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Volume 17, Number 10 (October 1899)

Winton J. Baltzell

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THE ETUDE

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NO. 10

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THE first day of October sees the fraternity of music teachers at work. The failures of the past season, its disappointments and its fears, are wiped from the slate. This is a new year; new and just as good as we ourselves choose to make it. I say "choose" advisedly. Every step of music-teaching and music-living is a choice. We choose what we will impart and how we impart it. We choose our own temper and our own reflex environment; the path in which we walk is the one we cut through the thicket of life with our own ax. The things we see, the thoughts we think, the thoughts others think at our suggestion, are all part and parcel of ourselves. If we will center ourselves in good will and quietness of spirit, we shall draw all good things out of our pupils and our patrons to ourselves. If we are aggressive, preoccupied with our own grievances, and perturbed in spirit, we shall meet perturbed pupils and patrons every step of the way. We draw to us what is akin to us. Our own is what is related to us. Symonds said truly, in his "History of the Italian Renaissance," that the accomplishment of the geniuses of that epoch was beyond the powers of humanity; and that the united aggregate of the talent of the age furnished an artistic atmosphere which fed Leonardo and Michelangelo, Petrusarch and Boccaccio, while it buoyed up lesser spirits to achievements of which they were otherwise incapable. The possibility of drawing on the atmosphere of the highest contemporary spiritual life is no less real than it was in the time of which Symonds wrote; but to avail ourselves of it we must put aside the pettiness of our own amour propre and, opening our human doors, as Emerson puts it, let the great tides of the universe flow through our inner being. Souls that know this secret are fed according to their need; yes, even their need of piano technique and "inspiring methods."

OVER a little girl was asked to name the besthen gods, and she began with "Acrimonions." After we went into music-teaching we knew she was right; and after we had worshipped Acrimonions ourselves we understood that he was the Apollon of the musical pilgrimage. There is no getting on in art with him in the way. Real "breath" is sweetness and light, and these make for progress.

Two touches would not suffice for the equipment of a bad teacher. But why limit ourselves to touches? or, braving the matter of touch, why comprise music in mind? Beyond technique stretches tone; beyond tone, technique; beyond style, interpretation; beyond interpretation, musical culture; beyond culture, the creative energy of temperament. Yet these are only phases of the musical life. And a teaching that forgets even these phases is unbalanced.

MUSIC-TEACHING is not drill. It is gardening. Music is a function of human life; it represents a particular one of our powers to be led out—encouraged. The soul and its properties of perception, enjoyment, and expression are to be reckoned with. And the soul grows.

Liost transcribing Canzies. Haydn immortalizing Croatian melodies. Chopin playing majesté (Polish-Jew Croatian melody) for peasants to dance, ought to comfort the conscience of the more tried readers of THE ETUDE. Reflect! It is only since Wagner started the ball in Ger-

many that everybody's music not composed or inspired in Germany was ruled out. What if a little French trick should win you the good-will of a pupil? or suppose the coveted piece were a product of the "American provinces"?—to yield would be not infidelity.

It is astonishing how much we can get out of books; especially books that we read easily. Yet since Calvin darkened the horizon of pleasure, how much is done for self-advancement that is much better left undone! Why read a book you do not enjoy? You are robbing yourself of the pleasure it would give you ten years hence. Why hear music that does not delight you? If you frequent concerts that gave what you secretly enjoy most, you might be building up your own genius. If this year is to be a season of genuine progress, choose for your reading what you are hungry for. If you are not hungry for anything, ride your bicycle until you are. The full soul leathens the housework. But when the day comes that you long for a book, go without inches for a week, if necessary, but buy it, and wake up miles on your road to art next morning.

THE great point in dealing with music-teaching is to realize that desire comes first; I desire to learn—that is spiritual. Then comes the getting instruction into the mind of the scholar; this is a psychological process. The development of technique is a matter of gymnastics; that is to say, a matter of physiology. Then there is the actual operation of the letters in the piano left, and that is mechanics. You would add tone? Then you add acoustics. Four great sciences divide the art and practice of music between them: psychology, physiology, mechanics, and acoustics. How many piano teachers have ever even counted them up? How many have considered that art, being the expression of the soul itself? The other six is worked out in material objects and under the laws of matter, and matter and the laws of it are the expression of the will of the Creator, and perfect art because they express the Divine Mind.

THE letters of Hans von Bülow ought to be a great comfort to teachers who are troubled about the claims of "elevated music" as against popular—while this year threatens to be the last time. Dr. Hans von Bülow—who drilled the Mainingen Orchestra, which played all the symphonies of Beethoven by heart; Dr. von Bülow, who surrendered the happiness of his life to the advancement of the Wagnerian movement; Bülow, who edited Brahms, reintroduced Liszt, and added Beethoven for six whole weeks "drilled a quadrille on some Martha" into the clumsy fingers of a naughty little girl thirteen years old, and, as the contrast proved, sat by her an hour a day while she practiced it.

A LITTLE learning is a very misleading thing. One who has but little is sure to be working among ideal abstractions, and it is generally a pity that he fails to get any of art for art's sake, etc. He fancies that he can serve his art godless only by aspiring to some superior attitude in a realm of his own. And yet a moment's reflection will show that it is from consideration of the common everyday needs and universal experiences that our highest art springs—Tennyson's "In Memoriam,"

Busoni shows great passion." Paderewski a drawing room pianist, Sauer a bravura player, and Busoni possessed of great passion, will amaze the Americans who most sincerely admire these pianists.

But our author has a surprise for us nearer home. His postscript contains an industrial review of piano-making. He places at the head of the art "Beethoven, so fundamentally sound, and Steinway, with his *potent fulness*—the latter promised of 150 acres of timber land in their great estates in Astoria." Ah, Dr. Bie, it were sweet for you sportively to turn your head in the lap of Nature (as you said of Beethoven), beneath the shades of the primeval forest that stretches from the Dewey memorial arch, by way of the Brooklyn Bridge, clear to the very end of Long Island!

Teachers, put brains in your work, put brains in your teaching, put brains in your reading, in your thinking, and teach your pupils to put their brains in their studies.

and practice! It is inspiring to see the progress students make, once they have learned to study, reason, and practice coolly, steadily, and systematically.

What is executive ability? Is it, after all, anything more than the art of driving your business? Multiply it by a dozen and you have a picture of executive ability. Because others attempt to do several things at once. The man of affairs has learned by experience that (1) he has fifty different things to do on any given day, the proper way to proceed is to ignore forty-nine of the things and complete one. Then proceed with the next, and so on. Here is the whole secret in a nutshell: *Do one thing at a time.* This is the only way to work a problem in trigonometry.

and read and play on the piano a difficult piece
manic at eight—and do both well. I've tried it,
played the piece over and over until the example pro-
vided itself to be correctly solved; but then I always
that I got more insight into the music in ten minu-
afterward than in an hour of trying to do two things
at once. The vast and varied amount of work that
be accomplished in a day or week by following this
of doing and completing one thing at a time is enor-
to astonish any one who has not tried it.

I believe in system. I believe in the difference between disorder and system; for men, and I do not care who the men may be, train right and they will fight right. I believe in system, and find that routine is invaluable in getting details done. A daily task of definite length, performed at the same hour each day, item by item, in regular order, the whole planned after careful thought to meet the requirements of each individual, is the logical method of working which is at once easy, plain, and rapid.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

THE TEACHER'S HEALTH.
ROBERT BRAINE.

TAKE care of your health if you would do successful work. It is impossible for a teacher to give a really helpful lesson unless he is brimming over with nervous energy and personal magnetism. Such power is invariably possessed by really great teachers, and it is this, as well as their great knowledge, which enables them to turn out great pupils.

There is no profession which makes greater drafts on the nervous energy than music teaching, and for this reason the teacher should carefully husband it. It is simply a case of slow suicide for the teacher of music to teach more than six or seven hours a day, and yet we often hear of teachers teaching ten or eleven on a regular thing and sometimes as high as twelve or thirteen on special days of the week. The system can not long stand up under a strain such as this. A vocal teacher in New York city recently boasted of having given twenty-eight consecutive lessons in one day and evening. It was certainly a very foolish proceeding and would do his nervous system more harm than a month of teaching at the rate of five hours per day.

One of the most successful teachers I ever knew, who got through immense amounts of teaching in his life, and had not a gray hair in his head at the age of fifty, made it a point to take a walk of five minutes between each lesson he gave. If the weather was fine he would walk a block or so in the open air, and if the weather was bad he would walk around the halls of the building in which his studio was located. The walk would relieve the tension on his nervous system and he would return refreshed for the next lesson.

Another thing: never leave all your teaching for one or two days. Scatter it through the week. A moderate amount daily is best for the health.

A COMMON ERROR AMONG TEACHERS.
MADAME A. PUPIN.

A TEACHER is hardly to blame for taking a pupil at her own estimate. A new pupil comes and says she can play Leybach's "Fifth Nocturne" or Liszt's "Second Rhapsodie," and does really make a creditable performance of the same; yet it is hardly safe for the teacher to assume that the player knows all that leads up to these pieces.

It should not be assumed that the new pupil knows what a minor scale is, or why some scales have sharps and some flats, or that she can tell the key of a piece from the signature, or read the notes written on ledger lines. Some teachers and some text-books begin with the assumption that the student is familiar with certain fundamental principles, and subsequent teachings are often obscure for lack of this omitted knowledge.

Other teachers have the habit of saying: "I shall begin at the beginning. I shall assume that you know nothing whatever. If I tell you something you already know, it will not harm you; but if I omit to tell you something you ought to know, but do not, I shall have defrauded you. I shall soon find out what you know, so you need not fear you will be put back; you will be put just where you need to be put to get a thorough training."

A teacher examining a new pupil asked, "What is the meaning of this sign ♪?" and received the following reply: "Well, I always thought that was a moon and a star, but I never understood why they put it in music."

It does not always occur to a teacher to inquire if his pupil knows certain elementary principles, so when this pupil goes to another teacher, who is more exact, the former teacher gets the credit of being ignorant or superficial, when in fact he is only careless or thoughtless.

EXPRESSION.
S. N. PENFIELD.

RHYTHM, melody, dynamics, these, the three elements of music, as taught in the old time instructors, or, in plain English, correct time, correct notes, correct expression. The first and second of these elements are generally well or pretty well looked after by the average piano teacher. The third is largely neglected, not purposely, but as the result of a variety of causes. Of these we note the following: First, the absence of expression marks in the printed music. It is a great annoyance that composers are careless about writing in their marks. Sometimes not a mark is found from beginning to end of the piece. But that is another story. Second, the misleading of wrong marks. Publishers have always musical editors whose business it is to revise manuscripts and supply deficiencies in the marking. Naturally they do this in a perfunctory, stereotyped way, and in any case they can not know all the nuances intended by the composer. Therefore their marking is frequently wrong. Frequently the printers are at fault. But the third and most common trouble is the carelessness of both teacher and pupil as to observance of the existing marks. It is to be expected that the pupil will overlook these to some extent, and all the more as he has to play many passages over and over again for accuracy, and he thus loses the continuity and significance of the musical thought. Frequently the boy or girl has to fill in the time after school with practice and the thoughts are out of doors with the youngsters at their play. But the fault is largely with the teachers themselves. When their work becomes mechanical and perfunctory the case is sad indeed. No teacher is competent who can not give examples of all effects called for by the music, and who can not personally supply the deficiency of expression marks or correct the wrong marks which he finds printed. Farther than this, no teacher succeeds who does not inspire his scholar to search for and actually secure true expression. Yet there is such a thing as mechanically playing loud, soft, slow, fast, staccato, legato, accent, retard, etc., and still not find the music really saying anything to you. Observance of the true marks is a *sine qua non*, but real expression, real talking of the music is something higher, something deeper, which can not be put into expression marks. The ear must recognize it, the fingers reduce it to practice and the musical sense sit in judgment upon it. This the noblest work of teacher and pupil!

"METHOD" TEACHERS.
J. W. CLATS.

EVERY experienced music teacher has noticed and observed the great difference in pupils about receiving ideas, comprehending quickly the division of time, and understanding the musical terms. Some appear to learn by intuition, while others can scarcely be made to understand at all; and yet often the one with the quick understanding may be the slowest at execution. He will be the quickest able to go forward without the aid of a teacher, but the most backward in making his skill really his accomplishment in the art of piano-playing.

It is this peculiarity in different scholars that tries most the honest teacher. The teacher with narrow mind and views will go on with a certain fixed "method" of teaching, pursuing the same course with the two kinds of pupils; and this sort of machine-way of going to work spoils the chances of many a pupil who might accomplish considerable under the guidance of wide-awake instruction. Teachers with but one idea are but poor apologies, no matter how facile may be their own execution and interpretation of a program.

WATCH THE LITTLE THINGS.

CARL W. GRIMM.

The difference between a good player and a poor one consists principally in little things, but those little things make the difference great. There are quite a number of pupils who practice faithfully, yet do not improve much, merely because they do not watch the little things. For example, the notes, the accidentals, the time-values, the fingering, and the like; all things that they know very well, but never see, because they do not apply their knowledge. How many lessons are actually wasted because the time which ought to be used to teach something new has to be consumed with wading out unpardonable mistakes—errors that would not be there had the pupil only watched such little things. Be ever on the alert for mistakes as you would be for thieves. Where the corners are not swept, spiders will spin their webs.

How can the pupil expect to find a lesson interesting when the time has to be employed in the irksome task of merely patching up and mending his careless practice? Think of the time wasted in practicing a piece wrong. Why not be wiser and do everything correctly in the first place? Furthermore, the amount of care you bestow on anything shows how much, or little, you esteem it.

If you wish to arrive at the great things in music, then watch the little things early. Doing this requires lots of patience, but only patience and perseverance will finally conquer all difficulties. If your playing be worth anything, you must have made it valuable by a great amount of work and care upon the almost numberless little things.

A MUSICIAN'S DIGNITY.
JOHN S. VAN CLEVE.

THE musician, whatever his specialty, should demand respect from other people. There is no reason why he, since he is one of the very subtlest and most alert of intellectual workers, should not be recognized and treated. But to secure respect he must begin by respecting himself. Not in a spirit of arrogance and self-conceit, for that comes of intolerable narrowness, but he should think of himself reverently, because of his vital and constant connection with so great, and noble, and important a subject as music. Then the next thing he should do is not to show a capricious spirit by taking offense; by a disposition to look out for slights. On the contrary, he should bear himself as one who takes it for granted that any man of culture and character must know his value.

Avoid the two extremes—petty irritability and swollen arrogance.

WORDS OF ADVICE.
WARD STEVENS.

Don't let your enthusiasm blind your common sense. Enthusiasm backed up with common sense is one-half of the battle won. Don't accept as truth or fact everything that you read; have enough confidence in yourself to venture an opinion, and so avoid stuffing in a lot of rubbish and the expressions of inexperienced and ignorant people. Never study the piano with a man who is not or who has not been at some period of his life a first-class performer, for it is only these people of practical experience who are capable of giving you worthy assistance. Watch with discriminating eye the path of experience, it will not be time wasted. Cultivate those whom you know to be serious artists, not those who must needs be advertised as such. Always judge an artist by his work, not by his newspaper reputation. It is not Clementi's "Gradus," nor Tanzi's "Daily Studies," nor the "Pianina Exercises" that gives you technique, but it's the proper use of any one of them. If you have a musical idea, do not be afraid to express it to your teacher; if he be a conscientious man, he will give you credit for it. Individuality is always recognized by the true artist; it's only bigoted ignorance that will not allow it. Never refuse to play for artists, or those who appreciate serious music; this experience of playing before people is invaluable to the concert performer.

No 2940

VALE LENTE.

Revised by Constantin von Sternberg.

MARTINUS SIEVEKING.

Andante cantando.

Mouvement de valse, Lento gravioso

pp *ten.* *b)* *ten.* *p* *acc.* *cresc.* *a tempo* *p* *cresc.* *f* *p a tempo* *pp* *dim.* *rall.* *Fine*

b) Be sure to hold the D, but only that; and play the following 3 measures likewise.
c) Lift the left hand so as to have it ready for a firm attack of the next measure.

3

mf

r.h. *r.h.* *l.h.*

poco rall. a tempo

dim. *poco rall.*

Repeat previous page at $\frac{1}{2}$

d) This 3rd beat is a mere complement; be careful not to have it sound into the next measure, as the harmonies should collide. 2940.6

e) Observe the pedal marks! When the staccato in the melody begins, the pedal must be released.
2840 - 6

f) g) This change of time really concerns only the left hand; the 8th notes in these two measures are not different from any of the preceding ones.

Spring Song. Frühlingslied.

Revised and fingered by
A. Stankowitch.

(In the Form of an Etude.)

Allegretto. M.M. ♩ : 132 - 160
accentuate the melody.

Victor Hollaender, Op. 3. No. 1.

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Musical score for page 6, measures 1-12. The score is written for piano (p) and includes fingerings (1-5) and articulation marks. The tempo is marked *a tempo*. The key signature has one sharp (F#). The score is divided into two systems of six measures each.

2446.3

Musical score for page 7, measures 13-24. The score continues from page 6 and includes fingerings (1-5) and articulation marks. The tempo is marked *a tempo*. The key signature has one sharp (F#). The score is divided into two systems of six measures each.

2446.3

Hungarian Dance.

Ungarischer Tanz.

SECONDO.

Bernhard Wolff, Op. 166, No. 4.

Allegro vivace.

mf *cresc.* *f*
ff *mf* *f*
p *f*

Hungarian Dance.

Ungarischer Tanz.

PRIMO.

Bernhard Wolff, Op. 166, No. 4.

Allegro vivace.

mf *cresc.* *f*
ff *mf* *f*
p *f*

p *cresc.* *f* *dim.*
p *f*
mf *cresc.* *f*
ff *mf*
ff *mf* *f* *cresc.*
ff *ff*

p *cresc.* *f* *dim.*
p *f*
mf *cresc.* *f*
ff *mf*
ff *mf* *f* *cresc.*
ff *ff*

REMEMBRANCE.

Harmel Pratt.

p *cresc.*

accel. *rit.*

fa tempo *cresc.*

accel. *rall.*

fa tempo *dim.* *Fine*

f meno mosso

rall. *a tempo*

rall. *D.C.*

The Bells of the Old Minster.

(Descriptive Piece.)

Bläus Rowdemath

Moderato.

pistaccato *f* *pp*(Echo) *p* *f*

pp(Echo) *pistacc.* *f* *pp*(Echo) *p* *f*

pp(Echo) *fistacc.* *pp* *f* *pp* *rit.* *dim.* *ppp*

VESPER HYMN.

Largo religioso.

ppoon espressione

ff

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Moderato.

mf

pp *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *mf* *pp*

ff *rall.* *dim.* *pp* *mf* *pp*

In Octaves ad libitum

Musical score for page 16, featuring piano and organ parts. The score includes various dynamics such as *f*, *p*, *pp*, *ppp*, and *pppp*, as well as articulations like *stacc.*, *morendo*, *Religioso*, and *rall.*. The organ part is marked *ppp* and *pppp* in the final measures.

A Silent Prayer.

Ein fromm' Gebet.

Th. Kullak.

Andante.

Musical score for page 17, featuring piano and organ parts. The score includes various dynamics such as *p*, *f*, *pp*, *ppp*, and *pppp*, as well as articulations like *stacc.*, *morendo*, *Religioso*, and *rall.*. The organ part is marked *ppp* and *pppp* in the final measures.

TEASING. NECKEREIEN.

Molto vivo.

N. von WILM, Op. 12, No. 5.

Handwritten musical score for page 18. The piece is in 2/4 time, marked 'Molto vivo'. It features a piano (p) and forte (f) dynamic range. The score includes various musical notations such as triplets, slurs, and fingerings. The piece concludes with a 'dim.' (diminuendo) marking and a final chord.

Continuation of the musical score for page 19. The piece continues with various musical notations, including slurs, fingerings, and dynamic markings such as 'cresc.' (crescendo), 'ff' (fortissimo), and 'dim.' (diminuendo). The score concludes with a final chord.

Nº 2847 THE BUSY LITTLE BEE.

Edited by Wm Benbow.

Herm. Nurnberg, Op. 208, No. 1.

Very quietly and like a murmur.

pp *p legato* *mf*

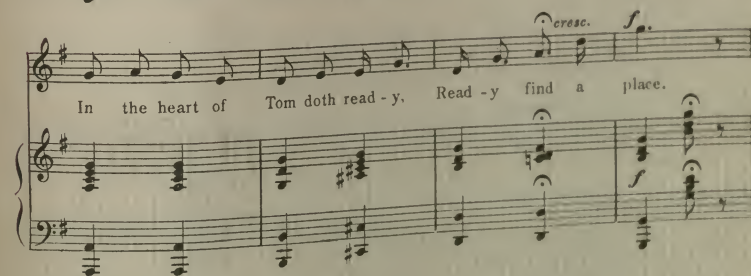
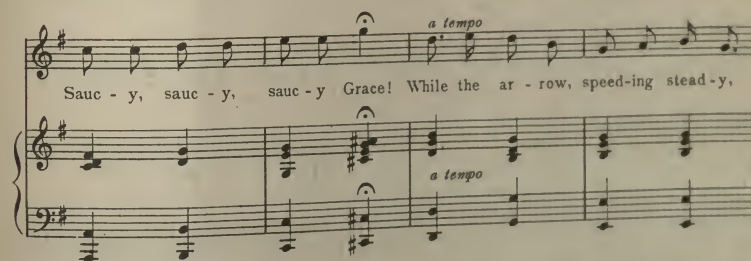
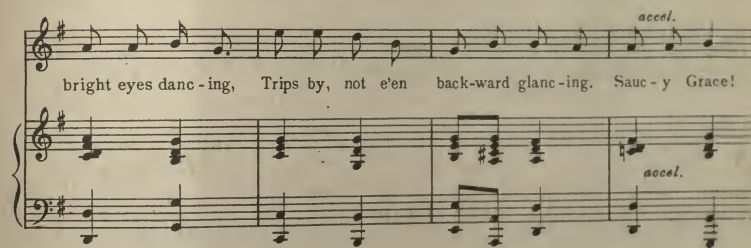
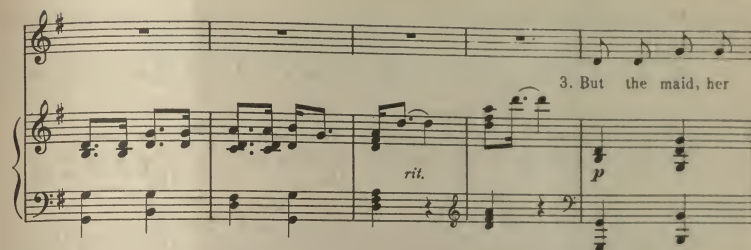
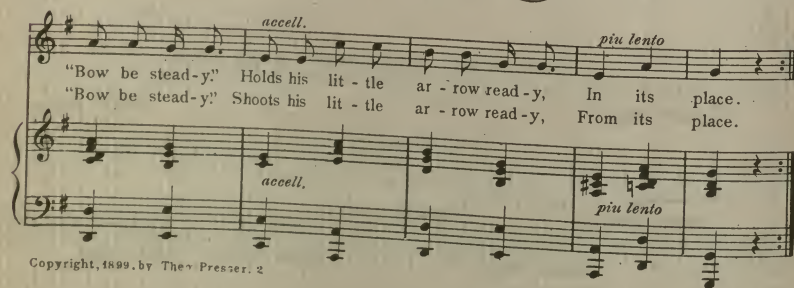
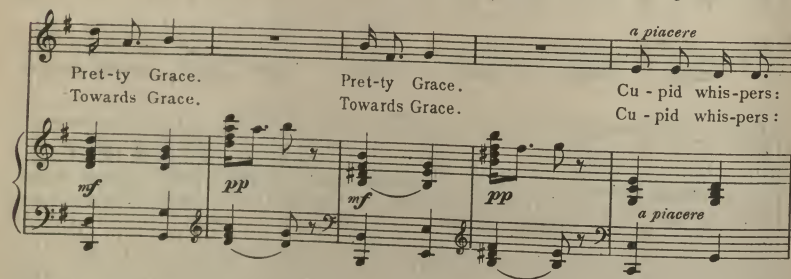
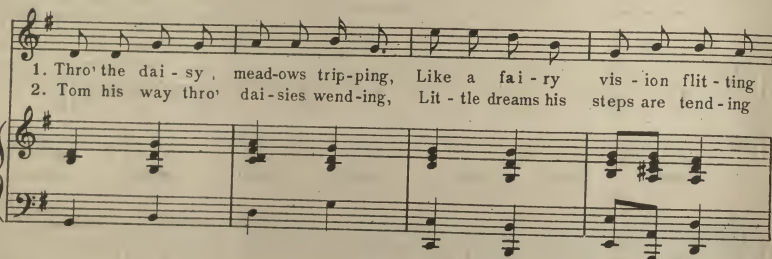
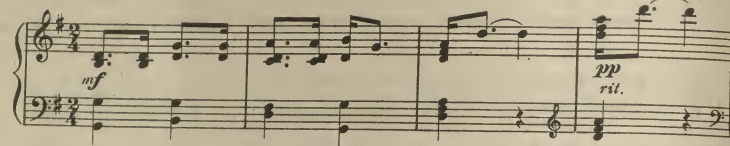
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p e poco riten. *a tempo* *p legato* *mf* *p* *dim.* *pp* *ritard.*

PRETTY GRACE.

Words by
Mabel MacLean Helliwell.

Ed. E. Farringer.



THE DEATH OF OSCAR RAIF.

BY EDITH LINWOOD WINN.



OSCAR RAIF.

ON Saturday night, July 29th, a message came to a beautiful home in Von Billow Strasse, Berlin—a message that brought anguish to a fond wife, who for twenty-one years had shared her husband's successes and ambitions; a message that brought sorrow and disappointment to scores of people all over the world. It was death, and it called Oscar Raif in the very prime of his manhood, at fifty-two years of age.

The great teacher's life was one of great industry, beauty, and worth. A Hollander by birth, he came to Germany in his youth to study with Tansig. The early death of the latter compelled him to seek other instruction, but not before the fire of Tansig's genius had burned into his soul. Von Billow was then in Berlin. He heard the young man, small of stature, timid, but with a strongly artistic temperament, and he demanded of young Raif that he devote himself to music alone.

Professor Raif relinquished concert playing some time ago, as the increasing demands of his position as a teacher in the Hochschule and his private teaching made it impossible for him to pose as a concert artist. Two years ago Professors Barth and Raif had upon their list eighty pupils, and I am told that sixty of them were Americans.

Raif's method was not easily understood, nor much approved of in Germany. He was, like many great men, unique.

He has been regarded an interpreter. He made a thorough study of tone and touch. His clever machines and other devices for illustrating his work were the admiration of his pupils. He did not believe in too much dry technical work. He thought that one could acquire a technique far more readily through scale practice than through études. He was very reticent about explaining his views to the public, for with true artistic reserve, he felt that the public did not thoroughly understand him. At the time of his death he had nearly completed a work which had been accepted by a well-known publishing house, and was to have been published this fall. The illustrations for the entire book he had made himself.

After the service the family and friends went to the grave in the beautiful old churchyard, and there all that was mortal of Oscar Raif was consigned to the earth. The pastor took several handfuls of earth and dropped it upon the bier. He was followed by Frau Raif, the nearest family friend, and her sons. Without a tear in her eye, but with an expression of utter desolation, the widow took the outstretched hand of Professor Joachim and other eminent musicians, close friends and distin-

guished men and women. It was the German way of expressing sympathy. We leave people alone with their death. It does not matter. Hearts speak just as truly here as in America. It was over.

The influence of Herr Raif can not yet be known. He died before his time, some say. Early in the spring, when stricken with paralysis, he felt the coming shadow. He wished more time to show his ideas to the world.

I have no space to mention his many promising pupils. Among them are Miss Mary Wood Chase, of Chicago, and Miss Ida Simmons, well known in America.

A FEW WORDS ON CHOPIN'S WORKS.

BY C. FRED. KENYON.

ALL great composers for the pianoforte have imbued their music with their own personalities. Great music, however impersonal and objective it may be, is more or less a "human document," a piece of faithful autobiography. An intelligent person could discover fairly accurately the chief points in the great composer's character if he had nothing more to guide him than the works of these composers. This is so because music is the most impersonal of all the arts. A man can not write great music except by revealing to some extent what experience has taught him.

Thus it comes about that the music of all our great composers is very varied, both in style and matter. Bach is far removed from Chopin as is Mendelssohn from Schumann. And, as a general rule, it is the possession of one particular characteristic in a highly developed state that separates the quality of one man's work from the quality of the work of another man. For instance; the quality that pervades most of Mendelssohn's work is best described by the word "sentimentality"; in Chopin we have "poetry"; in Schumann "thought," and so on. As a natural result, it follows that a pianist will be more successful in interpreting the work of one composer than of another. The pianist who is a musician whose whole mode of thinking and style of expression differ from his own. This explains why it is that so few pianists can play perfectly the compositions of more than one or two great composers. D'Albert is our Beethoven player, and Paderewski plays Chopin almost perfectly; but where is the pianist who can play the works of both these composers as they ought to be played? When a pianist who plays Chopin perfectly attempts one of Beethoven's sonatas, the result is very often deplorable. The robustness of Beethoven is emasculated; the beauty of thought is turned into mere pretentiousness, and the general result is as far from what it should be as the interpretation of Chopin by a Beethoven player very often is. A pianist of wide range, pathos is indeed a *vera ars*. Only once in a generation does one appear who is able to achieve the highest summit of musical interpretation.

Chopin demands so much from his would-be interpreter that very few of us can hope to play his music as he himself played it. But some of his shorter pieces are, by reason of the comparative simplicity of their technique, in the repertoire of nearly every pianist, and many advanced students are able to play from memory thirty or forty of the great Pole's works. But how many of these pianists are able to give anything more than a mere satisfactory account of what they have learned? Very few, indeed. Chopin's personality was such an extraordinary one, his thoughts so far above the thoughts and feelings of the ordinary man, that a large amount of sympathy is required of him who would interpret his works rightly. Technically, they are not particularly simple; but their extraordinary originality, their wonderful weirdness and daintiness, do more to hinder the student in his interpretation of them than any mere technical difficulty could. It is not that they are particularly remarkable for depth of thought or obscurity of expression; what lifts them so much out of the common is their fantastic delicacy and weirdness.

No hard and fast rules can be laid down for the right

playing of Chopin's music; but one rule can be followed with great advantage, and this rule is: "Play Chopin's compositions as you feel them." If you do this, and if you feel them in the same way that Chopin intended you should feel them, you may rest assured that they should be observed as they should be played. But the point to be observed is that you do feel his compositions as Chopin meant that you should. If you don't, the result will be disastrous. I well remember hearing a young lady play Chopin's E-flat nocturne. Her technique was perfect, but her interpretation of the piece was absurd. She played that nocturne as though it was a merry waltz by Johann Strauss.

How, then, may one learn the true nature of Chopin's genius in order that one may give it interpretation to his works? First of all, it is quite possible, though hardly probable, that you will sit at the very outset, find yourself quite out of sympathy with Chopin and his works. If this be so, the best thing to be done is to abandon all hope of ever becoming an interpreter of his compositions—it is of no use attempting to explain to others what you yourself do not understand. If you have sympathy with him, and if his works attract you and make you wish to know more of them, you must approach him with humility and endeavor to understand his many-sided personality.

Before making a study of Chopin's works, it is advisable to obtain a good life of the great composer. Read it carefully, and by the light which it will shed on his character, attempt to discover the influence of his character on his works. By this means you will soon come to understand what he has to say to you. What before-hand appeared to be ridiculous idiosyncrasies will now be revealed as charms; what was exaggerated discord will now be the most entrancingly beautiful harmony. But all this will not come about without the exertion of a little study; but the progress will be so rapid that the study will become a pleasure, and the pleasure will develop into a delight. When you think you have a proper and fairly comprehensive knowledge of his character, study the rhythm of his dance music, particularly the rhythm of the polonaise and mazurka. Try to enter into the spirit of these dances and take care not to exaggerate Chopin's poetry. Beware of the *tempo rubato*! See that you are not tempted to indulge in it at all times. Study Chopin carefully—I, e., concentrate all your thought on one piece until you have mastered it thoroughly, until you understand what it means, and what it has to say to you. You will do well to leave the more advanced pieces alone until your technique is equal to them. You will accomplish a by no means easy task if you manage to play a dozen or so of his easier pieces perfectly.

MIGRATORY PUPILS.

In ascertaining how many pupils are drifting over the country taking a half-dozen lessons of about every teacher whom they meet, but staying no longer with any one. They can not play one-half of the first book of Rink, and yet they "have studied four years," during which time they have studied with about all the prominent teachers as well as with many inferior instructors. One of these migratory pupils sailed into the church where the writer was giving lessons some time ago, and wanted "to take organ lessons." She was "a teacher of organ and piano" in a Southern seminary. She had studied with two of the best teachers in New York, and three in Boston. She could not play "Old Hundred" without stopping, and yet she was earnest, enthusiastic, and willing to work. Happily the writer was spared the embarrassment of advising her to study zoology instead of the organ, as after the fourth lesson she flitted back to Kentucky, to "teach organ and piano" in the seminary.

This is an age of progress. Inventions and discoveries in science, and improved methods and labor-saving devices in business, succeed each other in almost bewildering rapidity. Art must not stand still; and those who follow the art must be in van of progress if they do not want the public to outgrow them.

THE ETUDE

Local Department

CONDUCTED BY H. W. GREENE

THE MISSION OF THE SINGER.

EVIDENCE is not wanting that the vocal standard, which is, of course, perfection, and therefore must ever remain unchanged, is conspicuously less distant from the vocal standing of our people than it was even a few years ago. The change is grateful; vocalists proclaim less and sing better. There is less tendency to parade the art in the garb of mysticism. Common sense has been spoken of in connection with fingers and singing. Writers who treat of something besides the wagging of the ovula and the shock of the glottis are coming to the front. There are those who believe singing is a natural medium of expression; that it is natural to all except those who are dumb, either from choice, or because they falsely estimate the mission of the art.

It is of the mission of singing that more should be written—its beneficence, its mercifulness, its restfulness, its innate morality. On its highest plane it is identical with spirituality. The world must be brought to realize this; to forget the march that has been said of the physical, the financial, and the material phases, and to consider its influence on character, society, and religion. Those combative people who are objecting to the hobbies of others, which may be even less ridiculous than their own, would do well to turn their guns on the more vital questions, such as "Do vocalists sing truth or false, history or fiction? Is the impetus of song found in a true or false estimate of life? Have any songs been admitted to the catalogue of the classics, which did not find their motive in the real experiences of life?" There are those who will boldly contend for the false in music, but the jury—that is, the thoughtful people who have heard all the evidence—has found a true verdict, and many of them are pronouncing it with tar-stained faces. They say that fact, not fancy, experience, not imagination, has led them to their convictions.

Culture, then, must enter into one's power to appropriate or possess the deepest meaning of the art. It is this that the change has been so radical. People discriminate as a result of their greater intelligence. An appreciation of the virtue in singing is not accomplished at a bound; it is arrived at by stages. First we hear a voice and wonder at its spell; we hear familiar words, but they are not the same. In their new form deeper meanings are revealed, and unexpected emphasis is given to thoughts, which, while they were our thoughts, prompted by our feelings, are more fully expressed.

The next step is established by our recognition of melody. Its flow charms us; its measured pulses identify themselves naturally with the words, and the mind is conscious of a new and legitimate pleasure. It is here that a great proportion of music listeners, refreshed and even satisfied, pause too long. The senses employ their gentle offices with word and sound, affect upon the fatigued mind and body, and it is little wonder that one lingers 'neath the spell without attempting to analyze its influence.

At the next step the mind is reached; the elements of thought and form begin to assert their importance; the passive pleasure of melody is disturbed, giving place to power for a knowledge of the art and its peculiar power. When thought is aroused, the senses occupy a subordinate place. Numberless avenues of light open to the claims of interest. The mind, awakened by the direct interest, is alert, pursues, discloses, reveals, finding recompense at every step. The heart responds, the soul expands, and singing becomes an intellectual pleasure.

We now are prepared and can approach the final step.

The way is long, and we, as a people, are only just finding it. A proportion, it is true, have found it, and they are stretching out their hands eager to hasten the hour when the benediction of true musicianship may be pronounced, not upon a proportion of, but upon the whole, people. It is the recognition of truth and the spiritual nature of song. The spell was potent at every stage, but unperceived; it must wait until the mind has been made ready by growth for the revelation. It is here that we become conscious that art is only another name for experience; but through the art experience is renewed, combined with pity, love, and tenderness, with purpose, strength, and courage. The master mind has been reached and the momentum of the art is no longer a mystery. The eyes are stern; the heart and hand give back no sign when hurt by the ungentle contact with reality, but when the voice, gifted and cultured, speaks to us in song, and carries us again across the rugged way, we see the gracious purpose; this time the heart yields, the hand trembles, the eye is moist; the truth has found the way. Life is sweeter and the next hard place is met with less resistance. Such is the mission of the vocal art. Too few who enter upon the study of it are even remotely conscious of its depth or its possibilities for good. Its superficial charms are, however, so alluring that it is well-nigh irresistible and thus many attempt it whose talents are misdirected.

Vocal music is an inexorable test of mental caliber. Those to whom it appeals most strongly are of the finer mold. Such are deepened and broadened beyond ordinary comprehension. It is to these the art owes its growth and nearer approach to the standard which is perfection.

To idealize is not to sing; artless problems must be solved; technical obstacles met and conquered; in artistic tendencies set aside until soul and voice are free. Then it is that the message carries conviction, which is the messenger's best reward.

THE IMPORTANCE OF CORRECT VOCAL TECHNIC TO THE ASPIRANT FOR MUSICAL HONORS.

BY HENRIETTA BEEBE.

[Mrs. Henrietta Beebe is introduced to the readers of THE ETUDE in this issue. Her busy and successful professional life has kept her fully occupied, and it is only in response to the urgent and oft-expressed wishes of her friends that she has consented to take up the pen. For many years she has held the position as first amongst the madrigal singers, both in England and America, and her education in this and the many phases of vocal work, wherein she excels, was gained from such master teachers as Sir Joseph Barnby, Sir Michael Costa, and Alberto Randegger. In addition to this she enjoyed the distinction of being a special protégée of the great Jenny Lind, to whom she owes much for the rare attainments that have brought her renown. In the article to follow she will write not only of her specialty, but of her experiences in the concert field and the eminent musicians with whom she has been associated.—VOCAL EDITOR.]

BALZAC has said that "when the art of singing is understood, it will be recognized as the finest of the arts."

Allowing this to be true, it remains for students to pursue their studies in the most intelligent manner. Never in the history of our country have there been more aspirants for musical honors, and never has there been such lofty striving, which is greatly to the credit and profit. A high aim is sure to elevate, even though achievement falls short of the mark.

This truth should stimulate the many who have not been blessed with supertalent, but who still possess good voices and a sincere love for music.

We now are prepared and can approach the final step.

Given a reasonable amount of native ability, which includes a true musical ear, and add persistent application, and we have the main requirements of a student in singing. It has been said that "inspiration is perspiration," and that "nine-tenths of genius is hard work," and, again, that "genius is the transcendence capacity for taking trouble." In view of these salient truths, there is more to encourage than to discourage the would-be student.

One of the dangers to which many are liable lies in the attempt to do that for which they are not fitted, either by talent or temperament, and here the old proverb often applies admirably. "The camel aspired after horns and the Lord took away his ears." To obviate this possibility the pupil should seek the teacher who has a keen eye, not so much upon the dollars, as upon the best interests of the applicant.

Temperament is the gauge and measuring of all success in vocal art, even where a fine voice and true ear await the recognition of their possessor, and it also accounts for the varied degrees of success. The discriminating listener knows how rarely a voice touches the heart or lingers in the memory past the hearing. A perversion of Carlyle's words expresses the attitude: "If a voice come from the heart, it will continue to reach the heart," and it is in this realm that inherent temperament evinces itself.

It therefore goes without saying that the possession of this quality, in some degree, is essential to the ultimate success of the singer. That correct method assists and develops temperament there can be no doubt, show it does for the voice what correct technique does for the violin, the inevitable result being vibration and quality.

The singer born with correct emission and control of the voice is as rare as a pear on an apple-tree, and, when thus gifted, rarely makes a good student.

Premature desire is sure to cause within a few years to those who depend solely upon nature. In youth we do not realize the importance of art added to nature, but the years are stern teachers, and the singer, not infrequently awakes, all too late, to the realization of power wasted and irretrievable bad habits formed.

We would warn young singers in season and thus spare them the bitter disappointment that so rarely awaits them. To pupils who really care to make the most of their gifts, the selection of the first teacher is of the most vital importance. That teacher is the truest friend who insists upon a firm and broad technical foundation. Here it is well to say that the time consumed in this process is governed by the aptitude of the pupil, and must be regarded as time well spent rather than lost, according to the standard of the impatient ones. As well place a Beethoven sonata before a child beginner on the piano, expecting him to disclose its beauties and feeling, as to expect vocalists, without the control of their instrument, to attain to an artistic result. Let pupils be convinced that the duty to themselves is, first of all, to lay a solid basis—viz., breath control and correct sound formation—and they will never cease to be grateful for the pains taken at the start. Only this course insures ultimate economy in money, skill, physique, and time.

It is a too frequent experience to meet with musical students who, having "spent so many years and so much money" in what, at the time, seemed steady, and who finally meet a conscientious teacher who opens their eyes to the true art, are fairly paralyzed by the overwhelming realization that they have builded their structure upon sand. To all such we would say, there is a sure remedy attending their recognition.

The instructor who can help scholars, beginning or advanced in years, to regain confidence in themselves by prompt, untiring, and well-directed exercises, in the boom of the indomitable student, who requires but the sun's rays to rekindle ambition. "The way the blessedness in music lies through weary labors, and the master must suffer with the disciple." This expresses the bond between the earnest student and the teacher. Allowing that the pupil must materialize the instruction, still the greatest importance attaches to the ability of the teacher, who should have developed from personal experience, and who should possess the faculty of imparting wisdom, patient wisdom, always studying the needs of each individual pupil. The writer would

proves its acceptance, it having been reprinted many times. It contains the best collection of easy pieces that we have on our catalogue. It is a safe volume to place in the hands of any pupil; fingered, phrased, and melodious.

With our small orders we enclose a self-addressed postal card, and we do this that teachers may always have at hand a means of writing down any piece that may come to mind as desirable, or the title of some piece heard or read about. Many teachers are carrying one of these in the pocket or music roll so that this can be done at the moment before being forgotten. Every teacher knows how often the pieces wanted most were omitted in the hastily written order.

HARMONY students will be glad to know that we furnish a blank music book for exercises, bound in stiff paper, the music paper being of excellent quality, tough, and hard enough to withstand several erasures over the same place, even of ink writing. We have three sizes, 25, 20, and 15 cents. Try them for your harmony work. We also have the Clark pad of music paper, sheets put up in pad form for the first tryings of a new rule or subject of the harmony lessons.

MUSIC IN THIS ISSUE.

"VALE LENTE," by Marius Stevking, one of the best of late salon pieces. It was made popular by the author on his recent concert tour in this country. Any pianist need not hesitate to add the piece to his list of concert numbers. It combines all the qualities of a good concert piece.

"SPRING SONG," by V. Hollander. Do not turn this piece down because it is in the form of an étude. The melody is exquisite and the harmonic setting most artistic. It is worthy to rank with Mendelssohn's celebrated "Spring Song." The composition is delightfully pianistic, laying naturally under the hand. Play it until ease and grace are attained.

"HUNGARIAN DANCE," by B. Wolf, Op. 166, No. 4, for four hands. The duets are inserted primarily for recreation. The piece, if played with fire and dash, will please any one, be a helper of a Bach fugue or a con dance. Be sure to bring out the peculiar Hungarian rhythm prominently.

"REMEMBRANCE," by Harnel Pratt. This piece is filled with grace and originality. Its interpretation must partake of the nocturne or song without words. There is in the piece every opportunity to display the finest shading in the employment of the rubato, with here and there a showing of passion. The study of the piece will repay every student.

"BELLES OF THE OLD MINSTER," by B. Rowdenath. This is a little fantasia on the popular vespers hymn by Fortmannick, with cathedral chimes. For an effective description of Sunday vespers this little piece will rank well. It is, first of all, pleasing, and, second, not hard to execute. We predict a wide popularity for it. There is a chance to display imitative qualities. After playing the composition every chime heard on Sunday will have added interest.

"A SILENT PRAYER," by Th. Kullak. Though only one page, this piece contains much thought. Without the title to guide, the spirit of prayer is ever present in the music. The master hand is shown in every chord combination. No composer has given us more good simple music than Th. Kullak.

"TEASING," by N. von Wilm, Op. 12, No. 5. This piece is not so easy as it might seem; it must be played in scherzo-like tempo. The attack at every fourth measure must be clear cut. Do not muddle the left hand; it has as much to do as the right. Study the piece until everything is clearly brought out with a light, crisp touch. The piece is a laughing, humorous sketch.

"THE LITTLE BUBBLE," by H. Nurnberg, Op. 203, No. 1. This simple piece reminds one of Mozart in the second part. There is nothing commonplace in it. It

has all the good qualities of higher music told in a simple manner. Do not take the tempo too rapid; let the melody be heard above the murmur of the left hand.

"PRETTY GRACE," by Ed. E. Farringer, a sprightly encore song—can be sung by child or adult. Few songs have by modern writers that are not filled with difficult intervals. In this one there is nothing difficult, and yet it is not commonplace.

"DEARIE," by Leo Oehlmer. A pleasing melody is here presented with musically harmony. The song is worthy to be ranked with the standard Scotch ballads. The sentiment is pure, the melody rich in Scotch flavor, and it is hoped the song will meet the favor it deserves.

HOME NOTES.

The sixth and final midwinter concert has just been given by the College of Music, Boston; Leslie Arthur Russell, Musical Director. The programs for the entire series have been of unusual excellence and attractiveness, and the last one was the most severe and interesting of all. These musicians have been under the direction of Mr. Russell, and the announcement is now made that a series of concerts is to be given monthly during the coming season by the faculty, the alumni, and senior students of the College. The first concert will occur in October.

Mrs. FLORENCE T. PELTON, of Brooklyn, N. Y., has opened a school where she will introduce the Fletcher Kindergarten method. Mrs. Pelton was a pupil of the Stuttgart Conservatory of Music, and is a musician of considerable experience.

Mrs. WILLIAM D. ARMSTRONG, of Alton, Ill., has recently been elected president of the Illinois Music Teachers' Association. For the past six years he has been director of the Shortell School of Music. Mr. Armstrong is a musician of exceptional ability, and his compositions have already won great celebrity, numbering nearly one hundred.

CARRIE DELLA HOSMER, of Orange, Mass., has just closed a successful summer school, having had an attendance of fifty pupils. Two interesting recitals were given.

HARRY GRANTOFF, the talented young pianist, pupil of Mr. Alexander Lambert, will give a piano recital at the Mendelssohn Glee Club Hall in October.

MARY E. HALLOR, the pianist, has been engaged for two concerts with the Pittsburgh Symphony Orchestra.

A FINE new building has been added to the Solinas College for Young Ladies, Bristol, Va., Tenn., of which F. J. Zeisberg is musical director. The outlook for a prosperous season is a bright one.

Mrs. MAY TALLEY, who has been in Los Angeles for some time, has returned to her home in Richmond, Va., and will resume professional work.

Among the new features introduced at Lambert's New York College of Music will be a few classes in self-teaching for children.

The Orpheus Musical Club, of Columbia, Ga., will take up the study of American composers and their works at their meetings on alternate Saturdays, beginning November 4th.

This school, which for more than forty years has been known as Mount Carroll Seminary, has, by the wish of its founder, Mrs. F. A. W. Shiner, become an affiliated school of the University of Chicago.

PROF. JAMES R. SRECHT has recently been elected as choirmaster and organist at St. John's Lutheran Church, Hamburg, Pa. During the coming winter he will give a number of recitals and musicales, introducing some new features.

This University of Denver, S. H. Blackless, Dean, has entered on his second year. To meet the growing needs of the school two more teachers have been engaged, beginning with the opening of the fall term. The first commencement concert was held on June 24th.

A PIANO and song recital was given by Mr. Franklin Sonnack, pianist, of New York City, and Mr. Leland H. Langley, harpist, of St. Paul, Minn., at the Episcopal Church, New York City, at the house of Mr. Morris Lee King, Santa Cruz Park, on August 15th, at 4 o'clock.

The Toronto College of Music, F. H. Torrington, Musical Director, has entered upon its twelfth year. The faculty consists of the most prominent and experienced executive and theoretical musicians from both Europe and America. At the closing concert, on June 26th, most of the numbers were given by pupils of Mr. Torrington.

H. J. F. MATYER, of Lancaster, Pa., has accepted the position of musical director of the Presbyterian College, Greensboro, Pa.

DR. HENRY G. HANCOCK has just concluded the session of his summer school in connection with the Chattanooga Assembly at Monteagle, Tenn., of which he is musical director. Over fifty pupils were enrolled, and thirteen recitals were given, besides the daily band concerts. Dr. Hancock expects to make an extended Southern and Western concert tour in January and February, for which he has already a number of engagements.

AFTER a careful investigation of the actual results obtained, the New England Conservatory of Music has arranged to establish a department of foundation technical training for the pianists, embracing the theories of Mr. A. K. Virgil, inventor of the practice clavier. The prospectus of the Conservatory for 1899-1900 is now ready.

PROF. CHARLES E. MURPHY, violin soloist of the Liberatori Operatic Concert Company, and his sister, Miss Gertrude Murphy, accompanist, are two young American musicians of note.

Mrs. LENA ANDERSON has been engaged to teach the Parnass Kindergarten Method in the School of Music, Indianapolis, Ind.



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Mrs. E. H. DE BOIS.

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BENEDICTINE SIKES.

THE ETUDE

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