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### Volume 17, Number 09 (September 1899)

Winton J. Baltzell

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# THE ETUDE

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# THE ETUDE

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HOWEVER it be looked at, the introduction of the study of music in the common schools is bound to play an important part in the spread of the love and understanding of music among coming generations; and no community can afford to allow its school-board to neglect a matter of such far-reaching consequences. Much of the difficulty encountered by teachers, especially in the more remote districts, is not only that people are chary about patronizing concerts and musical events in general, but that they are either indifferent with or even openly discourage their children in the matter of music study, even where the child's inclinations may be too decided to be mistaken. With a coming generation enlightened as to the importance of music, any one with confidence in the future may likely find cause for hope that if popular appreciation of music is not then noticeably increased, the restraint on the childish leaning toward the art will have been so materially lessened as to tell very vitally on teachers' lists of pupils.

Is many of the smaller towns where the public, either from apathy or ignorance, may discourage it, it may be a hazardous undertaking for any teacher to attempt enlarging his patrons' notions of music by introducing before them some noted artist, some one higher up in the art than himself, when it might otherwise be feasible for him to employ; but where it is in the least plausible, can any teacher deny how plain were the advantages for him to be got out of such an undertaking? Can any deny how great were such a stimulus to all concerned—to the teacher himself; to the pupils, especially the more aspiring ones; and to the public, the parents of pupils, who might thus see more plainly the great and toward which their children are working? In many ways, or in all ways, a little impressario work of this sort, far from injuring the teacher by a painful contrast with the artist, might be made an advertisement of the most subtle potency; and any way could not fail to inspire respect for that spirit of enterprise which counts for so much everywhere, and, perhaps, most in music. Perhaps not everywhere could such a thing be undertaken, even under the most favorable of circumstances; but where it were undertaken, though with the greatest caution and with the most modest artist, it could not work otherwise than to the good of the public and the benefit of the teacher. Looked at in

this light, the teacher has before him a duty he owes his community quite outside of mere teaching of pupils; he has a public on his hands to be got at only by this more indirect method.

A NUMBER of writers complain that choral societies stick too much in the rut of singing nothing but the standard oratorios and similar well-known choral works. There is good ground for the assertion, as a careful following up of the programs printed in the musical press will show. "The Messiah," "Elijah," "St. Paul," Bach's "Passion Music," "Creation" form the staple of the choral provider served up to the public.

At the beginning of the new musical season is a good time for conductors to set themselves to the task of selecting something in the shape of novelty, if such can be found—and they can—and break away from the fetich worship of the old oratorio as the same of choral excellence. Modern works deserve some share of attention, and the conductor who adds one modern work to his repertoire each season is a distinct gainer.

Then, too, there are many works of excellence by composers of the older school that have become entirely neglected and relegated to moldy closets and dusty shelves. In a recent issue the "Musical Courier" gives a valuable list of such choral works that we commend to those of our readers who are looking for choral works other than those usually studied.

An editorial writer in the Philadelphia "Evening Post" said, in a recent number of that paper: "Far more important than brilliant abilities is a talent for work."

There is food for thought in this statement for those ambitious young men and women who feel that they have unusual ability, thoroughly trained, and simply lack the opportunity to rise.

Then, too, there is solid encouragement in it for those who place a lower estimate upon themselves and yet have a strong heart and a sturdy determination to succeed if hard, steady, and ever-persevering work will win. Genius, we are told, is inborn. But talent can be trained, reined, and strengthened by persevering effort. So let us all huckle down to work this season, try to feel that we really like to work, then most everlastingly stick at it.

It is extraordinary what a mass of work some men can get through with every day. We often read how much Chanzy Dwyer accomplishes; we are told that the German Emperor is unwearied in his daily routine; the late Dr. Pepper, of Philadelphia, seemed to do as much work in one day as many other three men. But these men, and others, like Gladstone and Napoleon, were not always such gluttons for work. They grew by keeping at work.

Every teacher of music, every student can make a greater gain this year if he will make up his mind to do just a little more work each day, and then do it.

To make a success in any calling demands a fitness for it, the special equipment demanded for the practice of that calling, and a willingness to work. The music profession forms no exception to this rule, although many young people of both sexes enter upon its responsible duties with but little recognition of this fact. It is particularly the case that their knowledge of

many things that they should know, and know so well that they are constantly on the tongue's tip, is often fragmentary and uncertain. The fault arises from inattention to the principles laid down by the teacher, lack of concentration, and failure to realize that all knowledge is useful and may sometimes come in very handy, and that accurate knowledge is profoundly essential.

There is a children's game, "Hold fast all I give and catch what you can." Does that not come to hand through the mind a perception of the trouble many of us get into. We learned many things when we were children, but we did not learn them well enough to use them some time later when we needed just those things again, unless we went to the source of the knowledge again. Let us seek to learn and to "hold fast" all that is given to us. This applies particularly to pupils. And yet the teacher, no matter how old or how many years his experience can count, must never abandon the attitude of a learner. Let him also strive to improve his pupils with the necessity of learning for all time the essentials of the art they are studying.

Every one should remember to "catch what he can." The fleeting moment is often pregnant with success or the things that later lead to success. It is not enough to remain the passive learner sitting at the teacher's feet. Something is demanded of us. To hold fast is well, and is not always easy. But to improve the opportunities that suddenly confront us means mental alertness and a grasp of the situation in which one is placed, and it is just this quality which distinguishes successful men.

The avenues to knowledge are always open, and there are many leading to the temple, sometimes they are broad and easy of access, at others apparently hidden. Let us be ready at all times to recognize and follow the path shown to us.

A WELL-KNOWN magazine had, as part of the design for the first cover-page, a female figure on a bicycle, going at racing speed, with the "bicycle foot" in full evidence and underneath the legend: "Hurry, the American Goldenes."

This is said to be a national fault, this habit of doing everything with a rush, and it may be quite true. The wear and tear, the tremendous stress of competition in business and professional life came every one who is in the current of activity to be up and doing. He must go with the stream or be buffeted about, tossed to one side and landed in an eddy, there to turn round and round until he finally comes to a standstill. To get out of the dead water he must rely on his own initiative. But to reach the sanctuary of hurry. Pupils are always clamoring to go ahead. "I am tired of this old piece. I want a new one." "Mother says I am not making any progress." Such are some of the remarks the teacher hears.

And not only do the pupils put the pressure on the teacher; parents also demand evidence of progress. And here the trouble arises. The latter are not able to detect the minor signs of musical and artistic development which the teacher discerns, and are only satisfied by the external evidence of a new piece or a new "grade." It requires considerable independence and fine stamina for a teacher to hold to his course when he is asked to do something against his judgment. It is well to stand out resolutely, at least now and then. Pupils respect a teacher whom they think to be a man who wants his own way and will have it.







# MUSICAL ITEMS

THE tearing down of the old Music Hall in Boston has been begun.

SIR ARTHUR SULLIVAN'S memoirs are announced as nearly ready.

THE Dresden, Germany, Conservatory had 1210 pupils the past year.

"CYRANO DE BERGERAC" is the title of a new opera by Victor Herbert.

MASCAGNI wrote a hymn in honor of Admiral Dewey that was warmly received.

THE conductors for the Grau Opera Company's season will be Paer, Mancinelli, and Hiltbrich.

DE LARA'S "Messaline" may be included in the Grau Opera Company's American season.

M LAMOUREUX has arranged for ten representations of "Tristan and Isolde" in Paris, to begin in October.

ALEXANDER MACKENZIE has completed an opera, the libretto being founded on Dickens' "The Cricket on the Hearth."

FUCCINI has submitted his new opera, "La Tosca," to Milba, on account of her European success in "La Bohème."

PAER has finished a new oratorio, "The Birth of Christ." The work is in two parts: the Annunciation and the Birth.

JOHANN STRAUSS said, shortly before his death, that "The Beautiful Blue Danube" waits next the first success in the United States.

EMIL SAUER says that this being the age for machinery that takes the place of man, all our piano playing will soon be done automatically.

THE Banda Rossa, Engenio Sorrentino, director, has made a great hit with the Minneapolis public. The engagement has been prolonged two weeks.

A REPORT comes from Italy that Mascagni and Cavallotti d'Annunzio will collaborate in an opera to be founded on Ariosto's "Orlando Furioso."

MR. HENRY SCHREINER, of Chicago, won the prize offered by Henri Marten for the best violin sonata by an American composer. It contains three movements.

A MUSICAL club has been made for the emperor of China; besides pointing out the correct time, it will play selections with a fully equipped automatic orchestra.

It is understood that Dr. C. Harford Lloyd, a well-known English organist and composer, is to succeed Sir John Stainer as professor of music in Oxford University.

DON LORENZO PEROTTI, the Italian priest-composer, who won sudden fame with his oratorios during the last year, has declared his intention of attempting song composition.

A LEADING newspaper makes the statement that Maiba has earned a million dollars since she has been singing, and that one-half of the amount was earned in this country.

AN investigator into the duration of the popularity of songs says that two years is a long lease of life and six months a good average. Sentimental songs last longer than humors.

LITTLE Paloma Schramm, the California child-pianist, is said to be ill from overwork. Parents are apt to allow their child to work serious injury to their talented children.

A GERMAN correspondent says that the Kaiser will compile the text for a sacred oratorio on the life of Jesus Christ, the idea having been conceived during the recent visit to Palestine.

JUDGING from the number of new schools and conservatories in all parts of the country, teachers must find that the conservatory system attracts a goodly portion of the public.

AN English musician, writing of the congregational

singing in the Cathedral at Rotterdam, says that they sang very slowly, about one-fourth the tempo used in English cathedrals.

PROFESSOR OSCAR RAIP, the noted piano teacher of Berlin, died August 29th, in Berlin, of heart-failure. He was an untiring worker, and his career is thus cut short at the age of fifty-two.

THE Clever Company Piano School is the latest candidate for public favor in New York City. Mr. A. K. Virgil will be director in charge. A large staff of teachers has been engaged.

A FOREIGN paper announces that the German emperor has decided to have every year in Berlin a series of concerts directed by the most celebrated conductors of the world, the series to begin in 1900.

MILBA has had such urgent and tempting offers from Russian and German managers that she will not come to the United States this winter. A trip to South America next spring is also probable.

A NEW school of music has been organized in Milwaukee, to be known as The Wisconsin Conservatory of Music. Mr. William Boeppler and Mr. Hugo Kann are among the leading names in the faculty.

LIZZIE MACNICHOE, a well-known opera-singer, died August 5th. She was an American and trained in this country. For some years she had been prima donna of the Castle Square Opera Company, of Boston.

QUITE a discussion is going on in England over the question of adopting the low pitch, A = 433 vibrations. The great majority of musicians and a number of manufacturers favor the change to the lower pitch.

THE Tivoli Theater, of San Francisco, recently celebrated its twentieth year of its existence. During all the time opera has been given in English, more than 7300 performances in all, ranging from musical farce to grand opera.

THE Western Pennsylvania Exposition, to be held in Pittsburgh, September 6th to October 25th, is to have some fine musical attractions: Walter Damroch and his orchestra, Sousa, Innes, and Godfrey with his English band.

AND now comes along an antiquarian who says that "Yankee Doodle" dates back to 1300, and originated in the Roman Catholic Church. Play it slowly on a big organ with massive harmonies and you have an old ecclesiastical chant.

REMYNY'S hope that his famous Stradivarius violin would not be bought up by a collector and hung in a case has been fulfilled. Mr. Franz Katenborch, of New York, has bought the instrument. The purchase price is said to have been \$6000.

PROFESSOR EMIL BRELSLAU, founder of "Der Klavier-Lehrer," a leading German musical journal, died July 20th. Professor Breislau was the author of a number of theoretic books, studies, and other educational works, as well as a well-known composer.

THE various managers of musical attractions look forward to a good business this season. Different ones report a number of engagements already made. The stars, like Padewski, Josef, and other well-known artists, have extensive tourments laid out.

AN organization is being formed in London, to be known as "The Oxford and Cambridge Musical Club," for the purpose of encouraging the practice and knowledge of chamber music. A home will be secured for the club. Dr. Joachim is to be the president.

THE organ of the church of St. John, Leipzig, Germany, has been offered for sale. This organ was inaugurated by Sebastian Bach in 1744, and pronounced faultless by him. What a contrast its action must make with the modern organ with pneumatic action!

THE U. S. Treasury statistics for June, 1899, show that the United States is keeping up the remarkable gain in the exportation of musical instruments that has been noted from time to time in THE ETUDE. We are sending pianos and organs to all parts of the world.

MR. ARTHUR LACHAUME, pianist who toured with Yeats and Gerardi, has been engaged as a teacher for the Philadelphia Musical Academy. Mr. Richard Zeckwer, director. Karl Doell, solo violinist of the Philhar-

monic Orchestra of Leipzig, has also been added to the teaching staff by Mr. Zeckwer.

A WRITER in the Paris "Figaro" mentions Mascagni's methodic habits. Every morning at five o'clock he sits down to his table to work because of the quiet in the streets. He never opens the piano while at work. He is fond of walking alone, and uses the solitary moments in shaping his ideas.

THE Castle Square Opera Company will open their season in October with "Die Meistersinger," in English, "Tannhäuser" and the "Flying Dutchman," in English. These performances, if successful, will do much to popularize Wagner's opera and aid to offset the vogue of the cheap musical farce which is petronized often because of lack of something better.

THE Worcester, Mass., Musical Festival will be held the week of September 25th. Haydn's "Creation," Parker's "King Trojan," Chadwick's "Lily Nymph," and Berlioz's "Damnation of Faust" are the choral works to be given. The Boston Symphony Orchestra, sixty men, under Mr. Kniesel, will be present, and Mr. George W. Chadwick will conduct the chorus of 400 voices.

THE Philadelphia Manuscript Society has arranged for a federation of the leading societies of the kind in the United States, the union to include the Society of American Musicians and Composers of New York, the Chicago Manuscript Music Society, and the Cleveland Music Club. At the meeting held in Philadelphia during the summer, representatives were present from these societies mentioned. An interchange of works is a leading feature of the plan.

THE managers of the National Export Exposition, which will be held in Philadelphia, September 14th to November 30th, have made arrangements for plenty of music. Concerts will be given every afternoon and evening. Among the engagements already concluded are for Damroch's Orchestra, Sousa and his band, Innes' band, The Banda Rossa, and the U. S. Marine Band, by special permission of the U. S. Government. A large pipe-organ is also to be placed in the auditorium.

PARIS news is that an effort is on foot to give festival concerts at the Exposition, with an enormous orchestra of the size advocated by Berlioz in his famous "Treatise on Instrumentation," which was 465 instruments, divided as follows: Violins, 120; violas, 40; cellos, 45; three-string double basses, 18; four-string, 15; alto basses, 4; flutes, 6 large and 4 third flutes; piccolos, 4; oboes, 6; English horns, 6; saxophones, 5; bassoons, 18; clarinets, 15; various kinds; horns, 16; trumpets, 8; cornets, 6; trombones, 12; euphoniums, 3; tubas, 2; harps, 30; pianofortes, 30; organ, 1; kettle-drums, 8 pairs; side-drums, 6; bass drums, 3; cymbals, 4; triangles, 6; glockenspiels, 6; various other specialties, 20.

MR. FRITZ SCHIEL, conductor of the symphony orchestra in charge of the orchestra at Woodside Park, Philadelphia, Mr. Schiel won much praise, and has accepted a proposition to remain in Philadelphia and take charge of the Philadelphia Symphony Society, the foremost organization of amateurs in the United States. Friends of the Society have come to the assistance of the Board of Managers, and money has been raised sufficient to assure Mr. Schiel remunerative work in other ways.

MR. Schiel was born in Lubek, Germany, and at the early age of ten began conducting a juvenile orchestra, and showed splendid talent as a violinist. Later he went to Leipzig and studied violin playing under Ferdinand David, and was made concert master of the Bremen City Orchestra. Some years later he was made director of the Municipal Orchestra in Chemnitz, Saxony, having seventy-two instrumentalists and a chorus of violinists under his baton, and played for all the great violinists and pianists of Germany, especially winning recognition from Rubinstein. In 1890 he went to Hamburg, and alternated with von Bülow in conducting the subscription concerts. In 1893 he came to the United States and led concerts at the World's Fair, and from there went to San Francisco. Philadelphia has a strong acquisition in Mr. Schiel.

# THOUGHTS SUGGESTIONS ADVICE

Practical points by Eminent Teachers

## WHY MUSIC STUDENTS SHOULD READ.

MADAME A. PUPIN.

AMONG the many excuses given by music students why they do not take a music journal, this one is sometimes heard: "I can understand the necessity when I have an unintelligent teacher, but my teacher is a thoroughly educated person, and can give me all the information I need." This is a thoughtless excuse, for there is no faithful teacher but feels the minutes of one lesson all too short for all the instruction he would like to give.

Besides, oral instruction is easily forgotten—in common parlance, it often goes in at one ear and out at the other; it must be repeated often to make an impression, whereas a sentence in black and white will photograph itself on the memory.

Again, not every well-informed teacher has the power to convey in clear language what he understands so well himself; or, if he can, it may not fit the comprehension of the pupil, but must be repeated in different forms until grasped. Through reading, the student finds these ideas expressed in different ways and through one certain way light comes to his mind.

In a book I once read there were given several definitions of instinct by a number of distinguished scientific men. The first was a long, curiously involved sentence which seemed to seek to define, but failed. The second was a complicated sentence equally vague. The third was a little clearer; but the fourth, in a few simple words, gave a perfect picture intelligible to the most ordinary mind.

The most lucid explanations are in simple language; but, strange to say, many highly educated persons are unable to use simple language.

Music students should read the music journals, first, to gain information they need, and which they might otherwise have missed; second, to secure a photograph of what they wish to remember; and, third, to secure ideas which perhaps they have been groping after, now revealed to them because clothed in language adapted to their comprehension.

## PRIVACY IN TEACHING.

ROBERT BRAINE.

ABOVE all things the teacher of music should remember that a music lesson should have all the privacy of a consultation with a physician, if it is to be effective. Many teachers neglect this point in a really flagrant manner. They will allow third parties to sit in the studio while they are teaching, even conversing on irrelevant matters with them while, or they will allow the lesson to be broken into by all sorts of interruptions.

If a teacher will but go back to his own student days he can not help recognizing how injurious all this is to the student's progress; who does not remember being ridiculed, his playing unsparingly criticized before third parties, and how much pain and mortification it caused him?

Some teachers have an absurd notion that the pupil gains confidence by taking his lesson before a roomful of people. Never was a greater mistake. Pupils gain confidence by playing, for others, compositions which they have learned thoroughly, but not by having their efforts to play something they have not yet learned ridiculed and found fault with. Under such circumstances the pupil becomes nervous and completely helpless, and in most cases the lesson proves of no value whatever.

Of course, exceptional pupils do not object to having others in the room, but to the average pupil it is very

trying. Theodore Thomas will not allow the presence of outsiders when he is rehearsing his splendid orchestra, and private teachers of music should do no less for their pupils.

## STRAIGHT THROUGH.

PERLEE V. JERVIS.

IN conducting a large summer school recently I have been forcibly impressed by the fact that very few pupils are able to think or to play the simplest kind of a passage requiring perfect accuracy straight through the first time.

I have used the following exercise as a test: The metronome being set at 60, the pupil was asked to play a five finger passage from C to G and back, once through, in quarter notes, twice in eighth, and four times in sixteenths, starting with the beat of the metronome, counting four in a measure, and ending exactly on count one. Not a single pupil went through this exercise straight and exactly in time with the metronome at the first attempt, and many of them were teachers who had been studying and playing for years.

The development of concentration and straight, clear thinking, per se, away from the keyboard, is given little if any attention by piano teachers. Mr. A. K. Virgil has devised a novel and invaluable exercise for this purpose, which he calls "Brain Technique." It may be found on page 56 of his "Berlin Test Class Book," recently published, and should be known to every teacher, whether he believes in the clavier theories or not. In the book only the triad of C is given, but a continuous exercise should be made by reciting every triad of the scale in succession. The metronome should be set at 60, and when the entire exercise can be recited without a break, one note to a beat, the tempo should be gradually raised to the highest possible limit. Any pupil who can go through this exercise at 120 in triplets, or three notes to a beat, will never be troubled with lack of concentration.

## BOTH HANDS AT THE SAME INSTANT.

WILLIAM BERNOW.

ONE of the most indolent and well-known incurable habits of the pupil is that of playing the left hand an instant before the right hand in chord work. The pupil acquires it in passages where the left hand plays only one note (the bass note) of the chord while the right hand plays the other three notes. Analyze the respective touches of the hands and you find that the left hand moves along smoothly from one note to the next with finger motion, with wrist quiet, and while the right hand smashes between the chords. It is proceeds by a series of jumps between the chords. It is much easier for the left hand just to lift a finger and take the next note while the right hand must lift the hand and jump to its three notes, that before one is aware of it the bad habit is begun.

To correct this give hymn work where each hand has two notes to strike. Have the pupil play slowly, lifting both hands from the wrist parallel together, and coming both hands from the very same instant of time. In down on the chord at the very same instant of time, case it is still rugged have him play the chords staccato, as this will accentuate the irregularity. If this does not help, then work by exaggeration and have him play the right hand an instant before the left hand.

## AN INCENTIVE TO STUDY.

CARL W. GRIMM.

A COMPETENT teacher and good music can not make a fine player of a pupil who is obliged to practice on a bad instrument. Can a skilled mechanic produce ex-

cellent work with inferior tools, or can a fine rider win a race with a poor horse? A defective instrument blunts and arrests the development of all fine acousticalities to tone-color. The ear can not be educated upon an instrument that does not keep time, nor can the touch ever be educated upon an instrument with a bad action or all out of repairs. If the instrument is not too old a good overhauling may make it useful again, and it may be worth the expense. Even repairing the piano may cause a remarkable change.

Perhaps a new action may be necessary. In short, a general reworking may make a new instrument out of an old one, provided it is not an entirely antiquated heirloom, having outlived its usefulness and behind the times. The farther advanced a player becomes, the greater his need for a fine instrument. A piano that will answer the purpose for a beginner, or a player in the middle grades, will never do for one studying difficult sounds and modern concert-pieces.

To make music-study delightful and to promote progress, it is absolutely necessary to have a good piano. Music is a tone-art; consequently it is essential that its material (tones) be of excellent quality. When the tone of the instrument charms, when its touch delights the player, then there is a great fascination in practicing on it.

## FEWER PUPILS WANTED OF THIS TYPE.

CHARLES W. LANDROW.

THERE is a large class of pupils who have an air about them of expecting to astonish and to electrify with the brilliancy of their playing. There is to be nothing common about it. But while ambition is a good thing, this particular form of it is nothing but overmuch of self. It is the person, not the music. Such players need to be taught that music comes first; that to one-care much for the performer so long as the piece is performed well; and that they will get praise and appreciation for bringing out the composer's thought, not for trying to make a sensation with brilliant playing. Brilliant playing is easier than emotional and expressive playing, but an audience enjoys having its heart touched with a tender emotion more than being astonished by dash and brilliancy. Hence, work for art instead of for self.

STUDENTS, young and old, should endeavor to remember the following golden truths:

**Neatness.**—Beware of a daily evil that does much harm, namely, the habit of squandering and wasting our strength for the sake of mere praise. I should feel inclined to make this remark to most of our living artists, and, more than I like, to myself.

**Schumann.**—Aim ever at becoming a greater and greater artist; everything else comes to you of itself.

**Moscheles.**—The study of harmony condenses to the better understanding of good compositions. Indeed, it is the grammar of music; and, therefore, indispensable to all who would be musicians.

**Nicola.**—Art is wide; there is room for all that are true to her, for all that serve her, not themselves.

**Chester.**—Don't be afraid of becoming too clever. There is no fear that the trees will grow into the sky.

**Piwski.**—Industry is indispensable to all who would be really great.

How apt are we to forget that the goal of genuine success is only attained through striving and putting the very best into our work, —the work, be it remembered, that lies nearest to us! —"Musical Opinion."

A few opinions on the subject of time in music.

**Maurer.**—It is time that is at once the most necessary, the most difficult, and the most essential requisite in music.

**Wyer.**—There is no "slow movement!" in which certain passages do not require an acceleration of time; no presto which does not require a slower tempo in places.

**Berthom.**—The terms which indicate the character of a composition, —those we can not dispense with; for as the time is the body, so is the character the spirit of a composition.



## THE STRENUOUS LIFE.

BY THOMAS TAPPER.

MODERN education is significant in essentials. It emphasizes the few fundamental conditions underlying education in its broadest sense. It is in the perception of these fundamentals; in the clearer view we are having of them; in the realization of their distinctiveness, that modern education finds its distinctiveness. It is less that education is new than that it is being brought into relation with the one condition for which it exists—life itself. Hence, we are beginning to see that school and life are not two separate and distinct states; the one to be finished ere the other is seriously begun; but that the one is the ordering of the other; the setting straight of what are to be the habits of mind and body. The end is simple. It is to teach a man to live the useless life as little as possible to humanity; it is to teach him to know, from early years, how to choose the activities most worth doing; that he may gain the power most worth having. This is simply in accord with a law that may not be broken even by the most favored in God's sight, if there be any such—and the law is this: rare days throughout life are possible only when we gain great habits in early life. The development of these habits assures us rare life.

So it is, in education, that we are looking more directly at life as the central principle than at accumulated information. We are beginning to believe in the very elementary fact that to become a cyclopedia is of little use. Printer's ink is abundant in the land and paper retains it for a long time. As Lubbock has inferred, or quoted (for Lubbock is the most ambitious quoter extant), value lies not in knowing the names of kings and queens. History is their infirmity—no brief their life-principle. And this carried out in all it suggests means more education; about which nothing is so unique as its tendency to be admirably nothing.

Expressed briefly, education is striving more and more to stand for activity rather than for information; more for being than for having been; more for learning than for having learned; more for the life of conquest through activity than for the life of being conquered by inactivity. Furthermore, it is recognized as essential that the cultivation of power in a broad curriculum is necessary to the thorough initiation into the world of one specially. And thus the entrance upon exclusive residence in one's specialty is being deferred as long as possible.

## II.

This is somewhat of the point of view of the modern teacher. He regards education no longer as something to be acquired in the units of knowledge, but as something to be acquired in the units of power. The teacher begins with the child not on the basis of attempting to transfer knowledge bodily from his mind to that of the child, but on the basis of cultivating power. The teacher knows that nothing goes in, but that all comes out. He reaches the child not by forced entrance but by drawing the child out into life as he sees it, as possible. The cultivation of activity in the child is so momentous that it shows itself immediately in the broader heritage.

In the beginning, children may do many things coincidentally: music and science, language and numbers; and the activity called for by each is simply conceived if the mind is not stimulated by information concerning them which is not, at present, useful. How little good there seems to be in training awkward fusions of unrelated children to do a beautiful action unobtainably. Music is not of the retirement from life but of participation in it. The music teacher will learn that all the rarest of the strenuous life is possible everywhere and made richer; giving, more comes than is given. Not only is the teacher the guide to the child but the child is guide to the teacher; dictation means and means; is the best text on pedagogy and psychology obtainable; is the whole problem of education stated not in terms of dead words but in terms of life.

underlying activity. With increasing experience the child gains not only more and more information but his definitions change with his view. The error then of making a boy of ten repeat a definition which comes from a brain of forty is observed to be fairly useless. The brain of forty must lower its light and look at the matter from the point of view of ten; it must help ten to see—not see for it; it must direct the senses of ten—not do it for it. This at once shows itself to be a process infinitely more sensible than for forty to lift ten bodily by the hair of the head to its own level.

This view has wedded the art of teaching of more needless processes than it has inspired new ones. And the relation it has caused to be established between teacher and pupil has resulted in this: not only is the reciprocal gain evident to the teacher but he depends on it more and more. The help the teacher is to the pupil is not more significant than the inspiration the pupil is to the teacher. The reason is that the teacher is working at the altar of the living God.

If you apply this view of education to any special subject—music for example—we say that the music education lies in this: to make the child do—and from his doing to deduce the information about the process. A boy who plays ball possesses infinitely more knowledge of the subject than an observer of the game—for the reason that he may speak from experience.

The teacher, trained in old ways comes into modern education and finds that no new knowledge is required but new ways. More is not to be gathered, but order is to be established. All the old possession is good, but simpler ways of doing are to be learned, directer ways of thought are to be fashioned.

## III.

It is not necessary to follow the teacher nor to trace the process with the child onward from the first years. For we can see at once what the aim is all along the way: to prepare the child to be, ever and ever more completely, his own master; by ways, definite and far-reaching, to lead out of his familiar actions what Bacon would call knowledge.

The great result of this is the condition already expressed here—activity. The young man or woman who has come to early mature years of the training of which we have spoken arrives there in working order. The habit of action is established; the demand within which is felt for action making for useful and noble ends is satisfied in some form of creation. The inactive toleration of a dog is impossible; and life is strenuous.

Out of a nation of people there always come significant ones. In every age some men perceive clearly the possibilities of the life of which we have spoken, and have insisted even to the point of death on becoming themselves. Such men insist on the right (not on the privilege) of being unattached; of being free from the slavery of the neighborhood. They have not sought a profession because their place in society assures them a demand by dealing directly in what living people must have. They have been strenuous for themselves; strenuous to make places not to take them. The moment this quality enters a man he is, to the extent of his possession of it, an inspiration. It is easy to see why he is not drawing the breath of life through the hosepipe of a conventional opinion.

The music teacher promises the process of education into what we call real life (as if everything is not real life), and the subject takes its place gloriously and proclaims itself. Otherwise, how little it seems! How little good there seems to be in training awkward fusions of unrelated children to do a beautiful action unobtainably. Music is not of the retirement from life but of participation in it. The music teacher will learn that all the rarest of the strenuous life is possible everywhere and made richer; giving, more comes than is given. Not only is the teacher the guide to the child but the child is guide to the teacher; dictation means and means; is the best text on pedagogy and psychology obtainable; is the whole problem of education stated not in terms of dead words but in terms of life.

## CARE FOR PERSONAL APPEARANCE.

BY BENJAMIN CUTLER.

SUCCESS! Success! We all long for it; wonder how we may attain it. Some do attain it; some get half way; others fall entirely. But does it ever occur to us that we are struggling for it, or who, now in our untutored, expect, another year or two, to struggle for it—to sit down and calmly examine the points of those who have won success? Does it ever occur to us that in music teaching something is needed besides mere music; that things are necessary which should have become as habitual before one goes on the field, as automatic, if you please, as the movements of the fingers or of the vocal cords?

Into general success in any calling enter certain general factors. The one clearly in the mind of the present writer is the factor of personal appearance. If my reader doubts its power as a business matter, let him frequent those places where traveling men—drummers, so called—congregate before going out to drum up business; if he has been dead to such things, he may be enlightened, and to his own good, quickened by observing the care which these shrewd men of business pay to their toilet. To them there is nothing that may be slighted. No woman prinks as these men have been seen to prink. And all for what? To make a good impression on a possible customer.

Music teaching, if it be successful, is not all and solely music teaching. Drumming up trade is not alone the tactful presentation of one's wares. A good impression made by a good appearance has, in both instances, very much to do. If it were of no value would one see ten men of various ages and characters all resort to the lavatory of a drawing-room car and spend five to fifteen minutes on their toilet as a train nears New York City, the field of their operations? Does Master So-and-So, who plays divinely, and, just out of the shell, has his career before him, imagine that Mrs. Van R., coming from her finely appointed, scrupulously cared for house, and introducing a daughter, who, like herself, is the perfection of habitual neatness—does he imagine that his shavenness, carelessness, untidiness, that he will escape her eye accustomed to examine at first sight? Are the chances in his favor anyhow?

Appearances count. It is not all music, nor enthusiasm, nor powerful recommendation. Music teachers are apt to forget this. Mothers like to send their daughters to one who shows success, and the way of the world is to include neatness in success—for the slovenly, careless men have not been, as a rule, successful, and the world has sized up this fact. Excessive neatness is not needed; but a systematic care of the body and of its vestments is as surely one of the elements of success in our profession as is technical skill. It may at times be more, for mankind often runs after appearances alone. Let him who reads this remember, however, that the best time to form a habit of neatness is in youth, before his public career begins. Let him begin now.

MUSIC teaching is one of the few avocations in which novelty does not end with the acquisition of experience. Music is always new and ever novel. It is not as a profession largely remunerative. There is no possibility of world-advancement such as opens to the successful physician or scientist. No political promotion is probable, such as comes to the lawyer or great journalist. The musician can not enter into his career with any thought of premature fortune, unless he can find satisfaction in the raw wealth of music itself, and be contented with a moderate return in money for his talents and his time, then failure is as certain as success is sure to the ones who enter for music's sake rather than the pursuit of Mammon. For, as Emerson says, "Nothing great was ever achieved without enthusiasm." In music without enthusiasm nothing at all can be accomplished that is worth living.—*Præsto.*

## STUDENTS' MUSICAL CLUBS.

BY ROBERT BRAINE.

SEPTEMBER has arrived, and teachers everywhere are preparing for the new musical season. Progressive members of the club are devising new plans which will increase the effectiveness of their work, will hold the old pupils and bring in new ones. One of the most perplexing problems to many teachers is how to provide opportunities for their pupils to appear in public. Especially is this true in the case of strictly private teachers who are not connected with conservatories or schools of music.

The conservatory idea has had a tremendous growth in the United States within the past few years, and at the present day there is hardly a city with a population of 25,000 and over but has its conservatory or school of music. The result has been that private teachers with no connection with schools have felt the competition very keenly. The conservatory gives its recitals at frequent intervals, and in the case of an institution in which the leading branches of music are taught the programs can be pleasantly varied, including piano and organ work, selections for voice, violin, flute, and other orchestral work, and also elocution work, if a teacher of that branch is employed. If the recital is of a meritorious character, it brings in large numbers of new pupils, which in many cases the private teacher loses, simply because they have no similar attractions to offer.

The private teachers who have to meet this competition can, it is true, give recitals of their pupils, but very few teachers have sufficient pupils to arrange for weekly or monthly recitals; and even if they had, the work of giving the recitals and the preparation of the pupils for them is very great, and would make serious inroads on the teachers' time. Thus we see that the private teacher, as a rule, is only able to work up one or two recitals in a year, whereas his competitors in the conservatories give them weekly, fortnightly, or monthly.

To private teachers who meet this form of competition the present writer would suggest the formation of students' musical clubs, in which the pupils of a convenient number of private teachers can unite for the purpose of general musical culture and to afford practice in public performance.

As such a plan might seem to present difficulties to many teachers, let me describe a "Students' Musical Club" as it was organized and successfully carried on for several seasons in a Western city of 45,000 inhabitants.

The teachers of the city in question had felt the need of such an organization in order to give their pupils the same advantages as those enjoyed by the pupils of the two conservatories in the city. A "Students' Musical Club" was consequently formed, on a cooperative basis, by about a dozen private teachers of the city. These teachers embraced instructors in the following branches: Piano, organ, singing, violin, cello, cornet, guitar, mandolin, and elocution. Each teacher presented the advantages of the scheme to his class, and urged his pupils to join. Only pupils sufficiently advanced to be competent to appear creditably in public were admitted to active membership, although any student or lover of music could join as a passive member by paying the dues as an active member.

The meetings of the club were twenty in number, divided into two terms of ten weeks each. The meetings of the fall term commenced October 1st and continued for ten consecutive weeks, and of the midwinter term January 1st, and continued ten weeks. The dues were fixed at \$1 for each term of ten weeks, or \$2 for the year, which sum it was found was about sufficient to pay the expenses of the club. In consideration of his fee each active member was given the privilege of appearing on the program twice during each term. The teachers of the club paid no fees, but appeared on the programs of the club at convenient intervals.

A handsome hall containing seating accommodation sufficient for the members of the club and their friends, of whom each member was allowed to invite two to each session of the club, was engaged. The hall contained a suitable platform and a grand piano, and was engaged for eighteen meetings of the club. The other two meetings were held in churches where pipe-organs were available, so as to give the organ students of the club an opportunity to be heard.

The president and other officers were chosen from the ranks of the club membership, but the entire management of the club was vested in the teachers whose pupils composed it. This plan avoided the great loss of time which invariably results where a club is managed in strict parliamentary style, in which each little matter is debated and voted on by the members of the club. Many a club fails of its object because so much time is taken up with this parliamentary see-sawing and debate that little is left for the musical and literary exercises.

The management of the club was really very simple, and each teacher had less work to do in connection with it than he or she would have had in giving one pupil's recital. Each member was obliged to pay the dollar fee at the first meeting of each term and was then given a card of membership. As soon as a pupil had prepared a composition sufficiently well to warrant a public performance of it, his name and the title of the piece were given to the committee of the teachers, and the member's name was placed on the program as soon as convenient. Owing to the fact that teachers of various branches were represented, the programs were sufficiently varied to make them of great interest. Piano-work formed the bulk of the performances, but there were enough selections for voice, violin, and other instruments to relieve the monotony of too much piano playing on the same program, which usually consisted of from twelve to eighteen numbers, and required one hour and a half for rendering.

To save expense the pieces were simply announced instead of having printed programs. A limited number of members were admitted to active membership who were not pupils of the teachers managing the club, after they had been examined and found to be competent to sing or play in public. This was found to be a great advantage to the teachers, as these members invariably became pupils of one or another of the teachers sooner or later.

Some of the members were assigned to writing essays on various musical topics instead of playing or singing, thus forming another pleasing feature of the program. Short analyses of the compositions performed were also given by the performing member or by one of the teachers. Occasionally programs were given made up entirely of the compositions of a certain composer—say, of Bach, Beethoven, or Mozart. The managing teachers took turns in looking after the weekly programs, so that the labor of running the club was divided. Under the rule that each pupil was allowed to appear twice at each term, it would readily be seen that it was impossible for the pupils of one or two teachers to monopolize the program.

Teachers will agree that there is nothing more laborious than to prepare and to distribute invitations to pupils' recitals. In the case of the "Students' Club," however, this labor was avoided, as the matter of invitations was left almost entirely to the members of the club. The meetings were held on Friday or Saturday at 4 P. M., but they could have been held in the evenings just as well.

It was really astonishing how soon this club grew to be one of the most influential musical organizations of the city where it was organized, and how beneficial it proved to the teachers who organized it. The average membership was one hundred, and the members of the best and brightest young musical blood of the town. After the club was organized the teachers connected with it noted an immediate improvement in the interest of their pupils and an increase in their eagerness to practice. A friendly rivalry at once sprang up, not only among the pupils, who tried to prepare their pieces as well as possible, but among the teachers, each of whom strove to the utmost to have his or her pupils do themselves and their teacher the greatest possible justice.

Aside from the advantage of appearing in public, the members received great benefit from hearing the efforts of others. Many pupils make slow progress simply because they go to but a few concerts and have very few opportunities of hearing music. In the case of this club

the twenty meetings proved of almost as great advantage as so many concerts would have done, especially as extra numbers were frequently contributed by the teachers of the club as well as by prominent musicians of the city, on special invitation.

It would seem at first glance to many teachers as if such a club could not be conducted without great friction, caused by the differences of opinion as well as the jealousy of other teachers—many of whom view such a club with suspicion. However this might be in some cases, in the present instance there was very little, if any, friction. There was absolutely no fighting among the teachers of the club as to how it should be managed, and no efforts to steal each other's pupils, nor did the pupils themselves change teachers to any extent. They seemed to stand loyally by their teachers and do them as much credit as possible in the club recitals.

The experience of the teachers of the club, after it had been organized one term, was that almost without exception they had not only aroused the greatest possible enthusiasm and interest among their old pupils, but that they had enrolled many new ones as well. Their pupils stopped hearing them in the usual manner, and the music school in order to get the advantages of recitals at the latter, because the club offered, if anything, superior advantages in the way of appearing in public and in hearing others play and sing.

After the organization of the club one or two of the teachers gave occasional public recitals of their own pupils independently of the club, but most of them found that the club answered every purpose of the pupils' recital, and that it was needless work to give independent recitals.

It is hardly necessary to point out the advantages of such a club to the average private teacher. It creates a center of interest in which the pupil is constantly whetted to renewed exertion in his musical work, it gives him sufficiently frequent opportunities for public performance; it gives him a chance to hear and to criticize an extended program of music each week, and it gives him an opportunity of hearing the pupils of other teachers play as well as his own. From the pecuniary standpoint, again, it is of benefit to the teacher, from the fact that it answers every requirement of the recital, and yet costs the teacher nothing, as the dues paid by the members are sufficient to meet all the expenses of hiring a hall, etc. Another advantage of the club is the fact that the newspapers always report these club-meetings as news, whereas they are often prone to look on reports of the private teachers' recitals, especially if frequent, as advertising matter, and shutting them out in consequence.

Ordinary musical clubs are, as a general rule, of little value to the teacher, excepting in the way of developing an interest in music in a general way. In the majority of these clubs only the best players and singers, as a general rule, participate in the programs, and the standard of excellence consequently grows higher; so that the ordinary student of music feels out of place in a program of professional or semi-professional excellence, his efforts are so far below those of the rest. For this reason the present writer believes that private teachers will find that these "students' musical clubs" fill a long-felt want and will be fully as effective in bringing new business to the teachers who organize it as the average club, which is large enough to attract a conservatory, it is more than likely to succeed.

A young man may have his ambition to learn music damped by reading the following from the "Musical Times" of London; which suggests that Sir John Stainer was right when he called attention, recently, to the fact that the profession is greatly overcrowded.

JOHN STAINER WANTED FOR ST. JAMES, SOUTHWARK  
£ 10, to train boys and girls who will play and sing  
on possible per cent per hour. Apply to the Vice.

Such a salary of \$40 a year is unquestionably a great inducement for an accomplished musician.











## ACOUSTICS AS PART OF A MUSICAL EDUCATION.

BY LOUIS C. ELSON.

A FEW years ago two courses of lectures on musical topics were delivered at the Lowell Institute, in Boston, both being practically free to the public; one, on "The Symphony and the Symphonic Orchestra," drew forth crowded audiences at each lecture; the other, on "The Scientific Basis of Music," although delivered by the greatest acoustician of America, attracted only a few haggard dozens of auditors. This absolute indifference of the musician to the study of the physical laws underlying his art, is true not only in Boston, but in every American music center. Composers imagine that nothing practical is to be gained by an acquaintance with acoustics, and the average music student thinks that a knowledge of the laws of sound would demand long study and lead to no tangible result. As a matter of fact, the fundamental physical laws which underlie music can be learned in six or eight lessons, and the practical results which would accompany the study of such a course may be briefly stated, as follows, by giving an outline of a practical course of study and its application to direct musical uses.

The first lesson would naturally be elementary, describing the character of sound vibrations, demonstrating the symmetry of those which produce tone and the irregularity of those which result in noise. An exhibition of the figures of the Chladni plate would readily demonstrate the fact that those sounds well to the ear would look equally well if made visible to the eye. The student would at once comprehend that music (tone) is founded upon symmetry, and that even the lower animals are attracted by this symmetry.

The second lesson might be devoted to the study of the causes of the stretched string. As the laws underlying length, thickness, tension, and density are unfolded to the student, they could be at once applied to the different instruments. The student would immediately perceive the effect of difference in size in the construction of the piano; would understand something of that "drafting the scale," which always mystifies him when used by the piano salesman; would comprehend the reason of the difference in tone-quality between a concert-grand and a baby grand, and would view the application of the canon in every stringed instrument from banjo to piano.

The third lesson might deal with sounding-boards and boxes. In this lesson the student would learn how nature has guided man in musical construction; the drum of the ear would give the principle of a sound-box, sound holes and all, and the principle of the resonance of the violin, the inferiority of the banjo, the use of the apertures in the front board of viola, guitar, or mandolin, and various other mysteries would become very clear.

The next lesson, or possibly two lessons, could be applied to teaching the "chord of nature," the principle of the overtones. With these two lessons the entire principle of the playing of brass instruments would be revealed; cornet, French horn, trombone, trumpet, bugle—the entire family of brasses would be clearly understood with a comprehension of the division of vibrations in the chord of nature. The use of the mixture stops and the transposing stops (quint, twelfth, etc.) of the organ would now be readily grasped, and the knowledge of the causes underlying differences in quality of tone would no longer be a mystery. The next lesson, growing most logically out of this, would be an explanation of the *scale* of nature, the true proportions of vibrations in the succession of tones which we call a scale. The fact that all the tones that we hear in our musical system are slightly out of tune would be explained by giving the evolution of the "tempered scale" which we employ, and the fact of Bach's composition of "The Well-Tempered Clavier" to establish it, would give to the pupil a clear instance of a point where composition and acoustical join hands. The student would intuitively demand the "tempered" system against those

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scientists who reproach us with using a scale that is out of tune, by responding that this same scale was chiefly established by the best of all musicians, and if it did not offend his ears it certainly need not jar on those of less musical ones. The tuning of the piano is now an intelligible process to the pupil who is following this very brief acoustical course.

An analysis of musical pitch now follows—a most important subject to the musician in America, where the fight for a rational pitch is only half-won. The causes of the rise in pitch are explained, and a synopsis of the international pitch, used in France and America; the "concert pitch," a most indefinite and variable quantity; the "Scheibler pitch," used in Germany, can all be explained and contrasted in very quick succession. The invention of tuning forks by John Shore, of the English army, in 1711, and the low pitch used at that time would demonstrate to the student how much the singer has had to bear from the modern piano-manufacturer in search of a "bright tone." A lesson might now be devoted to the classification of the different vibrations of musical instruments. In this lesson the student would learn that the voice practically belonged to the family of reeds—at least, in the physical production of its vibrations; he would learn the control that we have over string vibrations; why the plucking of a string causes the brightest possible string-tone; why the exciting of a string near its center causes it to become hollier in quality; why the violinist plucks at a point well removed from the bridge when he plays a "pizzicato"; why the harp-player plucks near the center of his string; why the violinist bows near his bridge when he desires an especially bright tone; why the kettle-drummer strikes sometimes in the center, sometimes at the side of his calf-skin.

What there is left of mystery in the production of tone and its resultant quality disappears with the next lesson, which deals with the length and shape of musical tubes. Now we learn why a conical tube gives all the overtones and produces a bright tone; why a cylindrical tube neutralizes all of its overtones and gives a hollow tone. We also investigate the flue and reed to the whole family of musical instruments, and the horns, bassoons, etc., can pass rapidly in review, and by the end of this lesson the pupil arrives at the ability of judging of the pitch and quality of tone of an instrument which he has never heard sounded. This capability can be tested by bringing different-shaped organ pipes into the class-room and causing the students to demonstrate their pitch and tone before sounding.

Last, and most wonderful of all, comes the beautiful demonstration of that sympathy of sounds for other sounds of the same pitch which is called *sympathy*. That an instrument will speak if one sounds a tone which it produces is the least of this wonderful mystery of nature; that a building will rock, that an entire hall will tremble, if we but sound its fundamental tone, or pipe or string, its overtones long enough, begins to demonstrate to the student a power which is as great as that of electricity and greater than that of steam—a power of whose application, however, we are as yet totally ignorant.

The fact that every hall lends itself most readily to some special pitch, that every opera-house is in itself a musical instrument, will open a new field of wonder to the musical student. That we have lost the art of architectural acoustics (I firmly believe that the ancients possessed it), that we build our concert-halls in the dark as to their total result, that Sayles Memorial Hall, at Brown University, is most beautiful to see and most difficult to sing in, and nobody can tell why—these are a few of the wonders and problems of the final lesson. We can leave it to the judgment of the unprejudiced reader if the study of so many acoustic laws, the unveiling of so many mysteries, is of practical value to the musician or not.

The writer of this article has for many years put in practice a course like the one above outlined, and as the horizon of the teachers who had studied it broadened out, as their work became more advanced and they filled a wider field, they found the acoustic lessons coming more and more into practical use. Nor should we lose

sight of the fact that only those who study something of acoustics can comprehend the true relation of music to the family of the sciences; only those who understand the symmetry of vibrations, the fixed law of the overtones, the wonderful revelation of synchronism, can fully appreciate the glory of the tonal art, and only they can see how man, working with natural material, was yet able to go beyond the natural laws and build for himself an art which is above all the others in the fact that it goes beyond its natural foundations and becomes a purely human invention.

## METHOD VERSUS JUDGMENT.

BY CLARA A. KOEN.

In these days of keen competition between music-teachers it appears that the one idea that has taken deep root in the minds of instructors is that they must become known as the exponents of some particular method. Naturally, there is some reason in this fallacy, as the public seems to believe as firmly in the necessity for a certain musical method as in the prevailing fashions in dress; therefore the helpless music-teacher, whose easement depends on his earnings, is compelled to pander to the preference of that public. Of course, he just, there are many teachers who themselves entertain the greatest confidence in their own method and are perfectly honest in their proclamations.

But let it be said that one specific method in piano-forte playing or in vocal culture will no more fit each and every individual than will one certain combination of clothes. In this I am reminded most forcibly of a little fat woman who recently afforded me a merry five minutes. She was determined to be up-to-date in style, and had therefore instructed her dressmaker to procure the most recent Parisian design for her benefit. Now, unfortunately for the little fat woman, this design consisted of a very wide skirt, interrupted midway by voluminous accordion-pleated flounce. The modest entertained conscientious scruples, he said to her credit, but the little fat woman would have it. Nothing could have presented a more extravagant spectacle than the little fat woman when she appeared all attired in this, her newest finery; for, not content with the flounced skirt alone, she had augmented the ludicrous effect by a wavy, bead-bermuted cape and a gigantic plumed hat. And this on a corpulent person, five feet in height!

And so it is with piano-forte methods. Long, lanky pupils have been known to struggle unsuccessfully with the low-stool position on which their teachers insisted, and short, pudgy students have almost cracked their spines in their vain endeavors to comfortably reach the keys from an excessively high perch. Some methods proclaim crooked fingers the only safe road to virtuosity; other methods condemn all and any position except that produced by almost straight joints; some advise the sweep, others the clutch; some the low hands, some the high hands.

Now, it seems to me that, while conceding that some carefully devised method must form the basis of all instruction, it is carrying a point too far to insist on the rigid enforcement in every individual. Two things are absolutely essential to the production of an artist—ease and freedom from affectation. If the performer be comfortably seated, or cramped in the arm by a too serious adherence to the dictates of the method, it stands to reason that his playing will all be cramped and forced, and the impossibility of producing a good tone is self-evident. Then, too, we are frequently pained by the spectacle of pianists whose main ambition seems to be to make the most uncouth bodily gyrations possible in the human form. Should it at any time become necessary for a pianist to render a program seated on the sight behind an upright piano, the assembled audience will unquestionably be content to hear the music without seeing the hands flying periodically over the top of the instrument. Again, every audience is more attentive when the player sits firmly on the piano stool, and there-

fore, all wobbling, struggling, twisting, and wriggling on the part of the performer detract from the enjoyment of the performance. Perhaps (who knows?) this sort of pianist is himself so sure of his shortcomings on the artistic side that he deems this physical exhibition necessary.

Now, strange as it may seem, there are some European conservatories which approve of this body-distorting, hand-twisting method, and, far from reprimanding their pupils for these misdeeds, encourage them to become rubber pianists instead of genuine music-producing artists.

In vocal tuition, too, many sins are committed. I am assured by responsible parties that more charlatanism exists in this line of work than in any other; and while I am not prepared personally to vouch for this accusation, I am convinced by observation that it contains much truth. It is enough to insist on proper breathing, good diction, fine technique, the production of the best possible tone, etc., without devoting months to wearing out the abdominal muscles, to cultivating distortions of body and visage, and to splitting up languages into fragments and ruins, to the like of which the mummies of ancient times are models of Grecian statuary. If the public could only be trained to follow the dictates of reason, and not blindly trample in the paths of sensation; if it could realize that method tempered with judgment, and not method alone, is the panacea for artistic greatness, we might have more unspooled talents, fewer raised voices and constitutions, more pianists the sight and sound of whom are alike a delight and an education.

## SCIENCE OR ART?

BY WILL EARHART.

(Abridged from a paper read before the Indiana State Music Teachers' Association.)

It is a common observation that educational advancement has been, in the last decade, rapid and extensive beyond all precedent. Never have reforms been so sweeping, so radical. Never have teachers, inspired by the knowledge of such a broadening in their field been so earnest and sanguine. Reform has been radical, but has it been radical enough? The entire superstructure of the educational building has been remodeled, but is it not, perhaps, necessary now to strike down to the very foundations? While reformation has been deep, sound, and permanent, yet it has been altogether, or in a great measure, in the nature of improvements on old traditions and methods, has consisted rather in bettering old forms than in instituting new ones. Is not the whole task to-day one of methods, and almost of methods alone? The old ideals and aims in education have not been held up for any very searching inspection; they have not been the subjects of any considerable reform. They are substantially what they were ages ago. In all our educational reforms we seem to have taken it for granted that the ideals maintained in an unenlightened, pagan age are undiminishedly the true ones, and that the only possible subject for debate is as to how these ideals may be most certainly and quickly attained. Old methods have been demolished without compunction, but by one new path or another we all still struggle faithfully to reach the same old goal. How to teach this, how to teach that, how best to secure this other one, are subjects eagerly discussed at every teachers' meeting. But as to whether the result in question is especially worth securing at all or not, is an unthought question.

If we are to keep abreast of the foremost educational thought of the time, it will be only because we look further than some and ask ourselves, first of all, what results we are really, in the final consideration, best worth securing. Then are we warranted in turning our attention to methods. Then is it time to ask ourselves what are the wisest and most judicious means by which we can further this proper aim, what the plan by which

these desired results, in their purest form and highest degree, may be secured.

At first glance an investigator, noting the numberless peculiarities of method exhibited by different teachers, might readily imagine that a great many different goals were held in prospect by these various educators. Broadly, though, these methods, different as they are, are based upon one or the other of two adverse assumptions. One class of teachers, seeing before them the goal of artistic culture, start directly, and with little attention to any preliminary steps, toward it, believing, we presume, that its blessings can and should be secured without delay. The other class start more deliberately and circuitously toward the same destination, believing that before the art can be appreciated or understood to any extent that would make it of value, much time and careful scientific preparation are necessary. Teachers of the first class require more, and perhaps more careful, playing or singing, give more attention to drill, try to introduce the works of the great masters to the attention of the pupils, and so forth. Those of the second class rather place stress on the theoretical knowledge, require more of original and less of imitative work, demand a more thorough knowledge of staff notation, elements of harmony, and such points.

We will consider only the first method, and what is implied by its adoption. It implies first, it would seem, that artistic appreciation is gained mainly by absorption. It implies that to appreciate a high art fully it is unnecessary to be well informed upon the technical features; the aesthetic alone sufficing. It implies, finally, that this sentimental or artistic side can be comprehended and appreciated by young people, the great majority of whom are children. As to the first of these assumptions, that people will just grow into an intelligent appreciation of the art by merely listening, it will be sufficient to remark that music, like all the arts, is creative, original, and will be appreciated fully only as one has made independent effort, if not to create it, at least to interpret it. Self-activity, long continued, is essential. Again, the assumption that technical knowledge is an unimportant factor in artistic appreciation, flies in the face of all our ordinary experience and belief; for, as a usual thing, we expect, other things being equal, that people will appreciate the beauty of a composition directly in proportion to the extent of their scientific information. Certainly, to the extent of our expectations to be an artist, or have artistic not one of us expects to be an artist, or have artistic insight to any valuable degree, till long study of the technical groundwork has revealed to us the full meaning of compositions and the full extent of the genius of the composer. Take from us, to-day, all but the most meager knowledge of the technique of our art, and how much of artistic insight would we consider remained to us? Then how much reason is there in supposing that children can grasp, readily-made, what we struggle for years to build up within ourselves?

Educators along other lines have long since learned that the child is not merely a miniature man, but a creature different, with laws, experiences, a whole field of consciousness all his own. We do not desire to make of a child a little man, a mannikin, but rather a creature of a child's own kind, of appreciating artistic perfection to any considerable degree, of judging from its fiction or truth, of such perfection is judged from its harmony with a sentimental, an ideal, an aesthetic life and different experiences. They are capable, in a high degree, of appreciating perfection in the concrete, as a matter of scientific knowledge, for a child lives in this concrete, real world, and not in the intangible world of the ideal.

Children are largely absorbed in the things of sense: they are feeling, with their senses and their growing reason, the nature of the concrete world about them. The knowledge they are gaining is therefore largely scientific. With the merging into the age of adolescence comes a change. The relations of life begin to be seen clearly to occupy the mind; a sentimental nature awakens with a mushroom growth; imagination, an awakened, to the dead, a susceptibility to intense emotions, beg to be made features. Now is the time to teach artistic significance, now can the youth be brought to a

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realization of the sentimental beauty of a great composition. But suppose now, that throughout all the preceding years of life, when the child was eminently fitted for acquiring scientific information, and little else, when he had a marked capacity for judging of such things as rhythm, time, differences of pitch, shadings of power, etc., when he had an eager curiosity, if properly cared for, to know the meanings of the various queer figures and designs that make up staff notation, and a marked and wonderfully quick ability to translate these marks and figures into tones of proper length and pitch; suppose that through this period, instead of developing him on such lines, all the intricacies of staff notation have been neglected, while an effort was made to force on him what by nature he was incapable of understanding, namely: an appreciation of artistic excellence and an enjoyment of sentimental beauties—suppose all this to be the case, as it often is, and what sort of a product at this age of adolescence stands before us? A being, I say, weak and incompetent, musically, to a lamentable degree. Arrived at an age when newly-acquired sensibilities stir within him, and when the sentiment, the beauty of great music, could be so much to awaken for always responsive echoes in his heart and bring to him enjoyment and culture unmeasured, he stands untutored, incapable of independent research, dependent for his musical enjoyment upon the efforts of more favored, better tutored musicians, and in danger of becoming misanthropic—if he becomes anything musically—a more emotional enthusiasm, enjoying and listening to weak and shallow sentimental music, and a strong and pure beauty that arises from art curled and ennobled and made truer by scholarly scientific treatment. Wide information and knowledge are necessary to art. There is an age when this is easily gained, while at the same time anything further in art is only to be fictionally gained and imperfectly gained. There is an age at which the ultimate meaning of art can be discerned, but at this age, as at any and every one, scientific knowledge is still necessary if we would attain to their final eminence. At any and every age, I repeat, the technical groundwork is necessary. Why, then, neglect what seems a God-given opportunity for instilling this in a weak, foolish attempt to shorten labor, and thus to retard, and forestall the normal development of a child by an artificial forcing? Art is not gained by doing so, but sacrificed. Science does not detract from art; it forms the lasting pedestal for the throne. In the question, then, whether to place the stress of attention upon the science or the art, let it be upon the science, not that art shall be ignored not fostered, not that the science of music shall be separately taught, but that the science and art shall go together, with joined hands, toward the highest musical development that the mind of man can attain.

MUSICIANS who wish to succeed in their art, and who desire strong memories, should make up their mind to place their entire thoughts on one object at a time only. In memorizing a composition, for instance, start in at a very deliberate pace; keep the mind fixed on the notes before you steadily; pay the strictest attention to the time, rhythm, phrasing, etc. Practice the piece over and over repeatedly, never getting discouraged, even for an instant; and when you have finished playing with ease, repeat the piece again, and keep this up until you can play various parts of the piece or stanzas, and keep this up until you can play the whole piece, as it were. It is at this stage that the music is becoming photographed up to the brain. Mechanical work, you say. What of it? Monotonous, tiresome, uninteresting, you remark. Suppose it is. Do not forget the blacksmith and how perpetually he wields the hammer.

Remember that you are developing your memory, while he is bringing the piece of iron into shape. You are both illustrating, in a practical way, great truths and great lessons.

Practice every day, no matter how irksome it may first seem, and, our word for it, you will soon have full control of your memory and will be able to give the selections without consulting yourself to the notes—"Memento."



## Old Foggy Redivivus

ON A VACATION TRIP TO EUROPE—THE  
"OLD FOGGY" ATTENDS THE  
BAYREUTH FESTIVAL.

BAYREUTH, August 5, 1899.

BEFORE I went to Bayreuth I had always believed that some magic spell rested upon the Franconian hills like a musical benison; some mystery of art, atmosphere and individuality evoked by the place, the tradition, the people. How sadly I was disappointed I propose to tell you, professing all by remarking that in Philadelphia, dear old, dusty Philadelphia, situated near the confluence of the Delaware and Schuylkill, I have listened to better representations of the "Ring" and "Die Meistersinger."

It is just thirty years since I last visited Germany. Before the Franco-Prussian war there was an air of sweetness, homeliness, an old-fashioned peace in the land. The swaggering conqueror, the arrogant Berliner type of all that is unpleasant, modern and insolent now overruns Germany. The ingenuities of the wife of Schumann's poetic music and other illusions of a vanished past. In a word I had again surrendered to the sentimental spell of Germany, Germany by night, and with my heart full I descended from the terrace, walked slowly down the arched avenue to Sammet's garden and there sat mused and—smoked my Yankee pipe. I realize that I had indeed an old man ready for that shelf the youngsters provide for the superannuated and those who disagree with them.

I had all but forgotten the performances. They were, as I declared at the outset, far from perfect, far from satisfactory. The Ring was depressing. Rosa Sucher who visited us some years ago was a flabby Sieglide. The Siegmund, Herr Burgstaller, a lanky, awkward young fellow from over the hills somewhere. He was and. Ernst Kraus an old acquaintance, was a familiar Siegfried. Demeter Popovici you remember with Damsch, also Hans Brenner. Van Rooy's Wotan was supreme. It was the one pleasant memory of Bayreuth, that and the moon. Gadski was not an ideal Edo in Meistersinger while Denuh was an excellent Hans Sachs. The Brunnhilde was Ellen Gulbranson, a Scandinavian. She was a heroic icicle that Wagner himself could not melt. Schumann Heink as Magdalen in Meistersinger was simply grotesque. Van Rooy's Walther I missed. Hans Richter conducted my favorite of the Wagner music drama, the touching and pathetic Nuremberg romance, and to my surprise went asleep over the tempi. He has the technique of the conductor but the elbow-grease was missing. He too is old, but better one aged Richter than a careful of spry Siegfried Wagner!

I shan't bother you any more as to details. Bayreuth is not the exalted place my imagination pictured it. It is full of ghosts—the very trees on the terrace whisper the names of Liszt and Wagner—but Madame Costume is running the establishment for all there is in it financially—excuse my slang—and so Bayreuth is deteriorating. I saw her, Liszt's daughter, von Bülow, and Wagner's wife—or rather widow—and her gaunt frame, strong if angular features gave me the sight of another ghost from the past. Ghosts, ghosts, the world is getting old and weary and astride of it just now is the pessimist Nietzsche, who, disguised as a herculean boy is deceiving his worshippers with the belief that he is young and a preacher of the joyful doctrines of youth. Be not deceived, he is but another veiled prophet. His mask is that of a grin-decat. I stepped over a Nuremberg and at a chamber concert heard Schubert's quintet for piano and strings "Die Forelle"—and although I am no trout fisher, the sweet, boyish loquacity, the pure music made my heart glad and I wept.

Yours in Sensesence.

OLD FOGGY.

A player's soul must be in his finger-tips. With these he can chop wood—or sing.—Rubinstein.

## THOUGHT AND EFFECT.

BY DR. ROBERT GOLDBECK.

Musical thought corresponds to thought in language. Words are verbiage when the life giving thought is lacking; they are meaningless. Words may be lovely, beautiful in their association, but when they convey no idea affecting our feeling or instructing our intellect they are empty sound, mere effect. When they contain ideas perfectly familiar to us, often heard before, then there is meaning, but not originality. It is the same with music: it may be full of effect, but barren of thought, intellectually meaningless, commanding admiration; feelingful exciting emotion; or it may contain all these factors. Music is an art manifestation, analogous, in every detail, to poetry, painting, or any other art.

Thought in music means a succession of tones comprehensible to the intellect or possessed of power to move the soul—in one word, melody! If this is absent, then, no matter how beautiful the harmony may be, thought is absent. Harmony without melody, therefore, is mere effect, but with it harmony has varied and vast powers of its own; it gives deeper as well as more obvious meaning to the melody, just as well-chosen words fortify, beautify, and render clearer the thought they express; it invests the melody with greater power to impress and permeate, and it may give it vast, irresistible sway.

When melody has the character of a purely instrumental tone it requires no words to make it intelligible. Nor does such a tune necessarily gain by being associated with words, quite the contrary; both may become insipid or ridiculous when there is little or no unity between them. Such melody is musical thought and may have merit in structure and beauty, but when poorly adapted to poetry, as, for instance, in many operas of one or two generations ago, it loses much of its superiority. This was clearly understood by Glink, Gretry, Wagner, and their adherents. A great part of their efforts at reform were directed to remedy this glaring inconsistency of lack of unity between music and poetry in opera.

Did they succeed? No; not fully! All three resorted largely to the recitative to express the words truthfully, in a musical sense. That, however, is not the true remedy, for it deprives music of its most characteristic and beautiful feature: melody, the emblem of soul elevation and higher aspiration. It is just this element of melody which makes music a complete art, capable of sustaining, in the first place, close analogy with other arts and taking equal rank with them; secondly, to develop a life of its own.

Neither Gluck, Gretry, nor Wagner were wanting in the melody they combined. On the contrary, it is just their melodies which made them famous, not their recitatives which we endure with infinite pains. What do the musical people at large know and remember of Glink? His melody of the "Lost Eurydice." What best of Wagner in our very present? His "Pilgrim Chorus," "Walter's Prize Song," "The Evening Star," "The Bridal Chorus!" And what are they? "Tunes," utterly independent of any words; needing none.

It is possible, however, to unite melody and poetry in such a manner that each shall be beautiful alone, and still much more beautiful when united. Of this Wagner has written little or nothing, for with him it is either independent tune which no words can improve or recitative—miles of it.

Other composers, however, have successfully accomplished it. Who would deny that Schumann, Franz, Brahms, Grieg, Jensen, have given us worlds of ideal specimens in their musicianly songs of just that melody which is noble and perfect in itself, and yet the true and exalted expression of the words, usually selected from master-poets? Herein, in this principle, lies the higher future of the opera, which shall comprise the dramatic, the lyric, and the humorous, leaving alone the murders tragic. All praise to the three pioneers, but thanks also for having left us something to do.

Effect is legitimate so long as it serves to reinforce and beautify musical thought. Mere orchestration; mere massiveness of sound, vocal or instrumental; mere delicacy or charm of sound, enchanting as it may be, is not the art demonstration which constitutes a solid stone in the immortal edifice of art.

## POLISH CHIVALRY.

(HOMMAGE A LA POLOGNE.)

## MAZURKA.

Nº 2913

In the days of the great Sobieski, the champion of Christendom against the Turks, when Poland was an independent country, the Polish aristocracy were renowned for their warlike bravery. No troops were able to withstand their fiery, impetuous, headlong charges of their famous cavalry. At the same time the Polish knights were held up as mirrors of chivalry

in the full acceptance of the word.

The expression marks: *grandioso*, majestic and dignified, *guerriero*, martial, *galante mente*, chivalrous, gallant, *fiero*, proud, fierce, indicate the mood of the different passages as representative of Polish national character.

Rubato is allowable in this piece.

A. PIECZONKA.

Grandioso. (Grandly.)

Guerriero. (Martial.)

Galante mente. (Gallantly.)

cresc a la

scherzando

Copyright, 1899, by Theo. Presser &amp;



Con bravura. (With brilliancy.)

*p* *cresc.* *piu cresc.*

*f* *ff* Guerriero.

Galantemente. *p*

*f* Fiero.

Galantemente. *p* Fine.

*p* *dolce*

*con dolore*

D.S.



# PAVANE FAVORITE

DE LOUIS XIV.

Revised and fingered by  
E. R. Kroeger.

SECONDO.

FRÉDÉRIC BRISSON, Op. 100, bis.

Moderato  $\text{♩} = 144$

*p*

*rit.*

*f*

*rit.*

*sf* *risoluto.* *p* *f*

*p* *espress.*

*rit.*

# PAVANE FAVORITE

DE LOUIS XIV.

Revised and fingered by  
E. R. Kroeger.

PRIMO.

FRÉDÉRIC BRISSON, Op. 100, bis.

Moderato  $\text{♩} = 144$

*p dolce.*

*rit.*

*f*

*rit.*

*sf* *risoluto* *f* *espress.*

*p*

*rit.*



*rit. Fine.*

*Pstaccato il basso.*

*sempre dolce.*

*sf sostenuto.*

*D.C.*

*f*

*rit. Fine. piaggiero.*

*sempre dolce.*

*sf sostenuto.*

*D.C.*



## QUIÉTUDE.

3<sup>me</sup> ROMANCE SANS PAROLES.

LOUIS GREGH, Op. 53.

Tempo moderato molto espressivo.

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music is in 4/4 time. The first measure of the upper staff is marked with a piano (*p*) dynamic and the instruction "una corda". The system includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The system concludes with a measure marked "a tempo".

Second system of the musical score, continuing from the previous page. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music continues with various dynamics and markings. The system includes markings such as "l. h.", "cresc. stringendo", "dim.", "p", "con anima", "mf", "string. molto cresc.", "sempre animato", "f", "dim.", "a tempo", "poco rit.", and "poco più mosso". The system concludes with a measure marked "f".



*ppassionato*

Musical score for page 10, measures 1-12. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked *ppassionato*. The first measure is marked *ff* and includes a triplet of eighth notes. The second measure is marked *simile*. The third measure is marked *pp* and includes a triplet of eighth notes. The fourth measure is marked *a tempo*. The fifth measure is marked *pp* and includes a triplet of eighth notes. The sixth measure is marked *pp* and includes a triplet of eighth notes. The seventh measure is marked *pp* and includes a triplet of eighth notes. The eighth measure is marked *pp* and includes a triplet of eighth notes. The ninth measure is marked *pp* and includes a triplet of eighth notes. The tenth measure is marked *pp* and includes a triplet of eighth notes. The eleventh measure is marked *pp* and includes a triplet of eighth notes. The twelfth measure is marked *pp* and includes a triplet of eighth notes.

tre corde

Musical score for page 11, measures 1-12. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked *tre corde*. The first measure is marked *mf armonioso*. The second measure is marked *marcato il canto*. The third measure is marked *a tempo*. The fourth measure is marked *dim. poco rit.*. The fifth measure is marked *cresc. molto*. The sixth measure is marked *allargando*. The seventh measure is marked *a tempo*. The eighth measure is marked *pp*. The ninth measure is marked *pp*. The tenth measure is marked *pp*. The eleventh measure is marked *pp*. The twelfth measure is marked *pp*.



## BY THE BROOKSIDE.

Revised and fingered by  
E. R. Kroeger.

AU BORD D'UN RUISSEAU.

Vivace. M.M. ♩ = 60

BERTHOLD TOURS.

Musical score for the left page of "By the Brookside". The score is written for piano in 4/4 time, key of B-flat major. It consists of six systems of music. The first system begins with a piano (pp) dynamic and a "molto legato" instruction. The second system includes a "legg. e stacc." instruction. The third system features a "sempre cresc." instruction. The fourth system has a forte (f) dynamic. The fifth system includes a "dim." instruction. The sixth system begins with a "pp dolciss." instruction. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.

Musical score for the right page of "By the Brookside". The score continues from the left page and consists of five systems of music. The first system includes a "cresc." instruction. The second system has a piano (pp) dynamic. The third system includes a forte (f) dynamic and a "p leggieramente e capriccioso" instruction. The fourth system includes a "cresc." instruction. The fifth system includes a "cresc." instruction. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.



*f risoluto*  
*cresc.*  
*marcato*  
*ff*  
*molto string*  
*a tempo*  
*pp*  
*f*  
*ff*

*cresc.*  
*pp*  
*cresc.*  
*brillante*  
*cresc.*  
*ff sempre acceler. al fine.*  
*ff*  
*ff*



## Rococo.

F. Neumann, Op. 6, No. 1.

Andante con sentimento.

mf

*Octaves, ad lib.*

f

ff

dolce

p

ff

p

Fine

p

dolce

20

mf

25

p rit.

1

2

*a tempo*

30

p

mf

f

35

mf

D.C.

## Händel's Celebrated Largo.

Nº 2914

For Piano or Organ.

Arr. by H. D. Hewitt.

p

f

mf

Solo.

p

f

mf

D.C.



Musical score for page 18, measures 1-10. The score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. The first system (measures 1-2) features a treble staff with a melody of eighth and quarter notes and a bass staff with a steady eighth-note accompaniment. The second system (measures 3-4) continues the melody and accompaniment, with a *mf* dynamic marking in the bass staff of measure 4. The third system (measures 5-6) includes a triplet of eighth notes in the treble staff of measure 5, marked *p*, and a *mf* dynamic in the bass staff of measure 6. The fourth system (measures 7-8) shows the melody moving to a half note in measure 7, with a *f* dynamic in the bass staff. The fifth system (measures 9-10) concludes with a final chord in measure 10.

Musical score for page 19, measures 11-20. The score continues from page 18. The first system (measures 11-12) shows the melody with a quarter rest in measure 11 and a half note in measure 12. The second system (measures 13-14) continues the melody and accompaniment. The third system (measures 15-16) features a triplet of eighth notes in the treble staff of measure 15, marked *p*, and a *f* dynamic in the bass staff. The fourth system (measures 17-18) includes a triplet of eighth notes in the treble staff of measure 17, marked *p*, and a *f* dynamic in the bass staff. The fifth system (measures 19-20) concludes with a final chord in measure 20, marked *Adagio.*

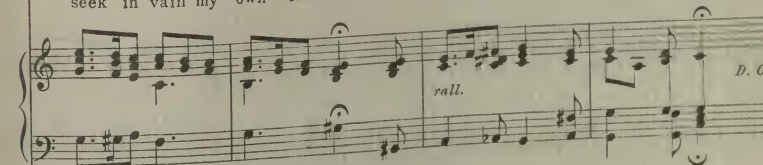
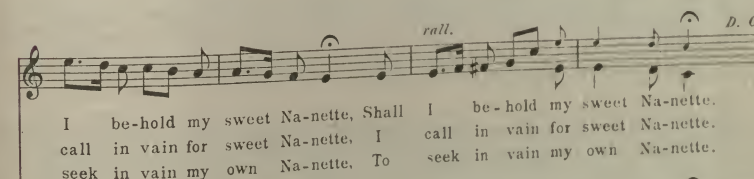
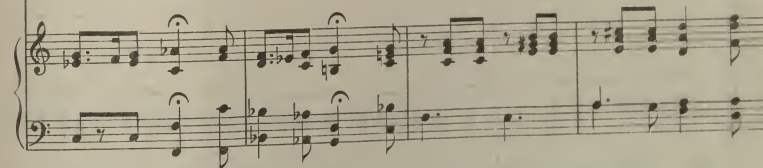
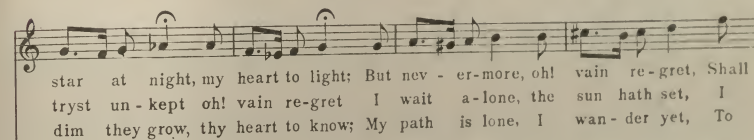
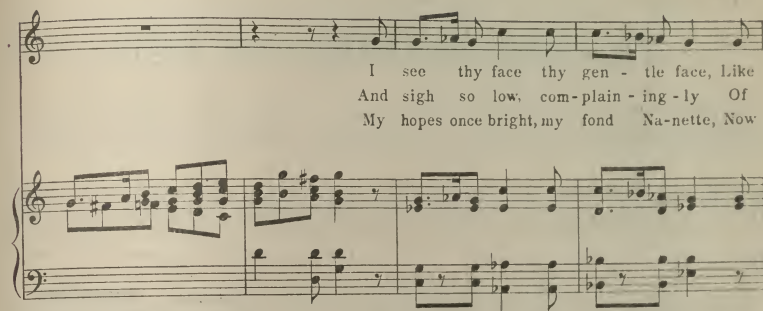
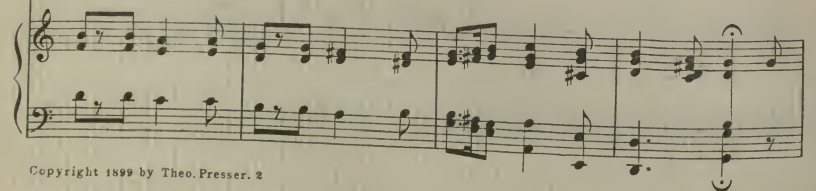
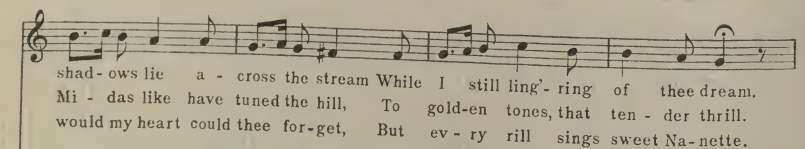
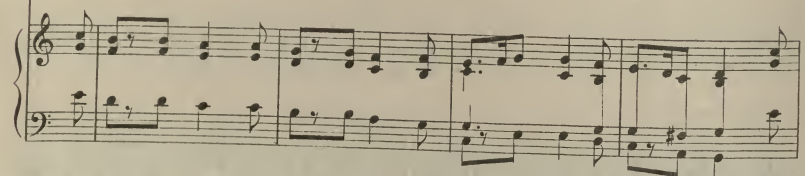
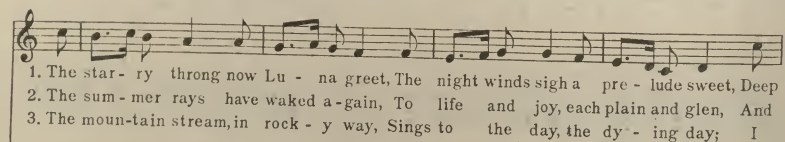
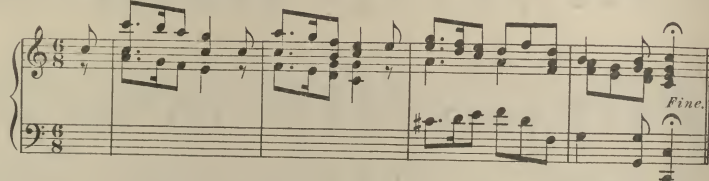


# NANETTE.

Words by  
MISS NELLIE M. BENNETT.

GEO. MARKS EVANS.

*Andante grazioso.*





# The Song You Sang that Night.

Poem by  
Janet O. Marsden.

W. J. Baltzell.

*Moderato.*

You were stand-ing there by the

win - dow, In the flush of the sun-set's glow, And the song that you were

sing - ing, Was an ech - o of the long a - go. The

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*p* light was soft - ly fall - ing On to your bronze hair

*p* *cresc.*

*con passione*  
bright; I could not for-get the look in your eye Nor the

*cresc.* *f colla voce*

*ten. ad lib.* *dolente*  
song you sang that night. Tho' the

*meno mosso.*  
years may come and van - ish, Tho' per - haps we shall drift a -

*p* *meno mosso.*



*con passione*

part, You know I am true, my soul clings to you, And I

*cresc. e accel.*

*poco rit.* *Pa tempo.*

feel that I have your heart; But this world is full of chang - es, And you

*poco rit.* *più rit. e dim.* *pa tempo.*

*cresc.* *accel.* *largamente*

stand in the light, While I am in dark - ness dream - ing Of the

*cresc.* *accel.*

*tr. ad lib.* *cresc.*

song you sang, the song you sang that night.

*col. voce* *dim.* *p*

## THE MUSICIAN'S MARRIAGE.

A STUDY OF MATRIMONY AND MUSIC.

BY LOUIS ARTHUR RUSSELL.

## II.

To appreciate fully the possibility of a devoted lover, husband, or wife being also a true artist, one must know that constancy of love for one's own blood, for one's husband or wife, for one's friends and companions, need not imply constant propinquity or constant protestation. Far apart as a man's public life may be from his home life, he may yet be an ideal lover and husband. The professional life is not conducive to domesticity; the man or woman whose vocation is of a public nature will certainly neglect details of home life; and the baking of pies "such as grandma made," or the "minding the baby, as grandpa did," are not likely to occupy much of the time, nor to prove interesting to the deeply absorbed professional man or woman of to-day, even though the great master, Bach, probably did look after things a bit at home during his active career. Of this we are sure, that he kept many of his host of little ones out of mischief with music lessons.

Not all of the possible joys of married life are of the sort which go to make up the happy home of prosaic farmers or of non-intellectual, though substantial and worthy, artisans and merchants.

That the homes of professional people differ from other homes does not imply that the sources of happiness are all in default. Many professional women—artists, poets, public singers, actresses, etc.—have been loving and successful mothers. Many men and women lapse from great public activity or absorbing devotion to their vocation into hours of the most quiet domestic habit, showing every grace of parental solicitation, every charm of loving husband and provident householder, in unique artistic homes. Many single-sided souls fail to comprehend this dual spirit; they can not see deep enough into the spirit of things to know how devoted a true artist may be in his vocation, and yet how entirely he lives and works for those whom he loves.

As an artist or other professional worker may have no taste or knack for odd jobs at home, that he may not be "handy" about the house or with the children, is no reason that he be condemned as unfit for matrimony; these are but incidents; happy homes depend upon other things.

The one feature of public life which is quite sure to unfit one for happy matrimonial existence is the "roving habit." The traveling man, he be a "commercial" or a "professional" traveler, is unlikely to make an ideal husband; the business does not do it; the art does not do it; but the loss of home restraint and the promiscuous associations destroy the "home sense," and that once gone leaves a man or woman undone for the duties of married life.

We may easily determine a class of men and women who, perhaps, should not marry; this class should not be named by their profession, for in fact that has but little to do with it; but they may be known by their temperaments and their habits, the class of pleasures they seek or require.

All conditions of life which take men or women away from home and keep them away are likely to lead the heart into other pleasures than those the home affords; yet there are many men and women who find their homes the more dear because of long or frequent absence. This constancy of temperament is not altogether usual; the strongest attachments to home are due to its being the chief source of happiness open to man or desired by him. Wearing counter-attractions are many. The broker or lawyer prefers his club to his home; the wife, in the whirl of social life, prefers the ball or reception to her own library or drawing-room; on all such as these family cares hang heavily; the cares of matrimony are declined, cast off, or at best carried perfunctorily. And this temperament belongs to no class. It is found among the rich and the poor, the intellectual and uneducated, as well as the uncultured; professional men and women, tradesmen, mechanics, laborers; every class of men holds its constant and its inconstant spirits, respon-

## THE ETUDE

sible and irresponsible, ambitious and indolent, good and bad.

Artists often affect Bohemianism, and the artist life, perhaps, offers special Bohemian opportunities or inducements; but shiftlessness, which goes in the world for Bohemianism, is everywhere about us, and means simply a wilful disregard of propriety, better called "license"; no settled or permanent habit; a reckless "instability," and, at last, complete irresponsibility in all matters of morals, which is, of course, "dishonor." This is not merely Bohemianism at its worst; it is out of the pale of real civilization, a disgraceful condition.

But there is a reputable Bohemianism which entices men and women, husbands with their wives, and many bachelors, maids, and men. This life is broad and interesting, and rightly ordered, perhaps, may some day—even in America—be known as the true solution of the home problem for certain temperaments unfitted for "housekeeping." To live in restaurants, sleep in apartments, and work in studios, will gratify but a few of the world's men and women, for the repose of home is instinctively desired by human nature, particularly by cultured men and women. Yet to many restless creatures excitement, changes of all kinds, seem a necessity to happiness, and many musicians doubtless are of this nervous temperament; consequently, many of our profession prefer a more or less mild sort of Bohemian life, with all possible brilliancy of surroundings. This condition of life is especially alluring to the traveling artist, and often finds in such its least commendable extremes.

The engrossing nature of the music life is apt to make the musician narrow, and while many notable exceptions are in the public eye, men and women of the broadest culture, yet accomplished in music especially, the greater part of the rank and file of the profession, apply themselves too closely to music alone and neglect other important lines of culture; this inclines the musician to avoidance of society, and he or she is easily named a recluse, a misanthrope, etc., and fond parents urge their sons and daughters to beware of such in the search for wife or husband.

But this advice is by no means especially wise, for the musician is usually teachable, and, though so absorbed in his practice of music, is of flesh and blood, with an abundance of spirit, good and true. When compatibly wedded, the professional musician is as likely to prove constant in affection and as faithful to duty as the average human being of more prosy vocation.

Compatibility of temperament is a prime consideration in the choice of a companion in wedlock, and it is in this item that most musicians find their success or failure. Young students of music, or half-dedicated persons, should be restrained from marriage, for infatuation, which is so often mistaken for lasting affection, is no proper basis for marriage. Young musicians whose minds are closely addressed to the constant practice of their art are in no frame of mind to decide upon a wife or husband, even though their emotional natures, fired by all manner of romantic ideas, feel assured of having met an affinity. The sober judgment of after-years proves the folly of "love's philosophy."

The artist life demands for its proper nourishment a great deal of sympathy; not necessarily a constant prating or patting upon the back, with encouraging phrases of platitudes, but a real comprehension, a sympathy of spirit, an appreciative realization of what the life of devotion to art signifies.

This requirement on the part of a high-minded artist with lofty purpose, correct ideals, and faith in the mission of one's vocation, makes the selection of a companion for life a particularly delicate one, in which more than a passing fancy for a pretty face or a manly more than an attractive personality is required. For form or a serious matter, not to be hastily concluded, marriage is a serious matter, and the face and the love of youth often fades quite away, in the face of the stern realities of incompatibility or unfitness for the material requirements of the marriage obligation.

As the musician is trained to a great delicacy of perception, especially of the inner life and meaning of things, so a happy married life will depend upon harmonious surroundings, harmonious blending of temperaments, mutual understanding of the delicate elements of human nature, mutual love of the beautiful in art

and nature; as the artistic nature is fastidious, there should be no great difference in the mental quality of husband and wife; though, perhaps, it is an open question whether or not musicians should intermarry as a safest chance of compatibility. This theory of requirements for a musician's choice in marriage is, perhaps, finely drawn, and may appear to make a musician's selection of a wife or husband especially delicate and perhaps difficult, but it is by no means a prohibitive thing, and is very easily made practicable in a world so full of finely developed artistic spirits.

No less imperative is the demand for compatibility in marriage in all the walks of life, but so delicate is the sensibility of the artist that a finer discrimination may be said to be necessary in the selection.

Marriage is the closing of a bargain. Courtship is the showing of samples of the wares offered in trade. Since all is fair in love as in war, it is too much to expect that young men and women will never display bogus samples. The matrimonial market is, unfortunately, less scrupulous than any other legitimate line of trade; hence the goods delivered on the wedding day are frequently not up to the grade of the samples shown.

No ideal marriage can follow a courtship of false pretenses, and the greatest folly of a life time is such an alliance. Love there must be in ideal or even passably happy marriages, but honesty and such of common sense must be in the making of the contract, else the worst of life's miseries is sure to follow.

Haydn married to please his benefactor, no one else was satisfied. Beethoven married to please himself alone, hence even he was not made happy. Marriage is a contract in which both parties must share everything alike, everything given up, and everything received by both; this is summed up in the one thought of unselfishness. Beauty is no compensation for spirit; money makes no amends for lack of affectionate consideration; a solitary heart will sooner or later lose its ardor if met without appreciation, there must be somewhere near an honest trade; both man and wife must give all.

Good piano-playing, fine singing, the composing of delightful music, will never serve in place of manly conduct toward a wife or loving care for a husband. The musical husband or wife has nothing to offer in marriage which can take the place of heart and good common sense, with forbearance and consideration.

These laws of happy marriage apply to all alike, and who can say that the musician shall fail in the requirements, before all other men and women? The musician-poet, Tom Moore, knew the possibilities of musician's love when he penned those charming verses, "My Heart and Lute," the first stanza of which runs—

"I give thee all—I can no more,  
The poor lute offering to;  
My heart and lute are all the store  
That I can bring to thee."

To those who would counsel the musician to coquetry Shakespeare gives answer in a beautiful sonnet:

"Let me not to the marriage  
Of true minds  
Admit impediments!"

## REGENERATION OF AMERICAN MUSIC.

THERE can be no regeneration of music in America so long as the nomadic foreign musician is considered greater than the resident American musician, simply because he is or she is a foreigner. Of the great mass of foreign musicians coming over here every year for a few months a few only are subsequently discovered as artists, but they bear the foreign stamp, and that is sufficient to give to them a commercial value and advantage: be they competent or not to overawe the people here and thereby drive into obscurity the home artist. Such is the curse of the foreigner. So long as it continues, no American composer beyond those of the coon-song type can ever hope to gain entrance, for these nomadic foreigners will not even deign to play or sing an American composition. It means paralytic and death to our whole musical life. The system must be abolished before our musical life can be regenerated.—"Musical Courier."



## THE PROTEST OF THE INDIVIDUAL.

BY HARVEY WICKHAM.

WHEN one begins to be taught by science, he begins to realize his personal insignificance. In so many millions of atoms atom more or less seems of particular consequence. A man sees things through a twenty six inch telescope which lift the last grain of conceit out of his soul. The humility of the physicist is profound; his attitude altogether itself, a state of mind by no means altogether wholesome. Our littleness is a healthy fact to have stored away somewhere in the remote depths of the inner consciousness. It is good ballast when the winds of fortune, or of misfortune, for that matter, blow high. But to keep this fact continually in the foreground is a menace to effort. A man is apt to forget, if he thinks too much upon it, that his own littleness is, in itself, a little thing, a trifle which need not trouble, nor paralyze ambition, nor be held so near the eye that it blots out the horizon. It is possible to say, "I am an atom, yet find many things worthy of an atom's interest and attention."

But this philosophic standpoint is most difficult to reach. Science is prone to generalize, and is never so happy as when it can force individuality itself into a class and rob it of individuality. The protest of the individual in such a case is inevitable, and I purpose to show that it is rational. Throughout all ages this protest has found expression in art. Let us consider it from two points of view—the transcendental and the practical.

## THE TRANSCENDENTAL STANDPOINT.

A sage discovered (the world was very much further from its majority than at present) that no matter how common or mean a substance was, it differentiated itself from the mass if given a peculiar shape. So long as it preserved its form it had a certain personality, so to speak, which could not be lost. A stone, considered as a mineral, was but one unit in an incalculable sum. Considered as to its facets, angles, curves, it was a thing unique under the sun. The sage then took the stone and shaped it (I speak literally after his own mind, and straightway it became not only a thing unique, but a thing of price. Its personality was no longer that of a rock, but that of a man. Before, it had been shaped by chance as no other stone could have been shaped to be shaped. Now it was shaped as no other man could or would have shaped it. It became a metaphor and stood for him. No need to tell this primal artist that stones were *corymbes*. He could point to his statue and boast, "There is no such thing anywhere."

Form is the essential feature of art. A picture in monotony is still a picture, while colors without logical arrangement constitute but a dappled color. There was never an axiom so false as that which defines the whole as but the sum of the parts. A painting, which was at least as much of a philosophy as of a picture, expressed this fact in the language of mysticism when he wrote, "I know not if, save in this, each gift be allowed to man, That out of three souls he frame, not a fourth sound, but a star."

Music, seemingly the most impalpable, is, in reality, the most proportionate thing in the world. Form therein reaches its consummate development; not the crude symmetry of identical halves, but the subtle symmetry of vastly complicated equations. The problem as it stands in the notation may, indeed, be divisible by integers, but, as it stands in the performance of the artist, it defies the mathematician and drives him into a forest of fractions if he tries to reduce it to formula.

Idiosyncrasy binds every line of the copy a little this way or that, but if it is not to go too far it must approximate universal generalizations. If a man has nothing novel in his constitution he becomes a cipher, an impossibility. If he has too much he becomes a monstrosity. It is wonderful to see ourselves reflected in features for features, yet we have no type of the human that which is altogether foreign. Man, to use the language of pharmacy, is a mechanical mixture, not a chemical compound. The proportions of the mixture

very, every one becoming a microcosm because he contains every element of humanity; but no duplicate, because he has every element present or active in a unique degree.

The player who follows the printed page note for note, beat for beat, is a machine worshipping the letter which kills the spirit. Compositors do not write with the purpose of being thus interpreted. The idea is always a circle, which, as it can not be squared, seeks approximation in a polygon. The essence of every thought is inexpressible. The author writes many volumes and says all things—save a certain thing he wished to say. The wise reader guesses at this certain thing between the lines of the stammering speech; and makes no fetish of literatures.

But let the *tempo rubato* (to consider a single element of performance, for illustration) be forced beyond a definite line, and all is chaos. The rhythm may almost, but never altogether, obliterate the meter. The ear seeks, it may be at long intervals, the phenomenon of balance. If it finds it not, it finds no music.

But let us hasten to

## THE PRACTICAL STANDPOINT.

If you are to study a science, you must acquire all the knowledge which has been gleaned by your predecessors, before attempting original investigation. One of the chief causes of the marvelous development of invention in the last quarter-century is the rapid interchange of thought made possible by modern conditions of life. Formerly, discoveries were made and lost. To day the laborer in the field of knowledge work hand in hand. One worker can not know too much of what others are doing, and it is but wasted time for him to re-find what some one else has found already. But in art there is such a thing as acquiring too much information along this line. All that an artist needs is sufficient familiarity with tradition to prevent his personal bias becoming deformity. If he bows too long before the altars of the past his shoulders acquire a permanent stoop, so to speak, and he loses his native stature. When teachers have "fingered blunt the individual mark," to quote Browning again, "and have vulgarized things otherwise smooth," they have overstepped their province. The world has no need of pedants.

Just the right amount of learning varies with the pupil. A great nature with transcendent originality can have a great deal. One cast in a slighter mold should be given much less. Not but what mediocrity requires longer to master technique than genius, but technique is but the art or practice of expressing outwardly the inward meaning. Learning, on the other hand, is familiarity with the meaning of other minds. Life should not all be spent in pondering over what others have thought, nor yet in learning to express what we have not learned to mean. Some time should be set apart for thinking and acquiring meanings of our own. More erudition than can be digested makes a deplorable and too common spectacle. I, for one, prefer to catch upon the "personal" note among phrases made and loosely delivered, rather than listen to limp streams of rhetoric from the lips of fact-cramped, devalitized echoers of sentiments not their own.

—There is much sense in these comments of the "Chicago Times-Herald":

"Until a community can learn to estimate music on its own account, and not with reference to certain favored names, will any genuine musical atmosphere be created? At present there is scarcely any limit to the hollow praise and adulation in the musical field. Hundreds, whose only desire is to follow a fashionable and, and assume airs and manners of musical connoisseurs, and assume an interest in the classic music forms which they are far from feeling. Severe music of the classic and scientific school they neither understand nor enjoy, and yet, with an affection which is most absurd, they refuse to acknowledge any. Greater honesty and a more catholic mind in a most desirable manner. There is plenty of good music by the best composers which will serve to lead and educate those who have not advanced to the point of appreciating abstract forms and the more elaborate symphonies and music-dramas, and such music deserves encouragement."

## THE ETUDE

## ON "AMERICAN" MUSIC.

BY E. B. KROGER.

ONE of the critics who attended the recent convention of the Music Teachers' National Association, at Cincinnati, wrote that, of the eighty-seven compositions by American composers rendered, there was but one that might be called "American," Mr. B. O. Klein's "Louisiana Carnival." The others, he claimed, were entirely either German or French in character.

The occasion was a peculiarly valuable one for the purpose of investigating works by American composers. Naturally, the majority of them submitted works which might be considered representative, and they were selections of "putting their best foot foremost." Excellent interpretations were, with few exceptions, the order of the day. And with all these advantages this critic came to the conclusion that characteristic American music does not really exist, as yet.

Is this a fact, and are there no prospects for the development of a really national style of composition? We are certain that German, French, Italian, Russian, Norwegian, Bohemian, Polish, Hungarian, and Spanish music exist. The majority of musicians can place the nationality of any works written by composers native to these countries, upon hearing them. Why can not this be done in regard to works written by Americans? Is it true that we must accept the music of another race (the negro) as being that which is American? Have not the white Americans sufficient individuality to develop a characteristic style of composition? These are very pertinent questions.

Personally the American has characteristics which distinguish him from the German, the Frenchman, the Englishman, the Russian. He is quick of perception, alert, prompt to act, resourceful, daring, imaginative, optimistic. He is forever trying to improve upon existing conditions. He desires convenience, comfort, and even luxury if possible to attain it; he is courteous and considerate of the opposite sex, and he is sincere in his efforts to better himself spiritually. Surely this type of a man ought to develop himself artistically, so that great poets, painters, and musicians would be a natural sequence.

But, unfortunately, the artistic side is the weak point in the American. It is not an important feature in his nature. There is no imperious demand within him to bear the best music, see the best pictures, obtain the best architecture, encourage the best sculpture. Until there become a vital necessity with our people, true art will always remain an extraneous sort of growth, something largely because of the culture of a minority. We want to get to the point where music is not merely an extraneous process, or the result of a sad among persons with long purses who desire to emulate European examples. It must be a vital need with the American people.

Such a situation would be an enormous power among our native composers, stimulating them to unusual efforts. Let such a condition exist among a people with the characteristics such as are described above, and the tendency on the part of our composers to follow along the lines of the European, and the foreign lines will gradually disappear. It will be the genuine American style, but it will be something emanating from the nature of the American people. It may embody certain characteristics of African, Indian, or even Chinese music; it may be built upon German or French lines; it may reflect the sturdiness of an Anglo-Saxon ancestry—but it will be thoroughly American at heart. This is greatly to be desired state of things will come when we, as a nation, feel the need of music being a part of our life, as are the food we eat, the clothes we wear, and the dwellings in which we live.

Not admiring as to the motto of a certain class of learners at concerts. They do not go to enjoy, but to criticize, and this latter faculty, the critical, becomes so abnormally active that the passive attitude of drinking in the beauty of music becomes wall high impossible.

## IMPORTANCE OF COMBINING BUSINESS WITH ART.

BY THALION BLAKE.

ARTISTS in general have the reputation of being careless in money matters, though why they should neglect the business side of their art is not very clear, since one of the very things they expect and desire is the making of money out of their art. They pursue their business—and their business is art—primarily to make a living out of it.

To live for art alone, to exist in the straitened excludable of the seventh heaven, is a very high-sounding theory, but it does not pay the grocer's bill nor the rent, and tends to great mortification of pride and unhappiness. It is nothing but extreme foolishness for any one to imagine that good art and sound business sense can not, or do not, go well together. Considering it in a sensible manner, the ordinary mortal must work that those pursuits which are more or less congenial, and requires as fruits of his labor, first, bread and butter, and as side issues, as much glory as can be secured. The musician, physician, lawyer, banker, merchant, follows his calling, not because he has nothing else to do, but because he must hustle to get along, and hustling seems to be easier and more lucrative in the special line he pursues.

The musician is nearly always an intelligent person. The men fact that he is an artist presupposes refinement and taste, and, of course, intelligence. If he is intelligent, then why does he not put some intelligence into his financial dealings? Is he afraid that he might lose some of his rare wisdom by dickering and by keeping accurate books? Or does he believe that his fellow-artists might think less of him for contaminating his hands with vulgar details and by the accounting of filthy lucre? Or, still more, does he imagine that the public would at once and forever lose faith in him because he has opened an account with some near-by savings-bank to provide against the coming of that proverbial rainy day? or a dot for his daughters or a start for his sons? or a snug sum for himself and his wife in the evening of life, when the day's toil is over? No, indeed! The trouble is this: Many musicians have not learned to figure. It is the want of applying to their daily affairs the simplest arithmetic that marks them as utterly wanting in business qualifications. Just imagine a lawyer, merchant, or banker attempting to conduct his business without the continual use of arithmetic! It could not be done.

Any one having a somewhat extensive acquaintance with artists, literary men, or musicians can cite many instances where this want of foresight and thrift has wrought dire disaster to the head of the family, and, alas! too often has caused suffering to wife, widow, or children. This should not be; yet it will continue until the business qualities of such men are developed.

It is a great pity that in this strictly commercial age even the artist and musician can not catch the infection; at least enough to learn that to matter what the artist is, a man is his duty to himself, if alone in the world, and much more to wife and children, if blessed with them, to pay careful attention to the financial results of his art pursuits, and to realize that should he or they ever be overtaken with misfortune, then the forethought and sensible thrift which in the days of plenty provided something against the lean years appears as a godsend.

The example set by many of the old masters, who lived a life of trucking and catering to the powers that were, has been initiated too well to this day, though it would seem to be impossible and unbearable to a man of independence.

I was thoroughly disgusted this last winter when in the lobby of a hotel I overheard a musician say, carelessly (he was living quite beyond his means at the time), "When I am gone my friends will give a benefit or two for my widow, which will do until she gets married or my daughters get employment." Oh, such nonsense!

## THE ETUDE

Could anything be more absurd? And yet that man spoke from a thorough knowledge of the too frequent condition attending artists' demises. Perhaps he had asisted at many benefits for broken-down musicians, their widows, or their poor helpless children. Why, it seems to me that a man who can thus coolly, methodically abandon his family to certain want and suffering is a monster, so inhuman is he.

The musician should keep books, so that at a moment's notice he can tell how much he owes, how much others owe him, and what he is owed. The habit of accounting for every cent of income and outgo daily would, after a time, teach caution to the veriest spendthrift. But the only safe rule, the easiest remembered, and the hardest to follow, is the one that leads to independence: "Spend less than you make!" The satisfaction of knowing that, whatever may happen, there are savings well invested is worth all it costs to accumulate them. It is not miserly to save against accidents, it is good common sense; and common sense is a much rarer article than so-called "genius."

I have the honor of being an acquaintance of one of nature's noblemen, who, in a burst of confidence one day, remarked: "No matter what men say of me, or of my life's work, there is something that gives me more secret satisfaction." "What is that?" said I, wonderingly. "Just this—I have been honest with myself and others in all my financial dealings." That is the key-note—be honest with yourself—be honest with your wife and children—be honest in all financial dealings; and one form of honesty is sensible frugality.

"Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This show all,—to thine own self be true;  
And it must follow, as the night the day,  
Thou shalt not then be false to any man."

## A HINT FROM THE KODAK.

BY REEFIE W. MURSON.

A FRIEND was one day showing me some photographs which she had taken with her kodak. A very pretty group caught my eye, but on close inspection it proved to be so dim that the features of the different persons could scarcely be distinguished.

"What is the matter with this?" said I, "why is it so indistinct?"

My friend replied, "Oh, that was taken on a cloudy day, and though I tried to expose it long enough, it has not come out clear."

"A type of much music teaching and music study," thought I. Many teachers are not conscientious and thorough enough in their work; they are often superficial, and leave their pupils with but a hazy idea of the thing they wish to teach.

They frequently fail to measure correctly the mind of the pupil's knowledge; they neglect to sound the mental depths, so to speak, and therefore imagine that the pupil knows more than he really does.

A teacher of my acquaintance once received a new pupil—a bright little ten-year-old girl, who had for many years received lessons from another teacher. My friend received lessons from another teacher. My friend encouraged the child to ask questions about her studies, and one day the little girl inquired, "Miss B., what does that letter 'S' mean?" "What letter 'S'?" "Mary?" "Does that letter 'S' mean?" "Why, there," replied the teacher, pointing to the sign of the treble clef. "Don't you see?" My friend said; she also received a valuable lesson that day, and now takes it for granted that a new pupil knows absolutely nothing, until time and patient instruction show otherwise.

I have had similar experiences with pupils coming to me from other teachers. Once I asked a small boy if he knew any scales. To my amazement he said he knew them all, and upon being asked to demonstrate his knowledge at the piano, he played the first notes from C to G up and down, and said these were the scales. Judging by the extreme baseness of this impression, there must have been a thunder-cloud of intense lack-

ness in his mental sky the day the teacher tried to give this little student his first idea of the scale.

This same youngster came to his lesson one day with every note of his music adorned with a figure. I pronounced he noticed the surprised expression on my face, for he remarked, "My other teacher 'figured' my music for me, and you didn't do it, so I did." I was about to explain that the figuring marked by the editor was sufficient in this case, when my eyes caught the figures 6 and 7 over certain notes.

"Why did you put a figure 6 over that note, Harry?" I asked. Of course, he did not know—he simply thought that before he could play, he must "figure the music," and he had done the best he knew, poor little chap!

These are true instances which have come under my own observation, and though somewhat ludicrous, yet they serve to show why a few questions from the teacher would have cleared up many a mental fog and greatly helped the little students on their way.

Such experiences have taught me to make all explanations very simple, that they may be easily understood, and by questions to ascertain if the mental picture is sufficiently clear.

There is an old game, well named "Goodly." The players are seated in a row, and the first one whispers to his neighbor some brief statement. This is passed along the line of players until it reaches the last one. He repeats aloud the sentence as it came to him. It is useless to say that this game bears very little resemblance to the original one.

Many of the facts which teachers endeavor to fix in the minds of their youthful charges are distorted in similar fashion. The child's attention is drawn away for the moment, and an indistinct mental image is left. The teacher fondly imagines that his pupil has grasped the point in question, while in reality he has only half comprehended it. So the child goes on his practice to repeat over and over his faulty impressions, and by these same repetitions of the wrong thing to make it next to impossible to play correctly.

There is also a class of pupils which some one has aptly styled "quicksilver pupils" (and America is full of them), who catch the words out of the mouth of the teacher with "Oh, yes, I understand all that," and straightway go to their pianos to waste time practicing with minds roving over every subject under the heavens save the thing or exercise over which their fingers are stumbling.

Unless such pupils can be induced to practice slowly enough to produce perfect impressions, both mental and technical, if I may so express it, their playing will always be full of false notes and stumbling-blocks, for such pupils, bright of intellect though they be, lack the mental concentration necessary for overcoming difficulties.

But we must take the piano pupil as we find him, and not as we wish him to be, and in order to counteract this lack of mental concentration, this diffuseness of mental energy, frequent repetitions of the same truths are necessary.

Not remembering that a thing often heard becomes monotonous, and is therefore subdued, the clever teacher varies his maxima and studies to clothe his findings in new and striking language, that his ideas may make clear impressions on the minds of his pupil.

The interest of the teacher in the student is almost always rewarded by the increased zeal of the latter, while an indifferent teacher is apt to make an indifferent pupil. A teacher can scarcely blame a pupil for not working unless he himself leaves a clear impression of what he requires of the pupil during the practice hour and of what he expects his pupil to accomplish before the next lesson day.

—Rhythm is, perhaps, the most human quality in music. If a composer does not write into his works a strong, fascinating rhythm, he is sure not to achieve interest. The masses are more strongly moved by a swinging rhythm than by a graceful, sensuous melody. The "march" is always more popular than the "romanza."

















Those of our readers who have not already subscribed for an advance copy of Mr. A. J. Goodrich's great book, "Theory of Interpretation," will do well to do so this month, as the work is rapidly nearing completion. We expect to have the work on the market for fall teaching. It is one of those practical works that throw light on the misty subject of music that every student longs for. It will give aid on everything except actual technique. The spiritual in music is analyzed, beginning with the smallest germ or motive and showing the construction of the whole composition by dividing it into several parts. It tells all about the various schools of interpretation; what is a gavotte, a minuet, and the forms of dance music. It is written in an interesting style; one that any student can understand. A knowledge of the intricacies of harmony is not necessary, but it will materially increase the desire for more knowledge. The advance price is only 75 cents. It will be a large work of nearly 400 large pages. Let us have your order at once.

"NIGHT-READING ALBUM," volume 11, is on the market, and is on the mission of giving pleasure. The feature of the book is the careful selection of the pieces. No teacher need complain of lack of good music of easier type when such books are coming out. There are ten beginners to one advanced pupil. One reason for this is that the path of the beginner is not made pleasant, and one by one they fall by the wayside, discouraged. Mr. Landon has a collection in his "Night-Reading Album" that makes the practice of music a pleasure. Every piece is a gem, and as the volume is played through, the pupil grows more musical and loves the study. The book can be studied in place of the "Sonatina Album" of Kuhlman and Clementi. Volume 1 can be taken up as a pupil leaves the instruction book. The importance of interesting the pupil in the study is paramount to all else. Without this, failure results. The pieces studied figure very largely in determining the progress of the pupil, and too much importance can not be attached to it.

By the time this number has reached the subscribers many teachers will have made a start into the new season's work, and others will be about commencing. Both classes have failed in measuring up to their obligations if they have not carefully considered their new season's work and have not prepared themselves in every way possible for their coming work. New ideas, improved methods, new and valuable studies and principles are being brought to the attention of the public every month, and the teacher who does not keep up with the times can only travel in the rear of the procession.

THE ETUDE is a music teachers' exchange. Everything new and of value receives notice and discussion. The editor is always on the lookout for new ideas, for practical help, light on old ideas, and all discussions that can in any way help the student, progressively disposed teacher. Many directions are given to pupils, but the one in print always stays longest. THE ETUDE goes into the pupil's home, is always at hand, and the teacher can call attention to anything that he wants the pupil to study and to heed. No teacher can afford to be without the help of a music journal, and THE ETUDE has no peer in point of merit or circulation. Neither trouble nor expense is considered in securing features to make THE ETUDE valuable, and the future months shall show no diminution in this constant endeavor.

At the beginning of the new season every teacher who believes in THE ETUDE because he has received help

from it should make it a point to induce every new pupil to become a subscriber and a reader of the musical journal *par excellence*. And not only the new pupils; all others who do not know THE ETUDE should be interested in it. It appeals to the music lover and amateur as well as to those who give much attention to the study of music. Nearly three hundred pages of music and a number of art supplements are included in each volume of THE ETUDE. Send for circular of our liberal and valuable premiums to those who solicit subscriptions.

THE ETUDE for October will contain the usual number of good practical articles on musical topics. A noteworthy one is on the English hymn-tune composers, such as Barby, Dyke, Toms, etc., by Dr. E. H. Robinson, illustrated by portraits; also a third article by Mr. C. C. Converse, on the higher musical value of the "rag time" element, and some specially valuable departmental material.

The leading conservatories of the country are laying great stress on their work in ear training. We want to call the attention of directors of conservatories and of the music departments of schools to the fact that we publish the best text-book on the subject, "Ear Training," by A. E. Hecox, which has been adopted by a number of schools and conservatories. Private teachers also find it a good thing to start classes in this subject. A copy will be sent to any address, postpaid, for 75 cents.

MR. TAPPEE'S latest work, "Pictures of Great Composers," is in press and on our special offer list. We desire that all interested should know of this new book. It is a book for children on the great composers. Very little literature of this kind exists. This book should be welcomed by all music lovers. It can be read by parent, child, and teacher. It will be just the book for a studio table for pupils to read while waiting for lessons. It will be on our special offer but a short time longer, and 50 cents will purchase one now and we pay transportation. If the book is charged to the account of any of our patrons, postage is added. Send in your order. It can not be bought for double the price when the book is once published. Our special offers are never disappointing. We have yet to hear of any dissatisfaction from any one who has taken advantage of any of them. Let us have your order before it is too late.

If you have not selected your dealer for this season write to us for terms and catalogues. Why not try us for a season?

The new pipe-organ instructor, "Graded Materials for the Practice of the Pipe Organ," by J. H. Rogers, is about ready, and this month will be the first to procure a copy at a low price. It contains the best graded course for pipe-organ we have ever met. Mr. Rogers is a practical organist of vast experience, and an educator who understands the needs of the American student. The book will contain many useful selections, and can be used in church. Even if you do not teach, but hold a church position, you will find the book valuable. Fifty cents will procure a copy if the money is sent now. Remember that the offer is good only for this month.

We have made preparations for a large trade. Our stock has been enlarged; new shelving built. We now cover three floors, each 150 feet long. Our large business in "on sale" music entails a great amount of extra

work, but it is so great an accommodation to teachers who live in remote places that we continue to give it close attention, although few other dealers feel that it pays, and do not give it much attention. During September it will be well, if our customers are in haste for a regular order, to write it on separate sheets from the "on sale" order, otherwise there may be a delay of a few days. If you do not understand the plan of "on sale," send us for circular. Briefly, it is this: You can have anything we have in stock to examine and retain during the whole season; you return unsold stock at the end of the teaching year, when a settlement is expected. Regular accounts are settled monthly. By regular, we mean music purchased outright. We also send out our new publications every month during the winter. This gives teachers a good selection of music to draw from as the pupils' needs require.

MATHEWS' "Standard Graded Course of Studies" and Mason's "Tonic and Technic" are just as successful as ever. Notwithstanding the fact that almost every large publisher in the country has copied the first-mentioned work, so far from being hindered, the sale of this, the original, has been stimulated. If you have not used this course of studies, send us to us for it, for examination. We should be pleased to send you any one of the ten volumes (a grade to each volume), or all of them, for you to look over. We, indeed, invite comparison; we feel sure of the result.

Mason's "School System of Technic" is used by almost every thorough teacher in the United States. We should be pleased to send this also for examination. It is published in four volumes, containing "Two-Finger Exercises," "The School of Chords," "School of Arpeggios," and the "School of Octave Playing."

We guarantee all the metronomes which we sell from any defect in manufacture. If they are found defective, we immediately send another one. We sell both the original American make, but are making a specialty of the American, as we have had less complaint from this than from the foreign; and we will all orders with this unless we hear to the contrary. The price of both is the same; \$2.50 net for the one without bell, \$3.50 net with bell, with 25 cents additional for postage on each. We also allow a small discount where a quantity is purchased at one time. We hope to receive your orders.

SPECIAL RENEWAL OFFER FOR SEPTEMBER.—To those of our subscribers who renew their subscriptions during the present month we make the following offer: For \$2.25 we will renew their subscription for one year and send them, postpaid, a new-style music satchel, carrying music by simply folding it once, instead of wearing it out by rolling it. Of these satchels we have a great number, and they have given the greatest satisfaction. They can be furnished either in tan or in black. Just at the beginning of the season this is good opportunity for obtaining a very necessary article.

If it is possible for you to send one other subscription besides your own, with \$3.00 in cash, we will send you a copy of our new work, "Modern Sonatas," an advertisement of which will be found elsewhere in these pages; if you send us two new ones besides your own, we will send you, postpaid, a copy of Mr. Mathews' new work for the use of musical clubs, entitled "The Masters and Their Music." This is one of the most valuable books on our catalogue.

The coming season, without doubt, is going to be one of the most successful ones which all of us have ever experienced. Everything points that way. The manufacturers are extremely busy, and we know from our own experience that even here, in the month of August, there has been very little falling-off in our business. Schools and teachers should prepare for this, just as we have been. Every one should receive his share. Those have a "fact" for business will be the greatest gainers by their neighbor before the public; let the people in the neighboring towns know that you have a school; that is

the way to get pupils. Get them to write to you first, and then present the advantages of your school to them by correspondence; in other words, advertise, and now is the time to do so. The most successful, and now we know of, or perhaps I ought to say one of the most successful schools, has kept an advertisement running in THE ETUDE constantly for several years. We make a special rate for professional advertising, and making a special correspondence from teachers and schools on the subject. Our circulation is the largest, if not larger than all the rest of the music journals combined. THE ETUDE circulates in every community in the United States and Canada.

We will publish during August a "Key to Mansfield's Students' Harmony," which will be a great aid to those who have been using the latter work and those who are about to study harmony. Every exercise in the book is written out in this key. Those students who are remote from any good teacher can take up the study of harmony without the aid of a teacher. The proper way to proceed is to work out the exercises without referring to the key, and then compare the written-out exercise to the one in the key, and any mistakes can be at once detected. To the young teacher the key will be of great aid in showing the best manner of writing harmony. The special offer price of 40 cents, postpaid, will be in force during the month of September.

## MUSIC IN THIS ISSUE.

The music in this number of THE ETUDE will be found very interesting and full of variety.

"NANKETTE," by George Marks Evans, is a useful little song that will surely commend itself to our readers.

"ROCCO," by F. Neumann, as befits the title, is somewhat florid in style, yet is not difficult. The melody is pleasing and has a slight touch of old-time flavor.

"POLSKA CRIVALLY," by A. Piekoska, is a brilliant, dashing piece in mazurka rhythm that well represents the national characteristics of the Polish people. We are sure it will be a very popular piece.

Our fourth-number this month is "Pavane Favorite," by F. Brissan, a fine arrangement of an old-vogue popular French air. It is brilliant and effective, yet makes no great demands on the technical ability of the performers.

"THE SONG YOU SANG THAT NIGHT," by W. J. Baltzell, is in the ballad style, and will be found useful as a teaching piece or for a place in recital programs. The range is moderate and there is considerable variety in expression in the piece.

HANDEL'S "Largo" is so well known as scarcely to need any word of comment. The arrangement printed in this number has the broad harmonies of the orchestra, and the solo must be clearly brought without sustained tone, whether the piece be played on organ or piano.

"QUETUDE," by Louis Gregh, belongs to the always pleasing "songs without words" class. The opening melody in the tenor gives a very rich, broad character to the piece. It well expresses the mood of one who delights to sit at the instrument in the gathering twilight and play, as it were, out of pure feeling.

"BY THE BROOKSIDE," by Berthold Tours, is a smoothly flowing, graceful piece, thoroughly descriptive of the scene suggested in the title, and is particularly adapted for use as a "study-piece," that is, for pupils who wish melody and lively movement, but who are averse to the technical labor necessary to gain a facile technic.

## HOME NOTES.

MR. OSCAR NADRAU, of New York City, has moved his studio to 15 East Fifty-ninth Street.

MRS. JOSEPH PATRICK MCCORMACK, pianist, of Troy, N. Y., has removed his studio to New York City.

The programs of the New Music School, at Salisbury, N. C., show a good work. Will be resumed early in September.

THE BLOOMINGTON, Ill., Conservatory of Music, Mr. Arthur Bassett, director, opens the new season with an increased faculty and in new quarters.

Mrs. FANNIE F. VORHIES, of Kansas City, a prominent contralto, has been appointed as the superintendent of music in the public schools of that city.

MR. ROBERT D. BRAINE has accepted the post of director of the Springfield, O., Conservatory of Music, and will also have charge of the music at the Grand Opera House.

MR. WILLIAM M. BINDER, of Pottsville, Pa., has been at work right along the whole summer. His pupils in the medium and advanced grades gave a recital the last week in July.

MR. ERNEST VON SCHULCHENBERG has accepted the position of director of the music department of the Centenary Female College, Cleveland, Tenn. The fall session will begin September 7th.

We have received the catalogue of the music department connected with the Kansas State Normal School, at Emporia, Mr. Charles A. Rorpe, director. Mr. Rorpe reports a very successful year last season.

DR. M. L. BARTLETT, of the Des Moines, Iowa, Musical College, was the conductor of the Music Festival at the Midland Chautauque Assembly, Des Moines. The catalogue of the college shows a fine curriculum.

MR. WILLIAM C. CARL, of New York City, will open a school for the study of the organ at 34 West Twelfth Street. Mr. Carl will follow the methods of Galliani, the great French organist and composer. A course in theory is to be included in the curriculum.

The New York College of Music, Mr. Alexander Lambert, director, will reopen September 4th. Mr. W. J. Henderson, the well-known critic, will deliver a series of lectures on music. All the leading teachers have been retained, and Mr. Lambert will have the help of fifteen teachers in the piano department.

MISS FLORENCE DODD, of London, writer, teacher, and exponent of the Virgil clavichord system, has been engaged to teach in the Clavier Company Piano School, 28 West Fifth Street, New York City. For the past two years Miss Dodd has been in Berlin, where she studied with Moszkowski, Jellinek, and de Pachmann.

I thank you for the copy of "Modern Sonatas," compiled by Manrita Leeson, that came last evening, which I find to be a charming collection of pieces. I have tried them and shall be pleased to use them. CAROLIN K. LORING.

The "Schmoll Studies" are due. KATE M. PLUMMER.

One of the most interesting as well as useful collections of music for young students which I have seen recently is the "Modern Sonatina Album," edited by Mr. Leedholm. ERNEST BROCKMANN.

I am delighted with "Music Talks with Children," by Thos. Tapper. MRS. H. D. HARRIST.

I have just received a copy of the "Modern Sonatina Album," and am delighted with it. It contains just what a teacher needs, and the material which teachers need have the art of imparting to that in a most artistic, well-edited, and compact form. A. M. HENDERSON.

I received the book "Celebrated Pianists of the Past and Present," and am greatly pleased with it. L. M. HELDER.

I am partial to Herr Schmoll. Everything from his hand has the stamp of the gifted musician and of the most amiable, practical, and charming teacher. I shall most anxiously use "Schmoll's Studies" considerably. FRED. H. G. MEYERS.

I am especially pleased with the "Schmoll Studies" and "Modern Sonatas," and find them very useful as supplementary work with my pupils. L. W. LUTTERLOH.

I have dealt with many large music boxes of the West, and will say that I am better pleased with yours than any other. MRS. M. J. SMITH.

As a music teacher, I learn to appreciate you more and more; you are so kind and accommodating. MISS JOHANNA K. RUBE.

I am very much obliged for your promptness in sending me my orders. MRS. H. U. SICKLES.

I have the greatest confidence in your dealings, and find it a pleasure to trust you with my patronage. E. BLANCHÉ LITTLE.

Allow me to express my appreciation of the copy of "Modern Sonatas" received from you recently. Such an attractive collection of teaching material should be in the hands of every teacher. ERNIE W. MCKINOS.

As a music teacher, I am grateful for the offers you frequently make to the profession to enable them to secure the best music at low rates. MRS. T. J. COOKES.

I have found your music quite satisfactory during the past year, and your promptness and attention to orders and courtesy in reply to all communications have been invaluable. MISS WILLIE A. HOWMAN.

I wish to thank you for your kind, courteous, and accommodating treatment during the year. I will say that wherever I go, and whenever my wife teaches music, you shall receive my orders. T. P. JUNKIN.

"Concise Studies" are most carefully edited for teaching purposes. MISS EMMA R. COMBS.

I wish to thank you for your care in making selections and promptness in filling my orders. MISS W. P. WILDER.

The "On Sale" music was just what I wanted, and I have disposed of it all. MRS. JAS. S. LAIRD.

I am greatly pleased with the dealings I have had with you. The "On Sale" plan has been a great help to me. MISS MARIE CAMPBELL.

I am very much pleased with the "On Sale" music, and think that every teacher who has not access to a music-store should have the "On Sale" music. MISS JENNIE M. DRAKE.

The package of "On Sale" music received, for which I thank you. It could not have been more satisfactory if I had made a personal selection. I hope to dispose of all of it. MORTIMER ST. DOMING.

I must congratulate you on THE ETUDE. It is really a magnificent and indispensable journal for a teacher. A music teacher of the present day can not afford simply to rely on his practical knowledge, but must also be a student of the past, and must have a knowledge of modern music, modern thoughts, and their application. Granted the teacher is a musician himself, to be successful as a teacher he must have the art of imparting to and interesting students. This is almost a gift, but a constant perusal of THE ETUDE will stimulate and induce him to almost a new existence. H. (HUBERT) COLLINGS.

I have carefully read and sifted every word in the August ETUDE from cover to cover. It is, without doubt, the first musical journal of the country. I read and re-read each number, and fully appreciate its value to all teachers, especially those of us who are located in small towns. I shall never be without it. MISS L. THOMSON THURMER.

Landon's "Right Reading Album," volume 11, may be recommended to anyone who may wish to improve their reading. H. RAY NASH.

I find Landon's "Foundation Materials" simple and instructive to beginners, and am much pleased with it. MISS H. LORE.

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