subject ignominiously before those who share a knowledge of its power that often stimulate the votaries of music to extraordinary effort. It is not the highest motive, but it can not be ignored. The response of the public to intelligent effort is not less worthy as a motive for ambition,—the emolument of the profession comes in for a share,—but the most commendable, if not the first considered, spring of a worthy ambition is that quality of appreciation which selects the best in music and passes by the commonplace. In short, we are led to consider ideal as the crowning requisite of culture. One's ideals are not the result of accident, but of purpose; they ever keep at a distance, and invite progress; they multiply their promises as they disburse their favors, and when they are stirred by ambition and balanced by discipline, the circle of influences which promote culture and invite growth is completed.

Music is so closely allied to dramatic and romantic literature; so fraught with the burden of kindred art; so clearly an outlet for the passions and emotions of mankind, that the person who is empowered through his discipline, his ambition, and the purity of his ideals to read and understand its meaning may truthfully be said, not only musically, but in a broad and general sense, to be cultured. Why rest content in the valley while hills and mountains are at hand which will be ours for the climbing?

Our readers who have followed the series of "Chats With Teachers and Students" have not forgotten that in February an offer of a prize of four volumes of "Franz's Songs," bound with the name of the successful essayist thereupon, was made to the one who should send the best essay on that composer. The fact that the composer, in making up the form, printed the closing paragraph, which should have ended the "Chats with Voice Students," at the close of the "Chats with Voice Teachers," has not seemed to have occasioned any serious misunderstanding, and we are highly gratified at the returns, and also by the quality of mind and thought indicated by the various papers received.

The successful competitor is Miss Carolyn A. Nash, of San Francisco, Cal. The essay is properly indorsed, and in it she has met with all the requirements. I am sure her competitors will join me in congratulating her upon her success.

Following after the essay, which meets the requirements of efficient literary merit for publication. Among the essays received, a few are so exceptionally worthy that we can not forbear to give the writers honorable mention; their names are as follows:

Amanda Vierheller, Pittsburg, Pa.; Clarence Chaudler, Wapunga, Wis.; Minnie Z. Phillips, New York City; Ida Morrison, Greenville, Tex.

## ROBERT FRANZ.

BY CAROLYN A. NASH.

On the 26th day of June, 1815, was born at Halle, the historic birthplace of Handel, Robert von Knuhn Franz, who was destined to add many a pure gem to the treasure of the song world.

At the early age of two years the little Franz received his first musical impression from Luther's chorale, "Eine feste Burg" last Unter Gott," played from the church-STEIN on the occasion of a religious anniversary.

Although during his childhood Franz displayed a strongly marked talent for music, his parents opposed his wish to obtain a thorough knowledge of the subject, and it was only after working almost unaided for many

years that Franz was allowed, at the age of twenty, to go to Dessau to study counterpoint under Friedrich Schneider. Upon his return home, after a two years' course, unable to obtain a position or to find a publisher for his compositions, Franz continued with great earnestness his study of Bach and Handel.

Little inspiration as he must have derived from the cold, dry teaching of Schneider, the substantial knowledge which he had received, combined with the experience gained much earlier by playing the organ in church rehearsals, had ably fitted Franz for the task which he now undertook. This was nothing less than the complete revision of the principal church works of Bach and Handel, writing out in full the instrumental portions, which the masters had but indicated by a figured bass. Franz accomplished the undertaking in the most masterly fashion, and gained the gratitude of posterity by placing in his hands inspired creations otherwise inaccessible.

Among the most important of these revisions may be mentioned Bach's "St. Matthew's Passion," "Magnificat," and ten cantatas, and Handel's "Messiah" and "Jubilate."

Throughout his life Franz valued Bach and Handel above all other masters. Bach's wonderful productive capacity was eminently satisfying to him. He says, "What the Bible is to Christianity, the Well-tempered Clavier is to music," thus recalling the almost identical declaration of Schumann, that music owes as much to Bach as Christianity does to its founder. Franz was never tired of pointing out, in the works of the great Sebastian, motives introduced with fine effect by contemporaneous composers, who believed them to be entirely original with themselves.

During the long years of obscurity, after completing his studies at Dessau, Franz met with no encouragement save from his mother, whose love and sympathy were always his. Nevertheless, his firm conviction that he had received the summons of the art he loved continued to sustain him, and at last he obtained the posts of church-organist, conductor of the Sing Akademie, and later that of music director of the University.

In 1843 appeared his first mature composition, a set of twelve songs (he had wisely destroyed his boyish attempts at writing music). The value of the lyrics was quickly recognized by Liszt, Mendelssohn, and also by Schumann, who noticed them kindly and with just appreciation in his "Neue Zeitschrift für Musik." From this time he was recognized as a composer of much worth, and he found no difficulty in publishing his songs now forthcoming in quick succession.

Besides more than two hundred and fifty of these immortal songs, Franz's original compositions include a setting of the 17th Psalm for a double choir, a Kyrie for solo and chorus, and a number of part songs for male and mixed choir.

Unfortunately, in middle life a great affliction began to creep over him; he gradually lost his hearing, and, being attacked also by a nervous disorder, he was obliged, in 1863, to resign his positions. His great anxiety for the support of his family was relieved, however, by the proceeds of a concert tour generously undertaken in his behalf by Liszt, Joachim, and several others of his musician friends.

The keynote of Franz's theory in regard to the true construction of the Lied-form consisted in his fine understanding of the mutual relations of text and music. He maintained that "every true lyric poem held latent within itself its own melody."

In this respect the theories of Wagner and Franz are analogous; on another most important point, however, the masters failed to coincide.

Wagner declared that the voice should be at the command of the composer, whereas Franz was convinced that the "human voice should command the first attention, accompaniment or orchestra forming but a background." "Instruments," said he, "can be improved to meet the demands made upon them; the human voice is given;—who dares venture beyond its limits?"

It is probable to note that in discussing Schubert and Schumann, his predecessors in the field of Lied-writing, he never hesitated to acknowledge the great influence which the study of their works had exercised upon his

own compositions. It is said that he found Schubert's melodies at times too luxuriant, overflowing the limits of the words, and it is plain that he preferred Schumann's form of accompaniment. Of a broad, pure, and highly sympathetic nature, and gifted with wonderful penetration, Franz understood thoroughly the aspirations and limitations of contemporaneous composers. Combining classical tendencies with those of the romantic school, he was ably fitted to judge impartially of their work. Mendelssohn's perfection of form and great refinement, Schumann's vigor and depth, Chopin's melodic genius, were all highly appreciated and admired by him even when other of their characteristics failed to please his artistic sense. Franz was eminently a subjective writer, and, shunning contact with the tumult of the world, his calm spirit found truest inspiration with itself. No more exciting life could have so well agreed with his self-reliant nature as did the quiet seventy-seven years passed peacefully in the University town.

At Franz's death, in October, 1892, he was acknowledged as having raised the song-form to its highest level, and as being one of the most thorough musicians of the day.

He left many friends and admirers among the cognoscenti, while the circle of his disciples is growing yearly larger. It seems reasonable to hope that in the near future the lyric wreath which he has woven will receive the general recognition which it deserves.

## HOW TO SPEND THE HALF-HOUR.

BY FREDERIC W. ROOT.

I BELIEVE it is true, as a general thing, that voice lessons are not so long as piano lessons, one-half an hour being the amount of time which, in the majority of cases, the teacher thinks best to devote, or the pupil to pay for, in the domain of voice culture. All this has reference to private instruction, class work being nominally in periods of one hour; though actually, where there are four in the class, it often happens that each pupil gets but fifteen minutes, unless, having the gifts of observation and reflection, he is able to turn to his own use some of the time devoted especially to the others. In the case of one private teacher whom I knew, who gave hour lessons (and insisted upon three a week, by the way), he worked so slowly and gave such long intervals to rest the voice that he did not get in over a half-hour's work at each sitting. I have also known some who were very deliberate and discursive during a half-hour of work. But, for one present purpose, let us consider the problem which presents itself to the teacher who wishes to occupy a half-hour in giving a voice lesson to the best advantage. Now, I am not going to say positively how this ought to be done, for I am not sure that I know; and it has long been my intention to suggest to Mr. Greene that he should request a number of teachers to express their views upon this subject in the columns devoted to the department of THE ETUDE. I will express some of my own in addition.

Perhaps some would be inclined to answer this inquiry in two words—"It depends." And so it does, but there is more to be said upon the subject. If the sole object is to teach the pupil, it may be found best, in perhaps three-fourths of the voice lessons given, to spend almost the entire time in developing high notes—the part of the voice where the most striking effects are made or expected—and in practicing upon songs which do give scope to these. If the teacher knows how to do this work correctly, such a course may be best for the pupil, as well as most pleasing, provided he or she is a good musician, and has the lower part of the voice in proper shape. But, supposing the pupil can not keep good time, having an imperfect sense of rhythm; can we afford to spend so much time in developing those notes, pitches whose office it is to give interest to expression? Fairly rhythm is one of the foremost of faults among singers, and one of the slowest to respond to training. Strictly speaking, no performance is even presentable if not gracefully rhythmic. Shall we give to the pupil who is at fault here: Take piano lessons,

or, Go to So-and-So, and learn to keep time while I am training your voice; or shall the voice teacher take it in hand himself, and maintain that an easy song in low medium compass, sung in irrefragable rhythm, is a more worthy product of his labors than an array of top notes, or any other reinforcement of a pupil's means of making his fundamental errors the more obnoxious to a true musical sense?

Another popular course is to find the strong points in a voice, and devote the time to bringing these out, ignoring the weak points. Suppose a soprano has some sweet high notes: shall the teacher spend his time in working to show these to advantage, ignoring such facts as weak middle notes and shortness of breath? I can recall the sad disappointments of ladies who had taken such a course as this, when they tried to enter professional life and found that, after all the praise their singing had received, their voices were not available for ordinary uses.

It is easy, when studying the question abstractly, to condemn one-sided courses; but such courses seem at least to have much in their favor when viewed from the standpoint of one who is striving to build up a class and make up a reputation. I have already said my respects, in these columns, to the specialists with their one-item or two-item formulas. Supposedly these have no doubt as to how the half-hour should be spent. Still, I have heard some of the most eminent of them complain that pupils would not stay with them long enough to attain results; and I have also heard pupils aver that as soon as they stopped taking lessons they went "right back again," and lost all that they had learned. Both of these complaints involve the supposition that those half-hours spent by the teacher and pupil together might have been occupied to better advantage.

An acceptable singer must be fairly proficient in four departments—tone production, style, musicianship, and imaginative expression. In each of these departments are many items which must be made habitual. Habits form slowly, as a plant grows. Helping a young singer with average ability to form all the habits which must cooperate in a complete method of singing, is like gardening, where one raises everything from the seed; first, there appears a lot of unrelated and rather uninteresting-looking sprouts, which, if they are properly tended, will at length come to form beds of flowers and masses of foliage, according to the gardener's designs. For the first few lessons of a course, when explanations and illustrations must be minute and copious, the disposal of the lesson time can not be foreseen; but after the subject is all before the pupil's mind, after the gardening is systematically in progress, may it not be well in each half-hour to touch, to some extent, be it more or less, upon the following departments:

1. The various throat and breath processes that are to be educated, with such corrections of special faults as must be made. This would be done at first with each technical exercise as the teacher is accustomed to give, and later, when these have been sufficiently mastered, with some collection of scales and passages, or other printed exercises, as the teacher may prefer. Virello's "One Hour of Study," referred to in my last article, is a good specimen of the works available at this point.

2. Applied voice production, or phrasing and style. This includes accent, shading, *portamento*, accent, etc., and is often studied in connection with songs; but I prefer not to put songs to mechanical uses, and therefore favor the use of Sieber's *Ständchen* with the syllables la, be, da, etc.; or, if one is willing to take the time to teach Italian pronunciation, Vucchi's and Marchesi's works.

3. Rhythm and music reading. In this department may be used Concone's "Fifty Lessons," each one being recited while beating time. And there is also a plan by which the teacher can supervise music-reading with very little time at lessons.

4. Songs with adequate attention to habit in the expression of sentiment.

It might be thought best to supervise these departments continually, but not include all of them at each lesson; and, of course, the amount of supervision that any given department requires would differ according to the gifts and attainments of the pupil.



Let us also bring this subject before us by means of a few queries:

1. With what proportion of pupils should the voice teacher devote himself entirely to voice production, execution, and songs?

2. Does the voice trainer sometimes have pupils with whom technical voice training had better give way entirely to general musical training?

3. In what proportion of cases is it best to do one thing at a time, spending month after month upon breath-control, for instance, leaving objectivity—the habit of expression, for instance—until the former topic is nearing completion?

4. Would it please the average pupil more to acquire some effective high notes, or to master a neat, accurate attack, propulsive shading, adequate sustaining power, graceful rhythm, distinct enunciation?

5. In what proportion of cases is it necessary to do one-sided training, to overlook the slower and more intricate problems of vocalization, and give attention to that which is more showy, in order to keep the pupil interested?

6. In what proportion of cases is it best to insist upon progress in all four of the departments above described, accepting slow progress in order that everything which goes to make up a complete equipment may be included?

7. In such cases how might the half-hours of work at lessons be planned in order that the teacher could supervise practice upon all the items?

Observe similar queries which grow out of a consideration of this subject will suggest themselves to any teacher of experience who takes any interest in it.

## NOTES OF CASES FROM THE RECORDS OF A VOICE HOSPITAL.

I.

EDITED BY F. W. WODELL.

A PROFESSOR of singing who had led a busy life died. Among his papers were found memoranda books inscribed "Records of a Vocal Hospital." They were of no value to the heirs of the deceased, and came into my hands through a friend of the family. I have made therefrom a selection of cases which it is hoped will prove interesting and possibly of value to the profession.

CASE NO. 1.—The patient was a lady about twenty-six years of age, intelligent and fairly well educated. Student of elocution. Desired to learn to sing in order to introduce songs in recitation work. Declared she had never sung, having been discouraged in childhood from attempting to sing. Said she had no ear for music, and could not "carry" a tune. Was totally unable to sing correctly even so familiar a tune as "America."

An examination proved the truth of the latter statement. On attempting to sound varied pitches the patient sang above and below the pitch intended, and only by accident gave the correct pitch.

Further examination, requiring the patient to listen to varied pitches, proved that she could recognize one tone as higher or lower than another.

Diagnosis.—Patient suffering from inability to sing definite pitches; cause, faculty of distinguishing varied pitches undeveloped; also, lack of control of vocal organ through non-use in singing, and faulty use in heavy, dramatic, elocutionary work.

Treatment.—A course of exercises in ear-training from the foundation. Concurrently a course of exercises to relieve the throat from the labor of controlling the outgoing breath, supplemented by exercises requiring the sounding, on rightly controlled breath, of the various musical intervals to one vocal, and later on to various vowels. Also, to aid in keeping the throat free from undue tension, exercises requiring the rapid repetition, on one pitch, lightly, smoothly, distinctly, with a constant flow of tone, of a series of short syllables, such as lah, beh, nee, po, too; and 1, 2, 3, 4, 5, 6, etc. All singing done on middle pitches, with the normal weight of voice—that is to say, without any attempt to sing either a loud note or a soft note.

Later the usual primary vocal exercises were given, and, after about four months, two simple ballads of

moderate range were taken up. In six months the patient sang one ballad having a range of an octave and one-half in perfect time, and with a fair quality of soprano voice. She then married and passed from our knowledge.

Memorandum.—When singing out of tune is not due to an utter lack of "ear," it is to be attributed most often to undue tension or rigidity of the vocal instrument. The most potent and frequent cause of such a condition is lack of control of breath elsewhere than at the throat.

Sometimes there is much mental and bodily lassitude as results in failure to properly support the voice. A diseased throat or nose will make intonation uncertain. With some singers stage-fright induces such a condition of nervous tension that control of breath is lost, the vocal instrument made rigid, and, according to the idiosyncrasy of the individual, he or she sings flat or sharp. The singer is aware of his fault, but unable to relax sufficiently to remedy it.

Where there is lassitude the singer should be stirred up—the critic usually attend to that, for there is no vocal sin so great as singing out of tune. The thing is no specific for stage-fright. Present public appearances and the practice of taking a number of deep, slow breaths on first fixing an audience bring good results. A singer with diseased nose or throat is sometimes a case for the physician and surgeon.

An occasional lapse from pitch does not warrant condemnation of a singer or his method. Where singing sharp or flat is the rule, however, the singer should strive for a better grip of his method; or, if he has reason, on careful self-examination, to believe the method at fault, he should seek another instructor.

## CONSISTENT ENERGY.

To be a singer it is not enough to have a voice; one must have the most vast musical knowledge.—GARCIA.

Too much strength can not be placed upon the fact that Garcia, though a grand genius, worked tremendously to arrive at power. He studied to be composer, *chef d'orchestre*, comedian, musician, and musical historian in order that he could sing. This after he had accomplished the technique by long and systematic drill. He studied violin and composition at the same time, and had his compositions sung and played, all as study.

An musician, he was informed in all the known forms of melody, instrumental and vocal. He considered nothing musical unuseful. He devoted his life solely to music, as though there were no other life but music. All his reflections fell into musical form. In promenade, at table, in bed, during an instant of leisure—anywhere and under no matter what conditions he occupied himself with music in one way or another. He wrote over forty opus.

Everybody can not be a Garcia, try ever so hard; but many musicians could be much more strong than they are could they emulate him in the way of intellect and will. There is not sufficient distinction made between a merely artistic temperament and the material of a great artist.

It seems that it was in Italy that Garcia had his first revelation in singing as a medium of dramatic expression. The intensely poetic spirit of the country, the melodist atmosphere, and the peculiar effect of the musical singing in the streets stirred his ardent imagination and made him seek and finish "the grand methods." He might have felt all this and more, however, and all of it have fallen at his feet, but for the rare qualities of analysis, order, energy, and will which led to the classification of causes, the passionate search for effects, the studious, concentrated habit which crystallized all this emotion and made of it a legacy to posterity.—"Musical Courier."

A SINGER should not expect her teacher to instruct her in the elements of music. He is not there for that purpose. One thing she should do, if she has confidence in him, she should obey him.

A woman is too apt to treat a teacher as a physician. She is long time making up her mind whom to con-

sult; she takes the advice of many friends afflicted with vocal maladies which have been cured or confirmed. She finally chooses a teacher; she listens to his theory or theories with open mouth and ears; she is enthusiastic for a time, and proclaims his merits from the house-top; at the end of a month she thinks that she has mastered his method. Then she leaves him and goes to another, again in search of a golden method and a certain cure. Meanwhile the teacher is blamed, and he is lucky if he escapes the reproach of the charlatan.

## QUESTIONS AND ANSWERS.

A SUBSCRIBER.—Your question has puzzled many teachers and pupils, but, after all, is not so difficult a problem. If you speak the words naturally, which will be perhaps with a little greater emphasis than if the words meant a more ordinary thing, you will find the question answered without further delay. The difficulty is, you will not speak them naturally, because this problem will be uppermost in your mind. The act of dissecting consonants and vowels will mar the smooth effect. If you will take the old edition of Yacobi's "Exercises," you will observe the first study is printed with all the final consonants placed over against the following vowels, precisely as you did it. It is no *vo-yu-ta-mus*. The art of so treating the consonants consists in retaining the vowel to its latest limit of time for the sake of pure tone as well as legato. If you are a close observer, a sentence well read will be equally well sung if each consonant is articulated without its being obtrusive. The deeper you look into this subject, the more you will be convinced that, in singing, correct pronunciation is neither more nor less than phonetic spelling.

V. M. E.—Vocal students need not necessarily imitate the teacher's singing; they too frequently attempt to do so at the cost of individuality, which tendency is aggravated by hearing as many other artists besides the teacher as possible. Many excellent teachers are inferior singers, as many excellent singers are inferior teachers. If you have taken three quarters and can not sing as well as you did before, it is time you changed teachers.

E. F.—If people in whom you have confidence praise your voice, it is your first duty to secure a professional opinion, and to ascertain, as distinctly as possible, what other qualifications you have. That might encourage you to attempt its development. After you have the decision of a competent teacher, I shall be better able to give you the advice you so earnestly desire.

I. M.—Allowing your daughter to sing out of any book of exercises without the guiding hand of an experienced teacher is a most dangerous experiment. If she is not too old I would advise waiting until she has her in the hands of some one in whom you have perfect confidence.

S.—1. The word "intonation" is used by singing teachers to indicate truthfulness of tonality. If a person sings in tune he is said to have correct intonation. 2. Placing the voice means properly delivering the tone. If the customary expression of the act had been "delivering the voice," an explanation of it might, with equal propriety, have been "placing the voice." The words that are used convey usually an obscure idea of a thing that is not obscure at all. The idea is that the sound of the voice, having resistance which can be detected by feeling as if the tones were gently delivered in the front part of the head, the tones of the succeeding numbers of the exercises for which you ask may possibly appear in print.

J. M.—1. There is no short cut to boy-choir work if conducted successfully; careful preparatory study as well as experience, and the necessary patience to success. Boy-choirs are hardly possible at the ages you speak of, fifteen to eighteen; these are just the years when boys' voices are impossible. From ten to fifteen are the best years of a boy's voice.

2.—The vibrato is natural to most voices who take tones in a free and unrestrained manner, conscious of no effort, and who are not overdeveloped. Do not conceal the vibrato with the tremolo, which is the result of forcing through a closed throat.

J. F. C.—In reading at sight, do not use the syllable except "la," and apply that to all tones. Study the intervals of the musical scale, using their correct names (prime, second, third, fourth, fifth, sixth, seventh, and octave). Learn to decide at a glance whether a note is major, minor, perfect, augmented, or diminished. Have the ear and the mind thoroughly trained in this work by practicing a short time each day, this exercise of the ear and the mind, and an intimate knowledge of the sound of each will remove all difficulties. Analyze each composition in regard to key, signature, and modulations before the fall opening. Study the song at first sight. A course of harmony would facilitate your sight-singing.

# PUBLISHERS' NOTES

In our directions as to our method and system of dealing, we mention that a complete settlement is to be made at least once each year, at the end of the teaching season. That time has now come. During the current month we expect a complete settlement of all accounts, unless special arrangements have been made. This refers particularly to the return of the "On Sale" music.

In this connection we desire to say to our patrons to be particular that their names are written upon the packages of music returned. We will furnish a gummed label with each of the June 1st statements, which has a space left for the name to be inserted. If it is a very large package, return it by freight; otherwise obtain the express rate to Philadelphia on the weight of your bundle before you decide whether to send by express or mail. The mail rate is 8 cents per pound—two ounces for a cent, and four-pound packages the limit.

SPECIAL ETUDE offer for June: For \$2.15, cash with the order, we will renew your subscription to THE ETUDE for one year, and send you a copy, postpaid, of one of the most valuable works in our catalogue—"Celebrated Pianists of the Past and Present." This is a volume bound in red cloth, gilt, illustrated with one hundred and fifty portraits of European and American pianists. It is one of the most valuable works on musical biography published. This American edition contains, in addition to the original foreign, fifty pages of material relating to American pianists. The volume usually sells for \$2.00.

We have republished, during the current month, "Studies in Melody Playing" (two volumes), compiled by H. C. Macdonald. A number of editions of both of these books have been exhausted. They consist of a compilation of studies for the piano by various authors, designed to develop the poetic taste and feeling for expression. We should be pleased to send these for examination to any who desire them.

We want not only those who have a little leisure in the summer time, but those who have a great deal at any time, to write to us with regard to terms for the soliciting of subscriptions to this journal. The retail price, from which we never deviate, to the general public is \$1.50. We give for this, every month, at least thirty-two pages of valuable musical reading matter and twenty-four pages of music, containing seven or eight times as much as the average journal. Almost any pupil will find most excellent results. Almost any pupil will be willing to devote 25 cents for a whole summer's enjoyment. The music pages must be urged as the special inducement. There will be seventy-two pages of good music in three numbers, including a four-page note in each issue. Try this plan this season and note the result when the pupils return in the fall.

We allow a large commission to those who wish to solicit subscriptions. We have the largest paid subscription list of any journal connected in any way with music. This of itself is a guarantee of the value of the journal to its constituents. As our agents have said to us, THE ETUDE is well known in almost every musical community, and where it is not, the leaving of a copy overnight proves its worth without any further solicitation.

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

The advertising pages of THE ETUDE offer to music writers in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance never to be obtained by any other method. We would draw the attention of the music schools and colleges in particular, during the summer months, to the value of our advertising columns. A few up-to-date notices, every summer just before the fall opening, would be of great value to our columns. They must have results, as we have not had to ask for a renewal—it

has come to be entirely unsolicited. We have the largest subscription list, going to just the people whom you desire to reach, and our terms are not high. Write to us for particulars.

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

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

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

We will make our normal summer offer of three months' subscription to THE ETUDE for only 25 cents. Any three months from June to September inclusive may be selected. The offer is for the benefit of a large class of pupils who discontinue regular music instruction during the warm weather. THE ETUDE will keep the interest in music from dying out during this period. Teachers who have urged this plan on the pupils have found most excellent results. Almost any pupil will be willing to devote 25 cents for a whole summer's enjoyment. The music pages must be urged as the special inducement. There will be seventy-two pages of good music in three numbers, including a four-page note in each issue. Try this plan this season and note the result when the pupils return in the fall.

We still have a number of copies of the Elite Collection of Vocal Music, which we will dispose of at 50 cents each. The collection must not be confounded with the numerous collections of cheap music. It is an elegant collection of the choicest songs by the best composers. There is only a limited number still remaining.

ALL the special offers on new works which we have been advertising during the past few months are discontinued with this issue. There were five works continued with this issue. These were five works, namely, Schmoll's "Piano Studies," "Concert Duets," "Fifth and Sixth Grade Pieces," by W.S. B. Mathews; "Sonatina Album," by M. Leefson, and "Eight-Reading Album, No. 2," by Landon. The last two are not yet on the market, but they will be delivered some time during this month. The \$1.25 offer for the complete set of the books is also withdrawn. We begin this month with special offers for the important new works of Goodrich and Tapper. For information see notice in this department.

The Schmoll "Studies and Study Pieces" which we have issued during the past month are making quite a hit. Almost every one who has seen them has spoken well of them. They are for execution, phrasing, and style. They resemble Heller's "Studies" to a certain extent. They are full of character; not burdened with technical difficulties, and will always interest. We need more such studies. If you have not availed yourself of the special offer you can order a copy on examination if you have an account with us. There are three books relating at \$1.00, subject to the regular sheet-music discount. The books differ very little in difficulty. If you desire a variety of piano studies, we would advise an examination of these studies.

We have on hand a number of full sets of Chopin's piano works in the Schubert edition, published in Leipzig. This edition is finely edited by A. Richter, who is one of the principal piano instructors in the Leipzig Conservatory of Music. There are twelve volumes in all. We will dispose of all we have at \$2.75 a set, and pay transportation. There are about 250 distinct piano pieces in this series, which will make a library in itself. We can not fill any orders at these rates after the present stock is exhausted. They were received from the Pond stock, which we purchased.

The remaining two books of new publications on special offer last month, "Sonatina Album," by M. Leefson, and "Eight-Reading," volume II, by Landon, will be issued during the present month, and all special offers for them are now withdrawn.

THE ETUDE is increasing in popular favor with each issue. Its field is constantly broadening, its readers more marked. Many of our readers may not fully realize the importance of the work in education accomplished through THE ETUDE. There is no musician, however learned, who can not be strengthened by reading THE ETUDE. Our best readers are those at the top of the profession, and, on the other hand, there are teachers in the remote districts that owe almost everything they know to THE ETUDE. There can not be a safer guide. Our aim is to print only the best. It would astonish many to know how much is rejected each month. From the great mass of material we examine each month, all bearing directly on music and music teaching, we carefully make up THE ETUDE. It will be noticed that nine-tenths of the material we use is original. We print every musical journal of any importance, not only in the English but in the German and French languages, and it is astonishing to note the amount of nonsense and twaddle that is published about music. Our readers need not fear lest we be allured into other fields, as the last special issue might indicate. There will be these excursions into new fields, but we will return from them invigorated by the light outing. We always welcome criticism on any new departure we may make.

THE ETUDE for July will contain some very interesting matter. A special feature will be some valuable material on Bach, his life and works. The articles will be illustrated and the issue will be accompanied by a supplement, a portrait of Bach, uniform in style and design with our previous ones of Beethoven, Rubinstein, and Chopin. We will include in this material a most interesting episode selected from Brahms's great musical novel, "Friedemann Bach," translated from the German especially for THE ETUDE. It narrates the account of Bach's visit to the court of Frederick the Great. Teachers who make use of Bach's compositions in their course of instruction will find in this number help of the very best kind possible. Mr. Henry T.



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Complete catalogues sent free on application. To responsible teachers we will send on examination any of our publications at special prices.  
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2676. Rameau, J. Ph. The Hen (La Poule).  
Grade VII.....

This is a classic of the old time, and should have a place in the repertoire of all advanced players. It is one of the very first attempts at descriptive music. All the signs of a brilliant mind in Rameau's time have been explained and written out in full by Mr. Maurice Strakosky, who has done most admirable work in his editing.

2698. Beaumont, Paul. Caprice Espagnol.  
Grade III.....

A fine piece for players in the lower grades. It is very interesting and melodious. Both hands get good drill. Characteristic Spanish gypsy rhythms are introduced.

2700. Chopin, Fr. Op. 34, No. 1. Valse  
Brillante in A. flat. Grade VI.....

One of the most popular and pleasing of Chopin's waltzes. It is used by all teachers and students who aim to have a good repertoire.

2701. Beethoven, L. van. Op. 75. Know'st  
Thou the Land? Song for Medium  
Voice. Grade III.....

A classic and one of the most beautiful songs ever written. Very useful in recitals.

2702. Bendel, Franz. Op. 141. Credo  
Song (Brahms) Improvisation.  
Grade V.....

A fine arrangement of Brahms' beautiful song, that will be found of great value in recitals and concerts. It forms a splendid study in clear melody playing.

2707. Rathbun, F. G. The Jongleur Maid.  
Song for Medium Voice. Grade III.....

A good song in the modern style is a slightly festive. It is melodious and has a very interesting and attractive accompaniment.

2708. Scammell, A. D. Serenata. Grade  
III.....

A very pleasing piece with something of the Hungarian in its general character. It will be found a good study in melody playing, with drill in characteristic rhythms. Here is piano player and beauty.

2735. Dibbie, Horace P. Rock of Ages.  
Duet for Soprano and Tenor. Grade  
III.....

A good novel duet, of medium compass, suitable for use in the church service. It is simple in style and treatment.

2736. Engelmann, H. Op. 393. Piff-Paff  
Polka-Galop. Grade III.....

A piece in a sprightly dance rhythm, with lots of life and melody in it. It is prepared in abundance with piano players who demand an abundance of melody in what they play.

2737. Engelmann, H. Op. 333. Piff-Paff  
Four Hands. Grade III.....

A fine first arrangement of the previous piece; very brilliant and effective. Not difficult in either part.

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