Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 John R. Dover Memorial Library

11-1-1899

Volume 17, Number 11 (November 1899)

Winton J. Baltzell

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Ethnomusicology Commons, Fine Arts Commons, History Commons, Liturgy and Worship Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, and the Music Theory Commons

Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 17, No. 11. Philadelphia: Theodore Presser Company, November 1899. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/443

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

OBUME XVII * NOVEMBER, 1899 * NUMBER 11





	FAGE
Biographical Study. Thomas Tapper,	. 340
Many Mathode A Plee for Liberalism J. Francis Cooke	. 341
Thoughts, Suggestions, Advice, The Evil of Forcing Development. F. B. Hawkins,	. 844
The Wail of Fareing Development F R Hawkins.	. 846
On Studying Sonatas. E. R. Kroeger,	. 346
Unmusical People. Daniel Batchellor,	. 847
The Art of Interesting Pupils. E. G. Higgins,	. 847
Sophie Menter and Cecile Chaminade. E. Baxter Perry	, 848
A Pitch Battle. Helena Maguire,	. 349
ideals For Piano Teachers. Cora Stanton Brown,	. 850
The Scales Again. Kate Waldo Peck,	. 350
Too Much "Thud!" Herve Wilkins,	. 350
How to Interest Children. E. J. Deceves,	851
Growth Property C. D. Lineau	. 851
Growth. Frances C. Robinson,	352
How to Become a Composer. C. Fred Kenyon,	. 358
Suggestions to Students Going Abroad. Thateon Blake,	
Who Are Faddists? Mrs. Emma Wilkins Gutmann, .	854
A Suggestion to Pupils: Obedience. Marcy B. Darna	12 854
The Best Way to Form a Good Teaching Connection, .	355
A Necessary Part of a Teacher's Equipment. W. F. Gate	856
Intensity as a Factor in Piano Study. C. W. Landon,	356
When Co. About 10	857
Why Go Abroad? Practice and Health. H. L. Teetzels,	357
Arrogant Teachers. Clara A. Korn,	857
Modern English Choral Writers. E. H. Johnson,	858
Treatment Character Writers. E. H. Johnson,	358
Teachers Should Play for Pupils. Mary Hewson, Study of Elocution a Help to the Musician. M. Merric	k. 358
About Minor Keys. T. L. Rickaby,	360
The Charles Reys. T. L. Rickary,	860
The Student's Incentive. W. E. Snyder,	360
Letters to Teachers. W. S. B. Mathews,	. 361
Letters to Teachers. W. S. B. Mathews,	
Letters to Pupils. J. S. Van Cleve,	862
Advertising Again, Genius. Madame Pupin,	863
Wennight Madame Pupin,	864
Woman's Work in Music. Edited by Fanny Morris Smil	
Organ and Choir. Edited by Everett E. Truette,	
Vocal Department. Conducted by H. W. Greene,	
The Lowliest Teacher's Work. Ada M. Kennicott,	

			M I	o s	S I	G		-	0.407	. 170	am	KET	FORE
doment M	Innian	On	0 %	T.	1	P	Se	has	1000	rka.			\$0.3
avatina.	W. Alen	26,	. :				٠	•					.8
OPPOPI	Op. 85.	J.	Kaj	·, -			٠.						.8
onvenir.	Up. 10,	No.	1.	G.	Ka	rgan	off	>					.5
larriet Ma Darktow	rch. E	. Sor	renti	no,									
													.8

SSUED MONTHLY SI.50 PER YEAR SINGLE COPIES 15¢





AN EDUCATIONAL MUSICAL JOURNAL THEO PRESSER PHILADA PA

Ikindergarten.

Tkindergarten Music Building....

The Science of Music for Children.

MHIS new and interesting method of leaching the rudinal method of masic to beginners, either individually or and the masic of masic to beginners, either individually or and is highly endorsed by leading musuams. Lectic charm lies in its simplicity and truth. The practical proof of its utility is demonstrated by the pleasure and knowledge the children gain from joining the classes taughthy theachers who have studied Kinderparten Music methods and the control of the children gain from joining the classes the control of the control of the control of the children gain from joining the classes and the control of the co MHIS new and interesting method of teaching the rudi-

During the season of 1899 and 1900 classes will be formed in Boston. For circulars and information send to

MRS. N. K. DARLINGTON. Care of New England Conservatory of Music, or 1069 Boylston Street, Boston, Mass.

Musical Kindergarten Pianoforte



FANNIE CHURCH PARSONS.

Mrs. Parsons'

2310 Indiana Avenue, CHICAGO, ILL.

Solor Music for Children.

For developing the musical intelligence of little children by the cooperative use of the senses

This system is based upon the analogr of one and color largesin developed stone become autually laterpreting, and it
is discussed by which to reas and colors become autually laterpreting, and the
in developed stone is the lines of Kindergarten training.

It has a solid wooden back, which always keeps it
in shape, and it does not muttlate the contents.

Onlifer's Classes now froming, also a normal class for teachers
and nothers. For particulars actives

The author, a most competent organis' and musiclam, has attempted to get from the great mass of vision,
and musiclam, has attempted to get from the great mass of vision
and nothers. For particulars actives

The author, a most competent organis' and musiclam, has attempted to get from the great mass of vision
and mothers. For particulars actives

The author, a most competent organis' and musiclam, has attempted to get from the great mass of vision
and mothers. For particulars actives

The author, a most competent organis' and musiclam, has attempted to get from the great mass of vision
and musiclam, has attempted to get from the present it in as practical mass of the control of the Instrument

The author, a most competent organis' and musiclam, has attempted to get from the great mass of vision

and musiclam, has attempted to get from the present it in as practical mass of the control of the later when the present it is a start when t

DANIEL BATCHELLOR. 1130 Mt. Vernon Street, Philadelphia, Pa.

ADKINSON MUSICAL KINDERGARTEN SYSTEM. Already introduced into twenty-three States and Territories of the

IMPROVED EDITION. PRICE REDUCED TO \$2.00.

New England Conservatory of Music

Founded in 1853 by Dr. Eben Tonriée Founded in 1888 by Dr. Rean Touries.
AS. P. CARDINER, President.
GEORGE W. CHADWICK, A.M., Director

Pictures from Lives CHAS. P. GARDINER, President



FRANK W. HALE, General Manager, Franklin Square, Boston, Mass

AMATEUR COMPOSITIONS.

2704@ Locust Street, St. Louis, Mo.

HARMONY AND MUSICAL THEORY-By Mail 1708 Chestnut Street, A pamphlet containing valuable information and describing this nethod will be cent or receipt of your address, if you mention Turburbs. This pamphlet should be in the hands of every progressive scher.

Send for it Turburb Send for it To-day I Address CARL E. WOODRUFF, Franklin Park, Ili.

Normal Training School, JUST THE THING

TO PRESERVE

YOUR COPIES OF THE ETUDE

It is simple but complete, cheap but durable,

thin slate which run the length of the periodical, and yet tical and concise a form as possible can be removed at pleasure.

scription, of the Etude.

Originated by EVELYN ASHTON

FLETCHER, and indersed by DR. HUGO

RIEMANN, JAROSLAW DE ZIELINSKI.

Price, Postpaid, \$1.00.

Inquire of M. B. ADKINSON, Jefferson, Inwa. THEO. PRESSER, 1708 Chestnut St., Philada. Fletcher Music Method

THE AIM of the Method is to DRUDGERY of the study of Music and to give a FUNDAMENTAL SYSTEMATIC AND LOGICAL MUSICAL education in a way that shall be natural and pleasurable to children, and so make it possible for Music to exercise her threefold power of development.

After completing the conres the child goes to the instrument, reads music readily, knows the keyboard, recognizes chords, keys, etc. The case dsveloped as well as technique, and, best of all, in such a way that the love of Music has increased

Buffalo, M. ANAGNOS, Director of the Perkins Institute, Boston, MADAME HOPE-KIRK, SIGNOR ROTOLI, THOMAS TAPcators of America and Europe, and adopted and Music Schools. . . .

with the galolug of this knowledge. This system teaches from the child's standpoint, and furnishes him with all that is necessary for perfect, During the past year and a half Miss Fletcher has instructed over 160 teachers, and the demand for the Method is greatly increase

Diring the Persy can also a same the second of the person of the person of the second is given y increasing.

Miss Fletcher studied for firs years in Europe, and returned in May from a very successful lecturing trip to London, Leipsic, Barlin, Brus-

All the materials required in teaching are protected by PATENTS, AND CAN ONLY BE OBTAINED BY TAKING THE COURSE spent much time in their selection and has made

NORMAL CLASSES are held in BOSTON, NEW YORK, CHICAGO, and CINCINNATI.

A Unique Book for Children

of Great Composers

By THOMAS TAPPER

PRICE, \$1.25

SCENES delightfully described about the Composers Bach, Haydn, and Mozart, with incidental pictures of many other composers and

By including Biography within another story, the uthor succeeds in emphasizing the music story and holding the child's attention An appendix of questions on the text serves as

help and suggestion to the teacher who desires to se the book for initial lessons in Music History The book is written in simple language,—it is designed to be read by the children themselves

(VOCAL OR INSTRUMENTAL)

Revised for Publication; also arranged for Ordestera or Military Band,
Examinated Fee as directed spatials, Bloom,
History is delightfully introduced, and the child Address, WOLDEMAR MALMENE, Mus. Bac. Cantab., learns by grouping personages and events.

Published by THEO, PRESSER.

A Pipe Organ Instructor for Pianists

Graded Materials Dive Organ

BY JAMES H. ROGERS

PRICE. \$1.00

Designed to Give a Good Working Knowledge

The explanations and directious in this work will Each Binder holds twelve copies, or a full year's subfound so clear that any one with a knowledge of
maste or of the Brande.

and of a teacher, even though it is not suiteded by the

Published by THEO. PRESSER, Philadelphia, Pa.

AN ATTRACTIVE AND VALUABLE GIFT BOOK

In Praise of Music

BY W. FRANCIS GATES

12mo, Attractively Bound; Price, \$1.00

This interesting work comprises three hundred PER, PHILIP SOUSA, JOHN ORTH, and and sixty-five selections, one for each day of the many other prominent Musicians and Eduyear, by writers of many ages and countries, by many of the largest CONSERVATORIES expressing their ideas of the purpose and scope of the musical art. These sayings are mostly short and all are clear and incisive. Nowhere can one get a better idea of the scope and limitations of music as expressed by the world's most interesting writers than in this beautiful volume. The author a book that appeals to all readers of musical

Published by THEO. PRESSER, Phila., Pa.

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

VOL. XVII.

PHILADELPHIA, PA., NOVEMBER, 1899.

NO 11

GHE ETUDE.

a Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.60 per year (payable in advance)
Two Subscriptions or two years in advance, . . \$1.35 each
Three Subscriptions or three years in advance, . . 1.30 each
15 cents

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrearages must be paid. RENEWAL .- No receipt is sent for renewals. On the to which your subscription is paid up, which serves as a

receipt for your subscription. THEODORE PRESSER.

1708 Chestnut St., Philadelpbla, Pa. Entered at Philadelphia P. O. as Second-class Matter.

COPYRIGHTED 1899, THEODORE PRESSER.

THE encore habit is frequently a nuisance. It lengtheas programs often already long; it accustoms those who make up the audience to a pernicious habit, that of undiscriminating applause; it lowers the players or singers who respond, and it usually results in rendering for the andience another piece than the one which gained the applause. It happens, sometimes, that an artist mars the good impression of one-piece of execution in a style in which he is master hy another in which he is not so much at home. What a disappointment it is to a genuine lover of music to hear some exquisite bit of melody, some little tone-poem, perfect in conception and expression, followed by a trivial little piece of an artificial simplicity. Better that an appetite should he left somewhat unsatisfied than to cloy it with sweets; better to leave the palate tingling with the flavor of some dainty morsel

than to kill it with some gross spice or neutral taste. At the present day encores are so apt to partake of the valgar characteristics of the popular song that it is difficult not to lose patience at coucerts. Let the sentiment be against cheap encores and indiscriminate applause, especially when, as often is the case, it is prompted by a mere kindly spirit on the part of an audience, and not by genuine delight in something good,

can be found than in the ignorance which prevails in away from the harassing emotions of daily life into a respite. People who would blush to confess ignorance of the date o The leiters contain signment. Such as there are bear plints, allow insued to be modeled to be modele one of the revocation of the Edict of Nantes, or are much fewer than Lients. Once he and the precise gravity of hydrogen, will make the most complete testimony to the endering friendship of the hundred to the lient of the precise gravity of hydrogen, will make the most complete testimony to the endering friendship of the lient of the lient of the precise gravity of hydrogen, will make the most complete testimony to the endering friendship of the lient of t should gravity of hydrogen, will make the most complete testimony to me continue the should mistake in music without being in the least two countries, which mitter the arised finding from the should mistake in music without being in the least two countries, which mitter the arise of findings from the should be shou consequences in music without being in the least two comrades, which neutron of into without being in the least two comrades, which neutron of into without the prior of the press, who make it a ments of Liest nor the rule of Bullow's family relations ments of Liest nor the rule of Bullow's family relations ments of Liest nor the rule of Bullow's family relations ments of Liest nor the rule of Bullow's family relations. point to verify all their technical statements in writing was able to shake. As Wagner's utter selfathoes came to thou of one's self to the modeling process of the teacher about the other solar selfathors came. about the other sciences, seem to be under the impression that an about the other sciences, seem to be under the impression that an about the other sciences, seem to be under the impression that an about the other sciences, seem to be under the impression that an about the other sciences, seem to be under the impression that an about the other sciences, seem to be under the impression that an about the other sciences, seem to be under the impression that are the model of the sciences and sadds the teacher under the impression that are the sciences are the scien to that any kind of gibberish will do about music, on so did the describe mules and sadal the became will be the non-group read to pupil. The doctic pupil to the non-group read to pupil to the non-group read to pupil. The doctic pupil to the non-group read to to the non-gr on the subject as the writer.

of the Dawey celebration in New York. One of the based especiation in New York. One of the one of the Dawey celebration in New York. One of the one of the

bound beavers, and the sailors cheered." etc.

first place, "Home, Sweet Home" is in the major key, all the applause my hauda cau make. and there are no minor bars in it. In the next place there is no cadenza in "Home, Sweet Home," and if there were it would be played by itself, and not as an accompaniment to the "minor bars." The writer wanted to say something pretty, whether it made sense or uot. He might just as well have said that "Admiral Dewey stood gracefully on his left head, with intelligent wapper of the next issue sent you will be printed the date fire beaming from his feet." Every one would recognize the latter as nonsense, but about music it seems as if anything can be said whether it makes sense or not.

As the study of music grows more and more general in this country, it is to be hoped that it will soon attain a point where it will be an essential to a liberal education, and where people who would hlush to be found ignorant of the common rules of grammar, will not admit, without hesitation, that they know absolutely nothing about music.

OUR range of vision increases in proportion to the distance from objects. We are the center of vision, and of course the subject of importance in our own view. But we all know that as we increase our distance from objects the latter appear smaller to us. Our fellows view us as we view them. We may look at ourselves through the small lense of a telescope, but it is often the case that others are looking at us through the large end. Therefore, we will do well to remember that we do not often look so hig to other people as we do to onreelves.

THE correspondence of Liszt and Hans von Billow, covering thirty-three years, edited by La Mara, has been published, with the permission of Frau von Billow, by Breitkopf & Hürtel. The majority of the letters are in Freuch, au idiom which, in the opinion of their editor, Liant time with the month aritance elegance and grace; Billow somewhat more clumally. It would be a nice psychologic problem to unravel the causes which induced these two men involuntarily to address each other in a language alien to one, and full of the memories of his youthful trinmphs to the other. It is possible, just possible, that it was a part of the relief which No better plea for more general education in music each found in the other, thus to carry their intercourse

and the writer.

A striking example of the nonsense people write seried his artistic courictions, perhaps their belief in and ones the way for the teacher's best work. Such an word magic is consistent with the model of the nonsense people write seried his artistic couriet belief in and ones are well at the series of the model of the nonsense people write. about music is furnished by the Associated Press account fidelity to each other saved them both. As years went attitude, plus talent, means success. finest descriptive writers in New York. One of the os., Liest became the partons of use descriptive writers in New York was given the assument, and he is the second of the control of the and Eulow rested his pertained spirit in return, and practical but qualities. As to meledy, he may relead that the Man Dynamia came abreast of the Chicago the though dramatic pastoral, narrative, and practical but qualities. As to meledy, he may relead that the man presented arms are all the manufactures and practical pastoral pastora "soment, and here is what he said of a portion of it:

"at the Current of the Cur the Olympia came abreast of the Chicago the though dramatic, pastoral, marriere, and presented arms, the drums gave four ruffles, the strong, healthy, and manly, offered an antidote for the through absolutely exertic, as to barmony, he was extrans

trumpets four flourishes, and the band played 'Home, Wagnerismus that had destroyed the great conductor Sweet Home,' dwelling with swelling cadenza upon the But the very last letter that he wrote Liest read minor bars. The officers at the waist raised their gold- "Notwithstanding a heavy altack of the grippe, if it be any wise possible, I will go to the concert, where Now from a musical standpoint this is idiotic. In the they bring out one of your new works, in order to give

> An art that the music student must cultivate is that of careful listening at concerts and recitals for the ability to give an appropriate hearing to a piece of music deserves to be ranked almost as high as an art

> The most vital feature of hearing music to the heat advantage is to put one's self into the mood of the composer. If possible, and it frequently is, it to heat to know in advance the style of the piece and to prearrange one's mental attitude, that there may be harmony between mind and music.

A mind set to an allegro is not going to appreciate au adagio, or vice versă. To appreciate a nocturne, one must have what might be called a devitelized, languid state of mind that would be entirely inappropriate to a polonaise or to a "friska" movement in a rhapwody as much out of place as a martial mood would be in listening to a nocturne.

THE depth of solidily of people's musicianship may well be judged by the books they own and read, just on their morals may be measured by the company they keep. The young person who avoids all study of har mony or history, and all reading of biography or musical literature in general, can at the best be ranked only as a dabbler in the musical art, and teally undeserving of the term "musician." Undeserving of it because the term does not properly describe him. He may be called a player or singer, but it would stouted the meaning of the word beyond its best limits to call him a musician. And yet the word munician is used by people generally to include everything that makes a noise-from the player on a bauja or a mouth-harp up to Paderewski. This general use of the word is sufertunate, and it would be well if the profession were to do their utmost

THE greatest mistake a pupil can make is not to put himself nureservedly in the bands of his teacher. Could the sculptor shape his marile if the material rebeiled? No more can the teacher do his best unless he is aided by docility and tractability on the part of the pupil.

The pupil should make the ce of a teacher in whom the theory that the great mass of people are as ignorant destroy and desolate Billow's inner life. The two adopting every single-ston, following every sink, rarry, the sphints destroy and desolate Billow's inner life. The two adopting every single-ston, following every sink, rarry, and destroy destroy and needs as partied these blows together. Neither de-men met and partied these blows together. Neither de-ing out every command of the teacher such a papil

CHOIN was utterly singular and original in all his

who plays a great deal of Chopiu will unconsciously become habitnated to relaxing the rhythm. When this, however, is applied to the music of Beethoven, Weber, Schumann, Schubert, and still more to that of Mendelssohn, Mozart, and Bach, it produces a dreadful distortion of their symmetries. There should be a constant watchfulness, on the part of teacher and pupil alike, lest this rnbato habit become a mannerism, and, in fact, a disease

THERE are very encouraging signs of progress in the musical growth of America. We are beginning to pro-

Heretofore we have imported them, and it is contrary to all principles of political economy to import no one has thought of protecting American artists. Music, like wheat, has always borne the competition of the world. Just in proportion as Yaukee notions have risen in the home market, "Yankee Doodle" has lost

They have no faith in themselves nor in their own home musicians. "She sings well," they say of the church soprano, "not, of course, like one that has had advantages in Europe, but very well," and uo artist that has settled among us has ever escaped the note of apology tional Scotch music. The Scotch strathspeys, reels, been fatal

Now, the musical condition of a country depends on the loyalty of each section to its own musicians,-on the faith and satisfaction in his excellence accorded the and you will find them full of "rag-time" effects, while for one's own explains the full musical life of foreign

The current notes of foreign musical papers are crowded with obituaries of Italian, German, and French musicians whose names are totally nnfamiliar to us, but who have had their following in their own locality; have written, edited, played, sung, and lived and died in honor

Until every section of broad America can boast its own admired musicians, -men whose talent grows, flowers, and ripens at home, -there will be no true development music as the greatest alleviation to the misery of existof the art of music in this country,

revived? is a query that is of moment to many a young sorbed in its enjoyment, forgets to strive, and a tempoand earnest teacher, and even to the student of music. rary peace is thus secured. With the hest of intentions in the heartone will find A thoughtful writer in a recent issue of the "Internainterest beginning to flag, and that is the time for the intional Journal of Ethics" opens the way to a higher ideal

side of some subject; the nerves and muscles may have recently given in Whitechapel, one of the most degraded become tired of always moving in the same way, and quarten of London, not only of oratories hat of instrurobel so very decidedly as to cause a let down in energy mental works by Bach, Beethoven, Brahma, Schumann, uses to all there is. When you know this sympaths and of course is results. The absolute and useful and useful there is. and, of course, in results. The physical and metal go etc. Their overwhelming effect on andiences in such a cally, the Music History lesson will never again be a hard in hand, and we must watch one as well as the hand in hand, and we must watch one as well as the locality opens the question whether music of the highest source of trouble. Then, again, you must remember that other. Try a change of work. Have you been reading too much, following too closely the intellectual or literature of the highest source of trouble. Then, again, you must consider the matural introduction to History is Biography; there much, following too closely the intellectual or literary induced, but for something higher as well. The heart is less generality, more lively incident; you are designed in institution. aids of music? Then play more, practice sight-reading, intinctively yearns to express its highest and holiest with human life, rather than in centuries. You find heat more music, or vice versă. Have you been giving a feelinga. If this expression be denied, deep unhappiness something to take hold of, something to feel, something or mention of the study of expressive nector many and the study of expressive nectors. great deal of time to the study of expressive profession be denied, deep unhappiness something to take hold of, something to take hold of, something to results. In these latter days the expression of religions to appreciate, something to compare with your own life. of your maid, so much so that you have exaggerated feeling has been checked in many ways. Higher critical feeling has bee legithnate methods? Then try the other swing of the needeland and scientific research have weakened old formulas for the usual in Biography than for the nusual. Mean's needelan and give your time to technic or vice years pendulum and give your time to technic, or vice versal, in many minds, and nothing has arisen to take their

Seek rest, recreation, and restoration by a chance of place Palising. Palising the particular of the

gandly chromatic, or at least so it seemed to an content mount of the open air, the frost why should not one be found in the music of the great poraries; as to rhythm, he was revolutionary, and was teacher can spend some time in the open air, the frost why should not one be found in the music of the great poraries; as to rhythm, he was revolutionary, and was resolutionary, and was resolutionary, and was resolutionary and was resolutionary and that may be there heing just the thing to tone up slack masters? It stirs the heart, it awakens feelings nona stimbling-block for many a long year. He consume many or surrent must be a stimbling-block for many a long year. He consumer the less powerful hecause they can not be put into structed music which it was absolutely impossible to never have also uncores the ground and ice is on the streams, words—indeed, through it the inexpressible is expressed in the streams. play in strict measural peating of even purses. And a strict measural peating of even purses. The strict measural peating of even purses are strictly measured by the strict measural peating of even purses. The strict measural peating of even purses are strictly measured by the strict measured by the strictly measured by the strict measured by lengtheening certain nears to have connected we now total temporarises and ringing temporarises of a pair of in the fact common to both—that either one, probed in tempo rubato, or stonen time. Since unopin mis mounted that the state of the state his toyat throne as king of one of the richest not assaults and the state of the plane world, this fair proportion of work to the whole hody, not merely knowable he calls God. Music—in its scientific basis most beautiful inner provinces of the piane-world, time and proposition of the fingers, hands, and the arms, or, it may be, to the the most exact and mathematic of the arts; in in habitor doing as he requires in the matter or occaring to the ingers, name, and the individual control of the red blood substance the most indefinable and ethercal-would see has become raminar, and mainching it has because anyway at the content of the art has a fitted to symbolize this union of the known other styles of music to which it is inappropriate. One of health makes a better tone even in the mental being. the art heat fitted to symbolize this union of the known

> THE teacher who is trying to raise the standard of musical appreciation in his community will do well to remember that you can not drive the masses. You can take a few persons,-pnpils, perhaps,-and by dint of persistence and, it may be, by hard driving, accomplish something. The public, however, must be led. Every public program that the teacher arranges ought to keep this fact in mind. Those who compose the audience must be interested in order to care for music at all.

A teacher who had charge of the music in a public institution where some 1500 men would gather to hear him play used to say to them: "Now, boys, you onght to meet me half-way. I will play for you what you like hest; but you ought also to listen to some of those I what cau and should be raised at home. We have pro- like hest." And they did, and their taste was gradually tected sugar, irou, potatoes, wool, and tinplate, but raised. Let us give the public at least some of the music that it likes.

favor. Americans have heen afraid and ashamed of into the second year, as if "rag-time" were something new. On the contrary, it is old as the hills. There is hardly a composer, aucient or moderu, but who has re- for labor-saving machinery. peatedly made use of "rag-time" effects in his works. The Scotch, as a nation, are so fond of "rag-time" flings, and other dances, and even their ballads, are full of "rag-time." Take the Scotch sougs, "Kinloch of Kiuloch," "Highland Minstrel Boy," "Comin" many of the Highland flings are as pure examples of 'rag time" as any that came to us wet from the printing press of the present year. Unless the present craze for "rag time" lets np, it will become so incorporated with the musical blood of the American people that, when we acquire a national type of mnsic, " rag-time " effects may be one of its characteristics, as it is in the case of

SCHOPENHAUER, the great apostle of pessimism, held ence. This misery he considered the logical result of the blind struggle of the will, ever striving for the gratifica-If one has become discouraged, how shall interest be music holds this straggle in abeyance; the will, ab hits bere and there, because they are especially interest be first the fifth of the stranger of the will, ab hits bere and there, because they are especially interest. tion of its desires, yet never satisfied. In his view, tive facts of Music History; hat delights to pick out

of music than that of a mere opiate to the woes of exist-Perhaps too close attention has been given to one ence. Free performances of the great masters have been aud unknown.

There is in all this a deep significance. Here it can only be binted at, but it is worthy of consideration and development by the thoughtful musician.

A DISTINCTIVELY national type of American music can only come after the nation's nationalities, which at present form the American people, have been amalgamated into one strongly marked type. At present the Germau-American writes music of the German type: the American-Italian, music of the Italian type, etc. and it will not be until successive generations have eliminated these foreign traits that distinctively American music will be written. What will he its nature is difficult to forecast, hnt that it will be equal, if not superior, to any music which has yet been composed is certain. When the true typical American finally appears and, after fluishing the subdning of this great continent, turns his fiery energy, keen ingennity, and MANY writers in the press refer to the epidemic of remarkable creative instinct into artistic channels, anew rag-time" music, in which we are now well along school of musical composition will arise which will cause the Old World to look to America for her new ideas in music, just as she now looks to us for inventions and

BIOGRAPHICAL STUDY.

BY TROMAS TAPPER.

THE Teacher complained to me that the Little Girl did not succeed in learning her Music History lesson. My sympathy was at once aroused in the Little Girl's behalf, but I held my peace, and the Teacher continued. When she was done, the lowest terms of her complaint was this: As a result of studying Music History, with the lessons carefully ontlined, the Little Girl does not remember the important facts.

I set forth the case for the Teacher somewhat as

- I. Let us suppose that the Little Girl is right. II. She undonbtedly cares very little for the facts of
- Music History, anyway. III. In attempting to do as you bid, her splendid human nature instinctively rehels against the consecu-
- esting-bits that delight her quite the same in the life of a playmate as in the life of Mozart. Your method is this .
- I. To hegin at the heginning.
- II. To follow the trail nnswervingly.
- III. To push ou with grim determination to the end. The strain is too much for the Little Girl, and she Seek rest, recreation, and restoration by a change of place. Religiou has by no means failed, but its power dren, touch us nearer life's center than the harefact that diet, In some parts of the country. November is an one diet. In some parts of the country, November is an open of expression is with many partly paralyzed. New he wrote a concerto for three pianos in February, 1775.

So use pleaty of Biography to begin with, dwelling gen- attainment of our ends, -it is dinned into our ears at further be might have discovered the new work a claim erously on the purely human elements of the story. Add, little by little, the facts which lie near; later develop facts a trifle more ; aud-do not hurry.

learns of six or eight composers, she is not badly our mental inertia—upon our inability to take that first. equipped for the study of Music History in consecutive all-too-easy step. form. The few composers she knows of are a spleudid form. The lew composition of Interest and Knowledge nrchins say, and, putting your timidity in your pocket, found impossible to improve them or provide better In this common way grow, mind you, not spring to maturity give that recital you have been thinking about for so ones. The exercise upon which Dr. Mason has founded

The deduction is this:

the value of the interesting portions; take plenty of into that musical club you have had for years in mind?

the Little Girl remembered what appealed to her, she

"But she does not remember what appeals to me." And I could not but add to myself : "Rloss the Little Girl !"

THE DO-NOTHING.

BY HARVEY WICKHAM.

"Hoc Age "

"How do you write so many hooks?" a famons author, whose name for the moment escapes me, was read this which should have been devoted to practice, once asked. "By putting down what others let so I will close. Success to you! slip," he replied. Successful men are those who do what nusnecessful men do not think it worth while to do. "What is the use in that? If it were feasible it MANY METHODS: A PLEA FOR LIBERALISM. would have been tried long ago," is a protest which greets the inventor at every turn. The discoverer of illnminating gas is said to have made his first gas-honse out of a discarded gnn harrel, plugged up at one end with In this cosmopolitan and socially heterogeneous conn clay, and thrust into his father's fireplace. "Do you try of ours it is not wonderful that we should have very think you are so much wiser than your folks?" cried nearly as many methods of musical instruction as we the parent, a higoted, ignorant charcoal burner. "Can- have representatives of races, nationalities, creeds, and dles have always been the best light we could get, and social classes. If your connection with music covers I do n't reckon yon'll do auy hetter."

remained hidden for centuries by their very obviousness, extinct, ten dying, and the remaining ten fighting it like grandmother's spectacles, resting unfound upon her out to their inevitable end. The system of music, forehead while she searches the house for them. The as we have it now, has changed but little since the names upon a map most likely to escape observation are decline of the school of Ramean; but methods are as not unusual ones, hidden and obsence, but those which transitory as time itself. We hear of European methods, are honsehold words, printed in overbold type rnnning German methods, French methods, Russian methods, clear across the page. The noble melodies are made up English methods, Hnugsrian methods, Berlin methods, of such everyday intervals and rhythms that only Viennese methods, Parisian methods, Leipzig methods, guiness think to put them on paper. The next step Dreaden methods, Sintigart methods, and American guides without providing new ones. We must have loward success is too easy to overcome the mental methods. Czerny methods, Taneig methods, Liszt methods, and we must have definite and intelligible inertia of the average man, who needs the wonderful, methods, Leschettizky methods, Richardson methods, methods. One musician might be successful with a the difficult, the strange, to fire his imagination and Damme methods, Hunter methods, Bellak methods, Bellak methods, Ber. system of instruction that would be utterly workless move him to the putting forth of his powers. We are timi methods, methods with mechanical aid, methods to his fellow worker. Methods of interpretation of intrarrounded by men who seize every opportunity, or with involved psychological theories, analytical methods methods with involved psychological theories, analytical methods. there would be small chance of our hecoming distinratioled. Wall be small the small chance of our hecoming distinratioled. Wall be small chance of our hecoming distincaished. Well for us our neighbors are procrastinators, quite method-mad. With all these many ways, no one "one road to madeal paradise" Music workers are to the control of the control o too. They also think without acting. Were there but will ever be laid down as a permanent read. We must latiness to destroy the germ of indolence,—not have instruction-books and systems of munical columns of the state of the good and lead in all the world in the wo the world in short order.

economies which would enable him to hear an occasional of froth upon the shore. recital in the nearby American metropolis, or even withbolds the fifty-cent piece which would take him to the Tare, first-class performance afforded by his own town.

Do not let us in any way condemn the method-makers

Do not let us in any way condemn the method-makers Do not let us in any way condemn the method-masses highest compliment we can pay bim for his labors.

Do not let us in any way condemn the method-masses highest compliment we can pay bim for his labors. They have founded the means that has highest compliment we can pay bim for his labors. They have founded the means that has highest compliment we can pay bim for his labors. Profession. They complain of a non-musical atmos-Phere; but do they subscribe for and read a single music coursage those who look for permanency in method in-Journal of these who look for permanency in minima to the ambitions teacher to purchase every hardead one who who what even a foil-worn, music-stead of those who develop their own recentres that we like the ambitions teacher to purchase every hardead ones. The second of these who develop their own recentres that we like the ambitions teacher to purchase every hardead ones. lating of verworked artist can rise from the perusal of a speak. The Stattgart method, with music that is new musical work of possible value. It is easy in the disapple full artistic of the perusal of a speak. The Stattgart method, with music that is new musical work of possible value. It is easy in the disapple full artistic of the perusal of a speak. The Stattgart method, with a progress is possible, and progress is for a full control of the perusal of a speak. thought full article (I misspell and hyphenate the word

exceptionally ralashle, is verify excelled by many way that progress is possible, and progress in its. After
the timoginal memory in the permanent of the progress is possible, and progress in its. After
the timoginal memory in the permanent of the permanent of the progress is possible, and progress in its.

After an investigation of these modern methods any pair continuous progress. ex in original meaning he lost) with renewed inspiration modern methods. Continuing this illustration, let us an investigation of these modern methods any integral modern methods. Continuing this illustration, let us an investigation of these modern methods any integral modern methods. Continuing this illustration, let us an investigation of these modern methods any integral modern methods any integral modern methods. Continuing this illustration, let us an investigation of these modern methods any integral modern methods any integral modern methods. Continuing this illustration, let us pld, comes from the press without quantities of good ad-tion, interestingly and finds among the first negative for the press without quantities of good ad-tion, interestingly are the first negative for the press without quantities of good ad-tion, interestingly are the first negative for the press of the press without quantities of good ad-tice, interestingly are the first negative for the pressure of the p whom the press without quantities of good adtaught the Lebert and Stark method. He nappens down
ting, interestingly expressed by clever pens, aimed a new system of instruction, and finds among the first
singlet at their beautiful processes of the company of t straight at their besetching sin, whatever it may be. How pages a number of the exercises from his old method.

The good mend of the great an expectation of the pages a number of the exercises from his old method.

The property of the page of the property of the page of and at their besetting sin, whatever it may be. How pages a number of the exercises from his old metado.

The word we have the usually looks little further; discards the new deepen and system. In an epiteme let un repeat will antering to bear the best looks of the best little further; discards the new deepen and system. In an epiteme let un repeat will antering to bear the best little further; discards the new deepen and system. In an epiteme let un repeat will antering to be an extension of the system and system. In an epiteme let un repeat will antering to be an extension of the system and system. In an epiteme let un repeat will antering to be an extension of the system and the system long to hear, the instruction we need to help us in the claring that it is a figurant theft. Probably a few pages is scientific, or otherwise is manifest individual no

the flaw which, could we see and would we mend, might method, as they in turn had passed into the new method. If in the years from ten to sixteen, the Little Girl make us more than a match for them. They rely noon

THE ETUDE

There is no year so good as the fall of 1899 to build When I remarked to the Teacher that undouhtedly one of your sir-castles in brick and mortar, remodeling it to suit the occasion, if necessary. Spend a abused exercise, hundred dollars in musical education in New York, or Boston, or Philadelphia, or Chicago, and forget for a while that course of lessons you hope to take "some day" in lands that are far across the sea. When yon get to Vienns, or Paris, or Berlin, it will be that same old minor scale, that same old weak fourth finger, that same old mental inertia, which will confront you. Nothing will sweeten your visit to the Old World like the conquering of a fault or two while you are in the New; and it will brighten and lengthen those declining years, in which you hope to do so much, if you do a little now. I dare say you have been taking the time to

BY J. FRANCIS COOKE, M.B.

but a decad, you can recollect at least a score of Great discoveries are absurdly simple, and many have piano methods. Of this number, probably five are for all time and all cases, is an abstraitty already construent methods. We can not hope for any one standard method One dreams of attending long series of concerts in the candidate of the progression of the progression teacher mendian managed too long by musicians. Methods come and go any more than for one political party. Rest art centers of Europe, while he neglects the small like ocean waves, often leaving but a horne-down crest in the progressive teacher processing that his method results in the processing that his me

METHOD-MAKERS.

overy corner. Our friends, fearful to wound us, couch for existence to some exercise of great value. The old it in cantious expressions. Our rivals openly point out exercises might have passed into the Lebert and Stark

THE LONGEVERY OF EXERCISES

Will you not, my dear reader, "break away," as the played by planists for a century, because it has been long? If you are not prepared, why not prepare? Why his very valuable second volume of the Touch and not learn at once that composition you have for months Technic" has been in use for many years, but not in the The decucation is a second in the local part of many retrogressive musicians might cail Dr. Mason a plagiarist; whereas he has given the musical world a very ingenious, safe, and beneficial treatment of a much-

These methods of to-day will not be "the methods of to day" ten years hence. We will, no doubt, have a new Czerny, a new Plaidy, a new Cramer, a new Leschetinky, a new Virgil, a new Mason. These new pioneers, aithough going in the paths of their prede cessors will make their discoveries invaluable by inst that daring that makes explorers penetrate darker regions Dr. Mason has extended his own boundaries in each successive edition of his "Touch and Technic!" theories and probably will continue to much forward his great work unto the end of his long and remarkable ionrney.

THE AMERICAN METROD

The system of English fingering that sneaked into this country under the siles of the "American fingering" 1x 1 2 3 4) was soon apponned as the new American method. Many teachers, with the usual slight investigation of the enthusiast, adopted it, only to find at the present day that it applies to less than ten per cent, of all printed music. Often, similar methods whose only attraction is novelty so impress some of our music instructors that all else is abandoned for that particular method. Indeed, the teacher whose practice is general enough to receive pupils from various parts of the couptry is obliged to keep continually informed regarding numbers of nacless and injurious methods in order to properly understand different pupils, much as physic clans are compelled to have a general knowledge of the various schools of medicine in order to properly diagnose a patient treated by a former physician.

PERSONAL METHODS.

Do not, however, let us, agnostic like, destroy all our

methods that come within his experience. It is not plagiarism for one to adopt any part of a sincere arismtist's work, at the same time giving him credit. It is the

THE ETUDE

PROPERLY speaking, no country is truly musical or has any right to regard itself as such nntil it has starved at least half a dozen geniuses. America has been horribly hampered in this regard by her wealth. She has tried to starve several, and can proudly record a respectable list of old and famous opera singers and composers who have died in "East Side" flats and cheap lodgings. But a real young genins, far enough advanced to show his wings, she has never thoroughly starved. The piano-

honses have prevented it.

But as far as breaking their hearts by refusing to go to concerts not advertised at the rate of thousands of dollars; by undervalning and despising resident artists of all nationalities; by rnuning after curiosities on the concert platform, and denying all loyalty and allegiance to her own flesh and blood, America has certainly done her possible best. The American musical public is the byword of the world for its fickleness, its nncertain

taste, and its disloyalty.

The Musical Items of this month afford a curious list of artists successful abroad who have had the hardest kind of a time in America, and the odd thing about it is that their days of disappointment and discomfiture here seem to have laid the foundation for qualities which gained them an enthusiastic appreciation abroad.

A DRAMATIC opera in two acts by Pietro Mascagni, which he has named "Silvano," has been successfully given at the Liceo Rossini Theatre at Pesaro. The libretto has been furnished by M. Targioni-Tozzetti. port for his old mother, has abaudoued his business of lived, and in which the Lizzt Museum is installed. fishing and becomes a smnggler. His sweetheart, Matilda,

HANS RICHTER has signed a new contract with the superintendent-general of the Imperial Theaters, which assnres his services to the opera until January 1, 1905. When the famons conductor arrived at his desk to conduct "Les Maitres Chanteurs," the public, aware that he had engaged to remain in Vienna, gave him an ovation.

THE city of Pistoja in central Italy has just opened a October in the fifty-seventh year of his age. very interesting exposition. It is the leading center of musical instrument making in Italy, and its section of musical instruments, besides a fine modern exhibit, displays a rare collection of exquisite productions of the twelfth and thirteenth centuries.

THERE will be a congress of comparative history dnring the Exposition in Paris, held the last week of July, The president of the section of the history of music is M. Bourgalt Ducondray; honorary president, M. Camille Saint-Sagna

PIETRO MASCAGNI has completed his new opera, "Les Masques." The work puts on the stage the personages of old Italian comedy-Harlequin, Columbine, Pantalon,

received an exact copy of an old German Rotta. The Hamaun; and the cellists, Wille and Wieresvolowes, original was found in the tomb of a German warrior This list is interesting because it contains such a mixmear Tuttlingen in the Black Forest, and the date of ture of names either quite unknown or honsehold words manufacture is placed between the fourth and seventh in America.

THE principal pieces of a ballet, "Cendrillon," have sixteenth of October, been found among the effects of the late Johann Strones

FRANCOIS TAMAGNO has lately taken part in a concert for the benefit of a church near his country-place Alnaes, from Christiania, who is believed to have a fut-The returns were nearly 11,000 francs.

JOACHIM and Eugene D'Albert were the soloists at the Brahms festival held at the inauguration of the Brahms monnment at Meiningen.

MGR. FRANCIS REDWOOD, the primate of New Zealand, has recently acquired a Stradivarius, for which he

by Björnstjerne Björnson. It is hoped the work will ARTHUR NIKISCH opened his Philharmonic concern by Bjornstjerne Bjornson. At 15 maper.
be concluded in time for the Peace Congress to be successfully on the ninth of October with Theresa Cap.

A HEIDELBERG journal announces that a manuscript antograph of a march by Schnbert has been found among a lot of old mnsic. It is for two pianes, is signed by the composer, and is absolutely nuknown. The date is

Ir is rumored that Mr. Rudolph Aronson has made a proposition to Siegfried Wagner to direct a grand tonrnée of concerts in America in 1900.

MR. EMIL PAUR has accepted the position of director of the National Conservatory of Music in place of Anton Dyorak, who returns to Europe.

An odd occurrence took place at the opera of "Lohengrin," at Berlin, not long since. Mdme. Schnmann-Heinck, who was cast for the rôle of Ortrud, was nnable to appear, and Mile. Reinl, who was charged with the rôle of Elsa, took her part. Elsa was suug by Mlle, Altona of the Opera of Cobnrg, who happened to be in Berlin. In the third act Mlle. Altona was taken with a fit of conghing, and could not ntter a sound. Mile. Reinl, who, having concluded her own part, happened to be in a box, stood np and sung the rôle of Elsa, while Mile. Altona made the dumb show of the part.

VERDI has definitely given up writing music and is occupied with his memoirs.

THE committee which was formed at Weimar to erect reason is announced. a statue of Liszt has now at its command 50,000 francs. It has opened a competition for the statue, which will be executed in marble and placed in the Archducal Pal-The scene is laid in Macedonia. Silvano, to obtain sup- ace at Weimar, a few steps from the honse where Liszt

despairing of seeing him again, turns to Kenzo. Silvano Berlin will, this year, comprise three prizes: the first names of Ben Davies, Anton von Rooy, Lillian Blanet, for a double chorale fugne, the second for an overture Theresa Carreño, Moritz Rosenthal, Leonora Jackson, for grand orchestra, the third for a lyric scene ("Corio- and Engene Ysaye. launs at the Gates of Rome "), for which the poem is furnished by Mr. Th. Rehbaum. Collectively, the prizes amount to 4500 marks

> JOHANN NEPOMUK FUCHS, Hofcapellmeister and Diand it is to be hoped that the winner may be American rector of the Conservatory of Vienna, died on the fifth of can.

THE Royal Opera in Madrid will present "Siegfried" (in Spanish) during the coming season.

THE Gewandhaus Concert Institute, Leipzig, will give during the coming season the orchestral works of Bach, Händel, Beethoven ("Missa Solemnis"), Haydn, Mozart, Diltersdorf, Weber, Mendelssohn, Schumann (Manfred), Volkmann, Brahms, Liszt, Berlioz, Wagner, d'Albert, Bruckner, Dvorak, Tschaikewsky, Glinka, Glazonnow, Bizet, Goldmark, Grammann (Traner cantate), and Rich. Strauss, besides new composers, extra tate), and Rich. Strauss, besides new composers, extra German work being well represented. The soloists an nonneed are hlup Percept in Japanese. Vis. Case THE WRITER'S FULL ADDRESS MOST BE BUILD. nonned are Hubn, Prevosti, Lebmann, Kalische, Melba, and Dr. Walter; the pianists, Fran Blüthner-Pancera, Bloomfield-Zeisler, d'Albert. Busoni. Siloti: the vice.

Rough of the WRITER'S FULL ADDRESS and a consultation of the grant will receive no attention. In so consultation and Dr. Walter; the pianists, Fran Blüthner-Pancera, writer's name be printed to the questions in The Error.

Roughloss and Dr. Walter; the pianists, Fran Blüthner-Pancera, writer's name be printed to the questions in the Error. THE Moseum of Antique Instruments at Berlin has linists, Frl. Wietroroetz, Herrmann, Joachim, and

LEONGAVALLO'S opera, "La Bohème," has met with great success in Paris.

NORWAY brings forward a young composer, Eyvind

THE Russian violinist, Petschnikoff, has been recently playing the concerto by Tschaikowsky in Stattgart. In the estimation of his critics there he showed himself the third space. It may occur on any line or space whatever, and one of the first virtuosos of the day. His Bach chaconne so may the G and F clefs. was also greeted with great enthusiam.

MR. FRANK VAN DER STUCKEN'S symphonic preinde paid not less than 25,000 francs (\$5000). He is an enthudiastic amateur violinist.

MR. FRANK VAN DER STUCKEN'S symphonic prelade in the streets of Brunswick, where he studies assume to Heine's tragedy, "William Ratcliff," has been ac. Salvencke. He was to Copenhagen in 1819, and algeby remains the converse. He was to Copenhagen in 1819, and algeby remains the converse. He was to Copenhagen in 1819, and algeby remains the converse. He was to Copenhagen in 1819, and algeby remains the converse of the con cepted by Arthur Nikisch (Berlin Philharmonic), Dr. WE learn that Glieg has promised to write the music Franz Wüllner (Gürzuich, Cologue), Gns. Kozel (Mnt) an oratorio entitled "Peace," the text to be furnished sau n, Frankfort on the Main), and W. Kes (Moscow),

reño, soloist. A symphony in D flat by the French conposer, César Franck, was well received. Its hearen found the sonbriquet, "the Modern Bach," by which Franck is designated in France, justly merited by the austerity of his style and the massiveness of his counter.

HENRI MARTEAU, who will be remembered in America as a boy violinist, reappears in Berlin as a mature artist. His critics there are very much pleased with

THE friends of Conrad Ansorge, the young genius whose symphony "Orpheus" (written in New York) was presented, perhaps ten years ago, in Steinway Hall. will be glad to read of his success in Germany. To quote the "Allgemeine Musik-Zeitung," on a recital given by him in Berlin, in October: "The distinguished artist excited exquisite delight by his delivery of his program. He is an artist of nncommon subjectivity and of excessively fine nervons organization, who plays no note which is not filled with springing feeling; no tone which is not endowed with a soul of warm strength and distinct emotion. Ansorge always has something new to say, and each of his utterances is specialized with the stamp of his marked individuality."

FRAU Essipore has suddenly resigned her professorship at the Conservatory of St. Petersburg. No

MASSENET has completed his new oratorio, "The Promised Land." It is in three parts : Horeb, Jericho,

THE Orchestral concerts and Kammer music evenings announced by the Frankfort (on the Main) Museum THE competition for the Meyerbeer endowment in Society enumerate among their soloists the familiar

> LORENZ & Co., Daytou, O., publishers of secred music, have offered a prize of \$125 for an anthem competition, open to any one. The prize is a very liberal one



[Our subscribers are invited to send in questions for thu

C. V. B.-H. G. Andree was horn at Nancy, France, in 1838. He entered upon his professional life as teacher at the sge of twesty one, and continued in this work in his native town until 1860, when he came to the United States, where he has been very successful ooth as a teacher and concert pianist.

A RIEMANN Conservatory was opened in Stettin on the U.S.—"Clarified" was Mrs. Conservatory was opened in Stettin on the U.S.—"Clarified" was Mrs. Conservatory was opened in Stettin on the U.S.—"Clarified" was Mrs. Conservatory was opened in Stettin on the D. C .- "Claribel" was Mrs. Charlotte Arlington Barnard, who nary popularity of a transient kind. She died at Dover, Jamary

M. F. W .- An arpeggiated embeliishment usually begins on the heat of the note it adorns. Sometimes in Chopinesque music seed arpeggiated ornaments are derived from the preceding chord, and do not displace the note to which they are attached. Striks ib west note of an arpeggiated hass on the heat.

Mrs. M. L. J. B .- Music in the C or tenor cief should be played in choral music between the bass and alto parts (middle C on li-piano), beneath the alto. But this clef does not necessarily occur

C. M. P.—Friedrich Knhlau was born September 11, 1788, in Hall over, and died March 18, 1832, in Copenhagen. He sang for alm in the streets of Brunswick, where he etndied harmony noder received a salary and the title of Court Composer. He composer operas, chamber musio, and piano pieces—all popular in their da The sonstas are the remnants of his compositions still in popular

1.8.-1. Gounod is pronounced as if spelled Goo-no. Final consonants in French words are usually silent, especially d, t, p, s, z,

d a. Absolute pitch is the faculty of being able to determine the 2. Absolute pitch is the mentity or solung note to determine the pitch of a minical sound. It is also applied to the interer need to decet pitch, such as C, o, x', x'', which denote a definite position in the minical scale. Persons who have the fraculty of absolute pitch on call out the various tones which compose chords that may be played on the plane or other instrument. It is not a common gift, 3. Achanging note is a variety of passing note. It is used in ways: First, a discord introduced on the accept in distinction tro ways: First, a discord introduced on the except in distinction from the true passing note, which comes on an unaccented part of measure; a license used in counterpoint by which a discord descends a third, afterward rising a second to its resolution, as D. C. A. B, the C being a discord.

W. W. B.-1. The word impulse has been used as signifying a sinpla best in music, or as a single mental act; for example, a musical shrase is to be conceived and played with a single mental impuls. and set to be considered as a series of dissociated acts following

esth other closely.

2. A motive is a small group of notes which produce a single and impression. The first three notes of "Home, Sweet Homa, for example, iorm a motive.

3. A neutral tone-quality is one that is not distinctive and characteristic, such as a staccato, or a singing effect, and is used to describe the kind of tone-quality used in accompaniments, particu larly when a melody is accompanied by chords or arpeggios in one

4. The scale of seven flate, C-flat being the same as B, five sharps, which is easier to read, is often omitted, or used but little, in pisno instruction-hooks. The scale of seven sharps, F-sharp is the same Gfat, six flats, which is frequently substituted for the former

E. P.-i, "The Uhlans" refers to a branch of the German cavary which is known by that name.

2. "Hariequin" denotes a sort of clown who appears in panto-

mims. In the original Italian comedies he was the servant of Pantalone, who was the comic representation of Venetian foibles, and as the lover of Colombine, a female character somewhat similar. He appears on the English, French, and German stage under various usmes and with varying characteristics, such as Jack Puddrag, Jean Polage, and Hansworst.

M M M -1 A ritournelle is a form of verse in poetry, and came originally from the Italian, in which it consisted of a strophe of ares lines, the first and third rhyming. Modern posts do not keep to this strict form. It is generally fand ciful in character. 2. Polichiaciic is snother form of the word Punchinello, who is

the humorous character in the popular puppet shows of Europe. The English word is shortened to Punch.

3. The May (1899) ETUDE gives the hest account of American

E. M.—The mesiodic motion or skip of a major sixth is rejected by some writers on harmony, others stating that it may be used, especially ascending. The reason assigned is that it is, perhaps, somewhat difficult to sing. However, this can not apply so very strongly to the soprano part, which has freedom of motion. The inner parts, site and tener, can but rarely have occasion to make so wide a skip, while the bass can usually move a minor third in the opposite direction. In counterpoint the skip of a major sixth is neually forbidden, but it is made use of in modern free counterpoint.

B. M. F.-1. The chord which begins the theme in Mendelssohn's Wedding March "-after the introduction-has for its root Fsharp, the supertonic of E-minor, a secondary seventh, resolving on the dominant B in the same key, this chord progressing to the tonic chord E. This latter chord is also the mediant in C, and therefore can progress as it does, making a cadence in that key. According to the system used by Dr. Clarke in his new work on Harmony, the first chord is an eleventh ohord, the root being B, he dominant of E-minor.

present the sound of the modified German 6) Mascagni is proced Mahs-kahn-yi; Schytté, Skit-tey; Vieuxtemps, Vyil-18m. Handel is somstimes spelled Handel or Haendel, but modern custom has about settled to the first spelling, and the name is pro-nounced the same as if it were English. Saint-Saéns is very difficult to represent in English. It sounds very much as if speiled Sin-Sins, both vowels being quite short.

3. A motst was a form of composition much used by the older church composers. It is similar in style to the madrigal, the real difference being that the text was always selected from the Bible. it was generally, although not always, polyphonic in character and construction, and was at first written for voices aione; in some examples an instrumental accompaniment was used, hat rarely other than a mere doubling of the vocai parts. Mendelssohn's "Three Motets for Female Voices," have an organ accompaniment that is independent in many places. The term has also been locally used hy some composers to designate an anthem, polyphonic in chareter, in which imitation plays a considerable part, as in the oid-

-Individuality does consist in the use of the very personal prononn I; it consists in tone, in method, in attitude, in point of view; it consists in saying things in such a way that you will yourself be recognized as a force in saying them .- Woodrow Wilson.

THE ETUDE Studio Experiences.

A GOOD GUESS. WILLIAM BENBOW

twelve what dots over notes meant. Shortly afterward, solo so many times I had a good general idea of it, and, in reviewing the subject, I asked if she knew the name of that kind of notes, and she answered:

'Terra-cotta notes.'

it I wrote R. H., with the appropriate fingering. After and immediately harried to another room to try it and writing it, I showed it to her and asked : "What do suppose that R. H. stands for?"

The connectish little maid tossed her head, and smiling, replied :

"Rhea Hatton" (her own name)

45 A YOUTHFUL MUSICIAN.

MARGARET BLACK WOOD.

I was leaving my studio one morning when my attention was attracted by a somewhat unusual sound on the listening to what he was told," said the mother. A

Looking over the banisters, I saw, to my astonishment, a tiny golden-haired little girl of about five years, who young hopeful into proper obedience to his elders! was endeavoring with many sighs and pantings to carry up a large, black book, whose size and shape suggested bound music. She was hardly more than a baby, and skill that parents wish their children to possess. Truly, her load was almost larger than herself, but she stuck music atudy does touch many points in character demanfully to her task, and reached the landing breath- velopment! less. She had no hat on, and a half-soiled pinafore suggested a recent escape from the nursery.

She dropped her load at my feet with an andible little grunt of relief, and smiled up into my face confidently. "I'se come to take lessons," she annonneed in husi-

nessliks tones. "Dat's mine music," indicating the ponderons volume with a fat forefinger. "I wants to learn to play all ze pieces on all ze pages."

"Don't you think you had better wait until you are a little older?" I said, wondering who she could be and fault. where she could have come from. "I'm afraid your little hands are not strong enough yet."

"Is n't they?" she demanded, with a sudden, halffrightened glance, as she sat down on the top step and fore questioning, "But didn't Klittie S. have that last spread them ont on her lap. "Is you sure?" looking np at me with a suggestion of tears in the blue eyes. "I wants to learn to play. Yon'se vewy cross."

I glanced helplessly down the stairs for some sign of nurse, mother, or guardian of any sort to come to my relief; but no one appeared, and my youthful tormentor went on mercilessly: "I tan play 'Nelly Bly.' I don't vance of her, so Miss S. susst he a year ahead (which like it. I wants to play nice fings, like mine movver. maybap is true), and all explanation goes for usught, Tan't I?" pleadingly. "I'se got all my front teeths."

others in the minute may your ment to the foot of the stairs was haven't I had more lessons than she ?" is quickly que andenly opened, and a resence appeared in the shape of ried, in wonderment that a teacher should expect a pupil afrightened looking nurse-gitl. My little marician was to play the piece of a leaser isminary; and again elaboration of the control of the co borne off shricking, almost without a word of explana- rate explanation proves vain. learned her name. She appeared then in my studio accompanied by her mother, and has been a student for and which might be used again and again with good retwo years - and has to be bribed to practice,

A QUEER FREAK OF MEMORY. FRED A. FRANKLIN.

THE writer recently had an experience with a pupil which goes to show some some many probability as a teachy when by an improvemental action or proved, that public from memory, no matter how perfectly the complete from memory, no matter how perfectly the complete when the probability of the property of the property of the probability of the probab position has been learned, it is always best to have the jokes as perhaps anything else in music teaching.

printed copy on hand. The pupil mentioned was on a recital program for a difficult solo, and had played it for me without the music dozens of times with perfect technic and without a single lapse of memory. On the night of the recital, during the first part of the program, and while there were yet several numbers to be played before her solo, she came to me in considerable excite-Alas! there is always another round to the ladder. ment and said that she had completely forgotten the finds.

first eight measures of the piece; she had gone to another piano and tried every means of recalling it, but in vain. She could commence with the ninth measure and play the balance of the piece, but could not play the first eight measures to save her life. There was no time to send to her home for the music, but something For several weeks I had explained to a little girl of must be done. It just happened that from hearing the seizing a paper and pencil, I bastily started to make a rough sketch of the troublesome passage. She was looking over my shoulder, and I had only written a few One time I was writing ontan arpeggio form, and above measures when she exclaimed, "O, I have it now! make sure. When the time came she played it perfectly, but said that she would never come without the music

> THE DISCIPLINE OF MUSIC STUDY. W. J. BALTZELL

"I HOPE I shall some day have your boy for a pupil," said a teacher to a mother. "I enppose you will, but I do not envy you your work. William was never foud of splendid opportunity for the teacher to instruct the child in music and at the same time to discipline the There is so much that the teacher must do besides impart the musical knowledge and develop the executive

THE GIVING OF PIECES. HELEKA M. MAGUIRE

THE giving of pieces requires an abundance of tact. With the knowledge of a certain weakness of the pupil, one diligently searches through all available music until that piece is found which meets the present need and affords a pleasant and profitable study for the prevailing

As one produces the composition and begins to expound upon it, the pupil is examining it with critical eyes, and perhaps will barely want for you to finish beyear?" You are forced to admit the fact, but try to explain the fact that it was given Miss S. whea she needed it, but that she did not happen to need just that style of piece until now, and that it is quite as good for her at present as It was for Miss S. a year ago. In vain The fact remains that Miss S, has had it a year in ad-

Or perhaps one has been indiscreet enough, in one's This last weighty reason seemed to overhalance all analyty to create interest in a piece, to say that one that has require the mind of my youthful visitor, and while I was of the other young ladies plays it very nicely "heat,

Without getting into a rut, there are certain teaching her pupils either know, or know of, each other, meet at Saturday classes and compare notes on the homeward way, it is no light matter for a teacher to steer clear of small jealonsies and saperities and at the same time use the music she wishes to and when she wishes to.

So common is it for teachers to betray themselves buto THE writer recently than an early seems of the play a sole in a teachy war by an indiscriminate giving of puress, that

> -Practice assidnously what you already know and in course of time other things will become coar to you The inspirations come only to the disciplined; the indolent wait for them in vain, - Philip Coffeet Hame to

-A wire man will make more opportunities than be

PIANISSIMO AND FORTISSIMO.

PERLEE V. JERVIS.

It is hard to tell which is the more difficult to produce, a powsrful, eveu, sustained fortissimo, or a heautiful, velvety pianissimo which shall be little more than a whisper. A powerful fortissimo is the result of a high and exceedingly quick fluger action, aided by a vigorous action of the triceps muscle, to which attention was first called by Dr. Mason, in his "Touch and Technic." In pianissimo-playing, on the contrary, the flugers do not leave the keys at all, the urm and hand are so lightly suspended that not the least weight rests npon the flugers; the wrist and the first and second joints of the flugers should be in a straight line, and the muscles in a state of complete relaxation. The keys are then depressed just enough to make the hammer act upon the away by the grandeur and fire of the conceptions in his

Fortissimo and pianissimo scale-playing should form part of the daily practice of the student, and he should not rest satisfied until he has developed the most powerful fortissimo as well as the daiutiest pianissimo possible. All the degrees of shading between these two extremes will then be comparatively easy to acquire.

A COMMON ERROR AMONG STUDENTS.

MADAME A. PUPIN.

MANY piano students think it is much more difficult and takes more time to learn a piece well than to learn it snperficially. So many shirk the trouble of systematic practice; they hate to "take pains" in the begining, but think they will later on. Meanwhile they practice errors which are either retained, or which must be unlearned—a slow and discouraging process and seldom successful.

Now, what is the difference between the slow plodding which impatient and superficial students sneer at and begs for lessons on the promise of payment at an indefitheir own method of study? The first is a constant step nite period, -usnally, "When I amable"? Such requests forward; the other a coustant stepping, like the horse are generally made on the score of exceptional talent, in the treadmill, without change of place; or, like the compled with poverty. It seems unkind to allow a posfabled frog in the well trying to get out, immping for sible budding genius to be crushed by lack of means, time spent and nothing accomplished.

way that they accomplish nothing? Can they not see rience shows that the return, or rather the lack of plodders they affect to despise?

stantly going back to remedy the deficiencies caused by between pupil and teacher they can borrow money their hurried ways of study, and the result is that they from the latter (for that is what it amounts to) for an in

MUSICAL STUTTERING.

JOHN S VAN CLEVE.

treme solicitade to secure correctness as to the notes hope diffused by this response is quickly quenched when required, will take so much care with their pupils, he adds as a condition a note for the amount indorsed counting his fingers. Persistent efforts in this line will compelling them to study each band alone for an ex- by two property-holders. In husiness, such a course is tremely long time, then putting the hands together understood; it excites no remark. It is only because metronome can never cultivate. under the immediate eye of the teacher, and above all the musical profession too often allow unbusinesslike this, will demand immediate correction of all imperfect, methods that such procedures occasion surprise. No; false, or dropped notes instantly; that the pupil becomes either give lessons for nothing, and let virtue be its own quite incapable of any independent thinking, and can reward, or insist upon the last penny. In the first case as little take a step from an inner wish or impulse of the there is the satisfaction of knowing that your charity mind as the high-life Chinese ladies can walk upon their is pure and undefiled; in the second, there is the solid they, three-inch-long distorted feet. The teacher who comfort of a material return. In the third, speaking number of papils never learn accuracy in time. Is a material return. In the third, speaking number of papils never learn accuracy in time. Is a material return. never allows the pupil to stumble without catching her generally, there is neither. The proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the hand playing the account of the proverbial hesitancy to great many compositions the proverbial hesitance or him (for, thank God I there are nowadays many pay for a dead horse is alacrity itself compared to the paintent keeps the hand playing the melody in time. American boys studying music), and administering a reluctance in paying for lessons which have been given from the fact that certain notes of the melody hand part reproof, or at least a demand for immediate substitution. reproof, or at least a demand for immediate substitution and are to be paid for on the basis of future shility.

and are to be paid for on the basis of future shility.

are struck with or just before or after the notes of the correct letter, is hringing up a race of monital. Let the state of the correct letter, in his principle of the correct letter.

psrformance is halting to make corrections. Do not stop for every little jolt made hy a gravelstone under your wheels when you are riding in the chariot of the Muse. There are people who exercise so finical a choice of words in their speech, who so often hesitate to cull synouyms, or take so much pains with the fopperies of orthogny, that their conversation loses all the impressiveness and point which it may, perhaps, possess. It is quite possible to be just such a musical fop

as this. Bs careful, of conrse, but do not sacrifice idea, general desigu, conception, to mere note-perfectiou. Ruhiustein, who was, after Liszt, the greatest mau that ever played the piano, was sometimes almost a sloven in the matter of dropping notes, so intent was he npou the general idea, and so carried miud. He made a very good bon mot apropos of this habit or failing of his. He once said that in a certain concert tonr he had dropped notes enough under the piano to make a whols concert. This was, of course, an exaggeration, and even a far less degree of slovenly inaccuracy would not have been tolerable in any man less inspired. Nevertheless, we may, in our fastidious craving but a cabinet organ instead, can make excellent use of for perfection, perfection at all hazards as to both, provided they are tuned alike. The whole musithe notes, completely fix the pupil's attention on the cal literature is open to them. Vocal solos can be played actual notes, until all sense of beauty is lost, and the npon the cabinet organ and the regular accompaniment playing, at its best, can only resemble the work of a noon the piano. Entire operas, cantatas, etc., can be music box. No foundation can ever rise higher than its gone over in this manner. If you have no opportunity sonrce, and if the mechanical sxactness of the pianola, of hearing grand performances of master-works, you at the paper stencil organ, or the barrel organ he the ne plus least have sufficient occasion to make yourself acquainted uttra, why not have them, and not play the pianoforte with them in arrangements. Do not neglect these valu-

POVERTY-STRICKEN PUPILS. F. S. LAW.

WHAT is to be done with the would be pupil who ward two feet and falling back one or more feet: it is and yet the rewards of an ardnous profession are not so great that a husy teacher can afford to expend time and Why should students be willing to practice in such a strength for an nucertain return. Uncertain? Expethat in the end they have spent as much time as the return, is but too certain. There is a curious delusion in many minds concerning music lessous. Some people By not taking pains in the beginning they are con- appear to think that because nothing tangible passes gst discouraged and give up the piece, or they are satis- definite tsrm, -- and that without having the shadow of a claim npou him, either of friendship or even acquaintance. Oue teacher used to explain to such applicants that her time and experience were her capital, and this she could not afford to invest without a positive return. THERE are not wanting teachers who, in their ex- Another always replies, "Certainly," but the ray of

some capitalist-friend in his behalf. He will west better, the teacher will work better, the situation will be vastly more promising in all its aspects.

NEGLECTED OPPORTUNITIES.

CARL W. GRIMM.

PIANO players do not have to band themselves to gether in order to produce enjoyable music. The piano in itself is a sort of an orchestra; it does not used any other instrument to complete the harmony. The accompanying of a singer may be a source of great enjoyment, but some piano players have no chance to do this. Pisno players onght not to isolate themselves so much as they generally do; they ought to play dnets and six band pieces; and if some friend has two piauos, there is an inestimable opportunity of studying music for two pianos, four, six, or eight hands. Teachers cau do a great deal for their pupils hy getting them acquainted and arranging four-hand practice. Many life long friendships are thus often formed by these duet practices.

Every great opera, oratorio, symphony, etc., is to be had in four-hand arrangement. Think of the opportunities offered to become familiar with all the great master-works, even if you never have a chance to hear them with great soloists, chorus, and orchestra.

Two players of medium ability can readily perform great works in four-hand arrangements which one of them could never venture to play alone. Besides, two sonls studying a work enthuse each other, and the spirit of emplation is created. An exchange of ideas is in-

Teachers who have no second piano in their studio, able opportunities

MENTAL TIME.

J. FRANCIS COOKE, M.B.

ALL time and rhythm, as we are obliged to use them in music, are mental faculties. They are functions of the brain, as are the percentions of tone and other seuses. Many pupils with a fair understanding of rbythm fail to keep good time even after persistent use of the metronome. The reason for this is that the faculty for creation is liable to be much stronger in the ordinary pupil than that of imitation. Pupils with limited powers of imitation should be taught to create an idea of time. In counting, they should know that counting is but talking to one's self. If a pupil fails to count correctly, or in an indifferent or irregular mauner, the teacher should lead him to understand that he is master of himself, and should speak with anthority and make himself obey. Illustrate by means of the instance of a gang of men at work, and iuquire whether the pnpil thiuks that the men would work well if the "boss" spoke to them in sleepy tones. Then insist that the pupil count clearly, accurately, precisely, and with determination. Insistthat invest the dullest pupils with a seuse of time that the

ACCURACY IN TIME.

ROBERT D. BRAINE.

THE majority of teachers do not insist on the papil learning to play a composition in perfect time, with of the correct letter, is hruging up a race of masical Let the student borrow if he must, but not from the atquirers. The very worst of all errors in a masical teacher with the mast but not from the accompaniment, and this keeps the time values of the accompaniment, and this keeps the time values of the atquirers. statisters. The very worst of all errors in a musical teacher, who can but ill afford it. Let him interest melody correct. When, however, the papil attempts to

play the mslody alone, without the accompaniment, he is hopelessly at sea if the time happens to he difficult, he cause he has no accompanying notes by which he is acenstomed to measure the values of the melody notes.

Teachers who never require their pupils to play with one hand at a time will be amazed if they will request them to try it. I have heard pupils who were able to play really difficult compositions quite well fail hopelessly when they tried to play the melody hand alone. of course the remedy is to require the pupil to play either haud alone in time, counting strictly the while. It is also a good idea to give the pupil a book of melodies written for the violin or finte, entirely without accompaniment, as special time studies.

Studies in single notes in syncopation will be found especially valuable for piano stndsnts, who will, as a general thing, flud them very difficult to play without the friendly notes of the accompaniment to keep them

Piano duets are also valuable in forming the pupil into an accurate timist. Students on the violin and other orchestral instruments, as a rnle, learn the principles of time more accurately than piano students, because they play melody parts without accompaniment and are obliged to learn the time correctly.

THE OUTLOOK.

FANNY MORRIS SMITH.

THE mouth of November ushers in its annual dilemma. Now the balsful star of the Christmas musical raises its what wonderful strides music has made in this country beams above the borizon and technic and glory contest in the past fifty years. The book is bound in cloth and the possession of the school music class.

For the music class which assembled in the middle of of the author. September is in no condition to attack quartets, dnets, and showy salon music, and all these must be forthcoming to adorn the Christmas concert program or the principal of the school will know the reason why.

sacrificed to the necessities of the music department in mous head, and flowing locks seem to mark him as a getting up the advertisement afforded by the Christmas noted personality; and their German friends reply, masical !--pupils that undertake their studies with "Tappert the critic." Wilhelm Tappert has been for eageruess; whose technic begins to systematize and settle nearly forty years a leader in aggressive, radical musical into good habits; who, if permitted to go on quietly criticism in Germany, and has published, under the and carefully one step at a time, will at the end of the above title of "Wandering Melodies," a fascinating school year play well, perhaps brilliantly; if put to study study of similar melodies in the works of different coma concert piece, will throw away all they have learned and revert to all the faults from which they have so ment of young composers, who often feel that they are not lately emancipated themselves. Moreover, pupils that gifted with the divine spark if some strain of theirs take a back step of this kind never have the courage to happens to recall a classic, and for the discouragement tecommeuce at the beginning again when the great of certain critics like that one who condemned of hand occasion is over. They are spoiled, as far as the teacher the snperh C-sharp minor preinde by Rachnianinoff bewho has betrayed their trust in her is concerned.

fase to sacrifice the interests of her pupils to those of which will never do any one but its composers much their school. The fact remains that music is required harm, but when we have a work of power and worth, before the class breaks up for the holidays to create enthusiasm sufficient to recrnit the department when it its phrases have been used before. reassembles. Something must be done.

than a toy symphony. There are half a dozen of these using some of the ideas of previous generations. them are pretty, educational, and get-atable. The toys, to apply the Darwinian principles of evolution in excackoo, quail, water canary, rattle, drum, triangle, etc., plaining the development of masic. The author sought cost altogether about five dollars and are sold in sets to prove two things: First, that all forms of music have corresponding to the requirements of the symphony to which they belong. The melody is carried by the piano is nowadays a traism; second, that folk-songs are not is nowadays a traism; second, that folk-songs are not arranged as a duet; this keeps the little orchestra to of spontaneous growth from the people, but strains gather. The rehearsals are great fun and always pro-(fiends, the drill) in time and the practical tasts of the difficulties. difficulties in ensemble playing are very valuable, proposition is not convincing to those are familiar with proposition is not convincing to those are familiar with proposition is not convincing to those are familiar with proposition is not convincing to the arms and Mr. Francis Ker while the relief of the vocal and instrumental depart-ments is west the relief of the vocal and instrumental depart-ments is west. mants is worth all the trouble the rehearsals make.

lakes to stars and hirds, to babes and sages, with open of the stars and hirds, to babes and sages, with open of similar melectics which he has fying the vast number of similar melectics which he has former of the stars and hirds, to babes and sages, with open of the stars and hirds, to babes and sages, with open of the stars which are the stars which forms the star hours of the stars which hours which forms the star hours of the stars which along, horse rall cheerfully, do all bravely, await occaalong, horse every never—in a word, to let the spiritual, nnchief feature of his book. The strain which forms the
as a plagnarist, but judge of his word by the mercane this to be my symphony .- William Henry Channing.

This most interesting book has just been received, and is well worth reading. In it Mr. Ryau brings together his musical recollectious covering a period of nearly sixty years, and writes of the many famous musicians and others he has met.

Mr. Ryan was oue of the original members of the Mendelssohn Quintet Club of Boston, which consisted at that time of Angust Fries, first violin : Fraucis Riha, second violin ; Edward Lehman, viola aud fiute ; Thomas Ryau, viola and clarinet; and Wulf Fries, violoncello, Their first public concert took place in the piano rooms of Jonas Chickering in December 1849-fifty years ago. Every one loves to recall the scenes that are past, and the companious who have been with us through cloud and suushine ; those who have helped us in our struggles, and rejoiced with us when we have been successful. This Mr. Ryan has done. He writes in au easy, flowing, and interesting style. This work shows as contains forty five illustrations besides the frontispiece

WANDERING MELODIES. By WILBELM TAPPERT. Published only in German.

Americans who attend concerts in Berlin often notice How many tender firstlings of the flock have been and inquire the name of a man whose great size, enorposers. Such a work has been needed for the encouragecause a part of it suggested a movement in a concerto But suppose the teacher has the moral conrage to reby Henselt. There is plenty of cheap imitative music

Tappert's book is valuable for showing, among other Under these circumstances nothing helps ont hetter things, how impossible it is for even the greatest to avoid

The book appeared in 1866, and was a pioneer attempt "The people can not compose; they can only borrow or bay's description of the birth of a Hnngarian folk-song, -how the feeling of one man expresses itself in some -how the feeling on one can suppress others to add to it, short mustcal phrase and is appress others to add to it, short mustcal phrase and it is about mustcal phrase and it is press to its final Takker than lurary, and refinement rather than fashion; passing from home to home until it grows to its final loss worth. form. Onr author, however, forgets that he started to

cessionals of the fourteenth century, songs of French tronbadonrs, and German chorales to the "Coronation March " from Meyerbeer's " Prophet." The melody of the familiar "Soldier's March" in Schomann's "Albnm for the Yonug" is discovered in the scherae of Beethoven's violin sonata, Op. 24, in an air of Mozart's, Polish, German, and Bohemian folk songs, and finally traced back to a Latin hymn of the sixteenth century. RECOLLECTIONS OF AN OLD MUSICIAN. By The fifth Gregorian tone is shown to be the basis of many THOMAS RYAN. New York: E. P. Dutton & Co. folk sougs in different parts of the world, and to have been used by Haydn in the introduction to "Antomn" in "The Seasons," and by Schumann in his little plane piece, "The Happy Farmer," in similar form. The author says he could easily give 500 transformations of that melody. The air to which we sing "We won't go home until morning" is a famous French national song of the last century, "Is Marlborough going to war?" a favorite air of Napoleon's, and familiar to the readers of "Trilby." The same melody has been heard by travelers in the East as an Arabian bridal song, and also appears slightly changed as a " Russian Theme" in Beethoven's quartet, Op. 59, No. 2. Apparently, each of the three countries, Arabia, Russia, and France, has independently produced the same melody ; which is the more remarkable since Arabian music frequently employs third tones, an interval named in the Western world. It is interesting to learn that the bell motive in "Parsifal," c G A E, occurs in a collection of pieces for the viols da gamba, published in 1701, in Belgium, and probably nuknown to Wagner, but by far the most striking parallel is the following metive from a somation by Rensner, a lute player of the seventeenth century, which was first translated by Tappert from the medieval tablature of the late into modern potation







Similar also is the smithy motive of the Nibelungs in Similar also is the swinty morter of the New York papers Wagner's "Rheingold," at which the New York papers Wagner's "Ror all papers of the New York papers of Helphort. For a bundled to the above phrase of Hehnbert. For a bindred and fifty years, and any reason of the first thin seed lay quiet are then it here leaves and blossoms. Of old Resource and appublished senating no one knew at all. explain the reappearance of the pregnant modice?
This question, which the author often ranses but never
attempts to answer, is the most fascinal ag myster a. and ancient query of the human rare For we may do giarism, and refer the origin of musical ideas to the ques-tion of the origin of all forms of life, the great Whence which with Why? and Whither ' makes the sum of sum longing and endeavor. We read of Handel compoung the read by his friend Vog!; of Mendelssons finding the theme of his "Hebrides" overture in the rush and mar of water. at Fingal's Cave; of Wagner walking up and down in his grove striving to catch the harmonies in the str, and it seems as if there were some supersepassors universe of music, which reveals itself to gifted an progra

If a teacher sincerely loves the musical art and values and artistic endeavor, so that pupils may be able to his reputation, he will not knowingly commit any error realize that it is better and worthier to feel that the that will impede the progress of his pupils. It too development of the musical art is the first consideration often happens, however, that even the hest instructors and that its influence for the public good far transcends commit the grave mistake of forcing the development of everything that two or more individuals may be able to their pupils. They do so unintentionally, of course, gain from it for self-gratification. In other words, and entirely through ignorance. Such people lack teachers should impress upon their pupils the desirajndgment, discretion, and a certain kind of insight hility of becoming artistic musicians simply for the love that is indispensable to all teachers. To successfully of the art, and not because through it they can shine impart knowledge in any field one must possess special and receive adulation. As soon as one arrives at that first part of the present, the greater unmber of competers adaptability for it, and he must also know how to use state where he enjoys flattery his egotism soon gets the discrimination, which latter means that he should be so better of him, and he loses interest in earnest study. thoroughly familiar with the temperaments, peculiarities, and inclinations of his pupils that he knows exactly prevalent in the United States than in any other country, solo pianoforte sonatas, and directed their energies in how to bring out their talents to the best advantage.

in encouraging its growth from within, and not in forc- and musicians want to keep pace with what is called pactness of form, a terseness of expression, and an expresing it to make great leaps and jumps, and crowding it "modern advancement and progress,"-a very misleadso that it becomes abnormal. Papils who have been in- ing term, by the way, structed in this manuer are unreliable and spasmodic. I believe most thoroughly in the higher education, day the publishing houses produce small pieces by the and have no groundwork upon which to erect anything hut I disapprove of trying to rnn hefore we know how of permanent value. The musical art cau not be forced to walk. It is a fact, I am sorry to confess, that many lished. Most of these small pieces have their day and with any greater safety than the literary art or painting. music teachers are attempting to instruct girls and then disappear to make way for others. "Novelties" Musicians, anthors, and painters must grow gradually, boys and young ladies and gentlemen to sing and play are in demand, and they soon become "back numbers" and every method devised to hnrry them nudnly only who have not yet learned the value of scales. Particu- and retire in favor of other "novelties." results in disastrons failure.

thinking teachers, who wished to "hring them ont" at things is allowed to continue? Is this not forcing the ntes before the public, whereas with the sonata from a specified time, so that they might show the public development of the musical talent? And should it not fifteen minutes to a half hour are required for its perwhat they could do. Of conrse, the pupils were as be condemned? anxions as the teachers to make their debnt, for they I think that teachers who are guilty of the forcing the expression of one or two kinds of emotion, or to reimagined that after that momentons event everything habit can be divided into three classes, namely: would go along without a hitch or hindrauce. Deluded pupils! Misguided teachers!

looked into seriously. We see evidence of this necessity Of conrec, the pupils want to make as much "progress" throughout the United States. Would be plauists cau as possible, so the teacher permits them to "skip" this be connted by the thousands who have been turned and that lesson without protest, loose by thoughtless instructors in all directions. One Second, the teachers who come under this head have any other. In the first movement there is the contast would think, from appearances, that there had been a charge of pupils from about sixteen to nineteeu or between the first and second anhjects, the independence contest among the so-called teachers to see who could twenty, all of whom can play passably well, perhaps, and polyhony so often met with in the "working out send out the greatest number of half-developed perform but who have no well-defined idea of what it means to section," and the development of climax which is apt to ers. Was there ever an instrument so much abused as be a musician. Of course, they are of such an age that occur in the "coda," The dignity and breadthof style the piano? I trow not.

The forcing of musical students is slee detrimental to value of practicing in the right way, especially if their more variety. In the brisk scherzo, with its contrastthe teachers, for it gives them a wrong idea of their early musical education was obtained with teachers ing trio, there are new features, and the last movement, calling and a gross misconception of the objects of the cummerated in the paragraph above this. They detest while developed somewhat like the first, is different in musical art. The evil is, therefore, twofold in its "dry technic," as they call it, and their kind teachers musical content. A work like this will contain opporinjurious effects.

Many teachers are nnder the impression that they them have their own way. must not allow their pupils any time to reat, lest they Third, teachers of this class are very ambitions, and playing, for rhythmic contrasts, for variety in phraslose interest in their studies, and so they crowd upon possessed of extraordinary powers of imparting musical ing, and for other features which it is impossible for a them work that is wholly nunecessary, making their instruction to children or adults of any age. Their work written in a smaller form to possess. Besides. labors ardnous and putting them in a state of ner- great claim is that "any one can become a masician" if there is in the study of a fine sonatu a development of vonsness that prevents their understanding the sub- he follows their "method," which, in reality, is no masicianship which can not be seemed in any other line ject clearly. The question with teachers reems to be method at all, for the laws laid down are entirely at of solo work. It is really educational in this respect. "How many pupils can we send ont?" and not "How variance with the true science of teaching. They many real music students can we start aright?"

interest in music if they are not taught to think that its also. Is not this another instance of forcing developpurpose is beyond anything that can be measured by ment? personal glory or material gain and ambition. No mat I think the majority of my readers will agree that I tas" are really "anites," which were the progenitor ter how gifted one may be with musical talent, he must am not making reckless exaggerations, for if they will of the modern sonata. Emanuel Bach's sonatas are grow slowly to attain perfection. The full-blowcomed think the matter over carefully, and investigate for the beginning of the modern type, and contain much of rose is not possible until after the formation of the bud, themselves, they will see that I have not painted the interest. But it is with Haydu that the somata proper and he who interferes with nature's handlwork to the expicture too darkly. tent of pulling the bad's petals apart, thinking thereby The evil of forced development shows itself in the to our ears, accustomed to the harmonies of Wagnet to hasten the opening of the blossom, simply deprives it pinched features, pale faces, and nervous temperaments and Dvorák. But there are others which possess much of the power of becoming a perfect flower. It seems to of our school children, who, when they take up the beauty and variety. There is the oue in E flat, with a me teachers ought to learn a valuable lesson from study of music, are entirely nuflitted to do so. To make certain amount of breadth in it which reminds one of

Life is short with even the oldest, and I would not not really necessary for this one or that one to follow the so full of pathos. There are those in Comingraph for a moment have my overambitions teachers imagine regular course of musical instruction, he or she being B-minor, which foreshedow sonatas in minor keys by that I would approve of their pupils underestimating "specially" gifted, and thus another alleged musician is moderna. the value of time hy wasting it nunecessarily. But time thrown upon the world. that is not utilized to practical advantage is worse than

To think that music, which is acknowledged the "art sonatas are full of it. The great factasia and sonatas are full of it.

should be a line of demarcation, however, drawn sacred gift in either young or old. between that which constitutes personal gratification

owing to the fact, prohably, that there is nousual the line of pianoforte composition to the production of The true development of the musical faculty cousists activity in all departments of work, and music teachers smaller forms. In these they have developed a com-

larly is this true with many piano teachers. What will Many pupils have heeu irretrievably ruiued by nu- be the consequence, in years to come, if this state of which is that an incompetent player is but a few min-

and allow them to take "pieces," instead of encour- broader dimensions than three or four pages. The The forcing of development is an evil that should be aging them to stick to their scales and proper exercises.

"guarantee" to teach any one in from three to uine Handel, and it is much to he regretted, for with the It is foolish to expect that pupils can take a geunine months to play the piano, and perhaps other instruments massive genins of these two great men we might have

nature in the way of patience, practical economy, and up for "lost time" the music teacher is permitted to do the future Beethoven. There is the beautiful spanis in what he thinks is best, and he usually decides that it is D, with its tender, slow movement so simple and yet

wasted, so that everything depends noon how the days of all the arts," should be subjected to such treatment! C-minor is a necessary work in the course of all students

THE EVIL OF FORCING DEVELOPMENT. I have suy one think that I would discourage smhirespect and love for the musical art can allow himself tions propensities in young musical students. There to become a party in forcing the development of this

ON STUDYING SONATAS.

BY E. R. KROEGER

THE trend of modern pianoforte composition in the direction of short pieces is responsible for the decreasing interest of players in sonatas.

In the latter part of the eighteenth century and the wrote many souatas and comparatively few small pieces. With Beethoven the sonata reached its climax. Mep-The forcing of musical development is much more delssohu, Schumann, Chopin, and Brahms wrote but few sion of feeling which is to be wondered at. Almost all modern composers have trodden in their footsteps and tothousands, while sonatas are rarely composed or pub-

The short piece has many advantages, not the least of rmance. But if the student is to progress further than yeal a certain technical ability in the manipulation of First, those who teach children from ten to sixteen a specific figure, it is necessary to take np a work of brevity of a short piece prohibits a variety of moods or colorings on the part of a composer.

Of all kinds of abstract musical composition, the sonata permits more variety of expression and effect than it would be rather difficult to tell them much about the of the slow movement affords an opportunity of still force their development most nunaturally by letting tunities for massive chord playing, for figuration, for cantabile, for effects of light and shade, for polyphonic

The modern "souata" was unknown to Bach and for the meager instruments of their day. Bach's "sona" begins. Some of his sonatas seem rather childish

and the weeks and the months are passed. Nor would It is luconceivable how any teacher who has any self- of the pianoforte. The sounts in A minor and F-mijor

age almost equality the same also those of Hummel. But in of music this is a serious matter. Looked at from the exercise and dwindle when neglected. Use it or lose it to lear the content and the co the first would be a matter. Of course, of music pupils. Then every conductor knows how these finer musical sensibilities. They are to our nature nice for the account of a very connector of a the "ratted to the repertory of every conserva- our choruses. Compare this with Europe, where every the plant. There is enough ln our national life to call seeds to interest the fifth grade. But some of the little town and village has its musical organization, well out the coarser elements of character; what we need to of state are quite as beautiful and should not be discrimsupported by both neu and women. Another indicaa refining counterpoise, such as a real love of music generated against. Indeed, the teacher who loves his tiou of our musical apathy is the absence of really would give. To the thoughtful persons there is constructed against. matest agent finds no little difficulty in selecting from the popular concerts. It is true that we have a venering of thing ominous in the growing uniform to the refined entias those he wishes to instruct, as every one has its musical taste. Works of art and great artists do get a music among our men and hops. We have high authorstructive features. In these mountmental works every hearing in our large centers, partly from real musical ity for distrusting the man who has no most in his pariety of mood is pictured. The mighty intellect of appreciation and partly because it is the correct thing soul. the composer is visible in the manipulation of his mate- to be seen at these recitals; but they do not touch the But there is no need to take a despairing view of the nal from Op. 2 to Op. 111. To the pianist the rich life of the masses. Where are the low-priced, popular matter. Although much harm has been done, all is not chords, the brilliant figures, the dynamic effects, the concerts of good music like those which the working yet lost. Every new child who comes to us brings in cariety of rhythms, will always be of the greatest interpeople of Europe go in crowds to hear? They do not his soul the harmonies of heaven. Let us stone for est and delight.

shorter pieces, are replete with exquisite melodies and music lovers would result in a larger measure of trade. This is above all a mother's question. She must be the kaleidoscopic modulations. Weber's four sonatas are Here we are, brought back again to the question of child's first teacher. Let her surround the lashy life aperb, that in A-flat particularly being extraordinarily teaching, for a wide-spread love of musical art can only with musical influences, let her sweet in liabases be the fips. Schumann's three sonatas are among his best come from broader and more thorough musical educa- carliest music lessons, and the time will surely come works. The writer considers his F-sharp minor souata tion. During the early days of the tonic sol-fa move- it may not be very far distant when throughout the one of the greatest compositions in pianoforte literature, ment in Eugland, one of the leading music publishers length and breadth of our land there will be no more Mendelssohn's early sonata in E does not rank with his estimated that within a few years the music sales of the unmus cal people. other works in the sonata form, written for concerted country had increased sixfold. ostruments and for orchestra at a later period. Chopiu's But, leaving these professional considerations, let us Edat minor sonata, as Schumann said, is more of a take an altrnistic view of the matter, and think of the suite than a sonata, but each movement is truly great. musical faculty as it relates to human welfare. People The well-known "Fnneral March" is from this work. of musical sensibility can not help feeling that those of The B-minor sonata follows more accurately the usual their fellows who are deprived of that wenne are to be lorm, and is a favorite number with virtuosi. Brahms' pitied as defectives. Suppose that an epidemic of blindpianoforte souatas are among his early works, but they uess or deafness affected an equal number of people to are worthy of the prediction which Schumann made of his genius at the time, which was amply fulfilled.

cerned, he does not follow closely the customary lines, greater calamity than to be deprived of any one of the but his wonderful treatment of two or three "leading physical senses. wide every pianist should know. Although weak and nature of music and the relation which it bears to motives" gives it a great homogeneity. Technically it is of great difficulty. Grieg's E-minor sonata is one a calm philosophy, because they do not understand the Inguestary in construction, the individual melodies human character. They think of it simply as a pleas-

bloss are such superh works in existence by the greatest there is to it. It would appear a more serious matter from an asserted takes the pennel from a change of the penn composers, which afford them an opportunity of disto them if we could convince them that music is a

large this. playing their genins at its hest, as well as their tunsi-language—a means of self-expression. Everybody can language—a means of self-expression. Everybody can language—a means of self-expression. clasship, it seems too had that the smaller forms should realize the relation of words to intellectnal activity. have "crowded them to the wall." Even though sonatas And music is just as closely related to emotional gently studied by every student who desires to accomplish something above mere dilettantism. Certain speech, since we all have both intellectual and emomore ments may be selected for performance, in case it tional natures. We need words for thought and music is not desirable to render an entire work. By a for feeling. Children are all born with the latest careful and systematic schooling in sonata playing, the laste will be improved, the technical skill will progress, and the musicianship will broaden. Then if smaller expression. The child who is born deaf remains mute. forms are taken up, they will be fully enjoyed in con-trast, but it is taken up, they will be fully enjoyed in con-trast, but it is taken up, they will be fully enjoyed in conthat, but if they alone are studied, work on larger forms

will seem it because in ensure ways.

They are they alone are studied, work on larger forms are studied, work on larger forms. will seem irksome. The true artist should be able to grage. So the child who is brought up in an numerical interpret interpret, equally well, large and short forms, so that in atmosphere remains misselly at a tamosphere remains misselly at a some children are mass sustain the interest of his andi-sing programs.

Some children are mass sustain the styles of the various numbers on this programs. his programs.

UNMUSICAL PROPLE.

BY DANIEL BATCHELLOR.

the schools are unmunical, or monotones. Most of these boys, no that hops, no that hop themselves which are more secured. Such that the proportion of numerical boys is secured by the proportion of numerical Solution that the proportion of numerical hoys is onergies away from those wants and one one of the contract when the contract howing. One numerical showing to contract the contract of the c suowing, for we find among the male population a sical. The sharp struggle for material prosperty has sical into under prominence aggressive intellectual which a plants will have accompany which a plants will have accompany to the called into under prominence aggressive intellectual which as plants will have accompany to the called into under prominence aggressive intellectual which as plants will have accompany to the called into under prominence aggressive intellectual which a plants will have accompany to the called into under prominence aggressive intellectual which as plants will have accompany to the called into under prominence aggressive intellectual which as plants will have accompany to the called into under prominence aggressive intellectual which as plants will have accompany to the called into under prominence aggressive intellectual which as plants will have accompany to the called into under prominence aggressive intellectual which as plants will be a plant with the called into under prominence aggressive intellectual which as plants will be a plant with the called into under prominence aggressive intellectual which as plants will be a plant with the called into under prominence aggressive intellectual which as plants will be a plant with the called into under prominence aggressive intellectual which as plants will be a plant with the called into under prominence aggressive intellectual which as plants with the called into under prominence aggressive intellectual which as plants with the called into under prominence aggressive intellectual which as plants with the called into under prominence aggressive intellectual which as plants with the called into under prominence aggressive intellectual with the called into under prominence aggressive intellectual which as plants with the called into under prominence aggressive intellectual which are prominence aggressive intellectual which are prominence aggressive intellectual with the called into under prominence aggressive intellectual which are promine and the make any attempt at singing or playing are forces which have completely overshadowed the finer ling, bundering, and aspegges at least, as from the exception rather than the complete that the state of the complete that the complete the complete that the com the exception rather than the rule.

go slm set equally valuable. Clementi's sounts are To those of os who believe in the educational value There is a universal law that our faculties grow with

those who now lack the musical sense; would there not be a general consternation, and auxious inquiry into the pupils Liszt's great B minor sonata is one of the most re- cause and remedy of such a condition? And yet those

So many people accept the numusical condition with There are other works by moderns in the sonata form palate may be tickled by a dish which has no attract him make these same interesting signs upon the uses which are well worthy of attention and study. When tion for another person. Tastes differ and that is all measures. How any longist has such as the state of the

recognize the importance of a command of word language. They do not so clearly recognize the importance of tone language; hence those in whom the musical impulses are feeble are left maided.

Let us honestly face the fact that uumnsical people are the result of early neglect. Starting behindhand in the race, they meet with two obstacles . First, they are disconraged when brought into competition with are disconfigure when mental impulses are stronger or others in whom the musical impulses are stronger or others in whom the musical impulses are stronger or others in whom the musical impulses are stronger or others in whom the musical impulses are stronger or others. was assumptionly of them in the world. It has often others in whom the manner of the control of the children in further developed; and, secondly, those farulties in the schools are more active suil draw the vital

exist, because as yet there is no demand for them. past neglect by loving service in drawing out these bar-Sanbert's sonatas, though not so well known as his This question also has its commercial aspect. More moutes into life expression. We must begree early

THE ART OF INTERESTING PUPILS.

BY E. G. BRUSINE

To a music pupil of younger or o der growth one essential thing is interest, and one thing ten here strive

To a child who knows nothing of maile the new field matable were allowed to the most recommend to one of the most recommend to determine the matable were allowed to determine the matable were allowe less torture for him. Be careful not to tell him too much at first , keep something for next time, something for yet another time, and let him be easy's for what is

Next week give the child some music paper, and let put in a rest when they grow weary ! I fraw upon se r magination to make these things less grow under the child's eye.

Later ou, put the scales on paper, then take the out for a walk on the keyboard, slowly and carefully on a child takes his first steps slone. With a cess, tear tone we walk up the octave, taking core to put one key down at a me for asome frot, n we kit, is np w the other is down, so no two keys may be down at 1 same time First oft one finger and then the seal and in the very beginning watch for clear work, the Erst dager coming up as the second goes down Wasp sendy for the next scale, note points of similarity, and two child feels, " Why, they are n't so hard and stuped, after all. I wonder what comes next

You have your little book of exe-large, a find that a simple one with a pretty name is me he ore alim tive than one without, and lends its beauty to the Feer If you use a look with no names, as Lorect less cup. It. the present writer would suggest that you name the pieces together. Play them through, and together docide which name best suits each Name in ly a few and when these are learned you will have another lightful fifteen minutes playing and narring The child is eager for another such treat and waks away with a right good will to come to that steresting point again.

- Music ought to move the heart with sweet

BY EDWARD BAXTER PERRY.

women in the pianistic world, representatives of two symmetry? widely different and rival races, and of two correspondingly diverse schools of musical expression. They are, wish of most musicians, and of practically all concertnnquestionably, the two greatest women musicians of the present generation, the one leading her sex in executive, the other in creative, work. They are, also, the barrenness or their various arrangements and disarrangeonly two of rank and renown who have never visited America. Hence the comparison and contrast between them is. I think, worth the reader's attention.

There is to day no lady pianist in Enrope, and few men in the profession, who can command the same universal respect and attention as are accorded to Fran day. Their place is the class-room, not the concert-Sophie Menter, and with the best reason,

as education, a German; although, as she has for some difficult of all to sit and listen to; but I venture to years filled Rubinstein's vacant place at the St. Petersburg Conservatory, and as more than twenty years ago be not considered a merit, they have none other. she was made court pianist to the Emperor of Anstria, she is frequently spoken of both as a Russian and an program comprised works, most of them familiar, by Anstrian planist. She exemplifies to the full the broad, Schumann, Chopin, Mendelssohn, and Liszt, with a few thorough, intelligently objective German school of mnsi- new things by Moszkowski, and a startling, most fan-



cal art, while possessing enough of the inherent artistic unmber of others, were dazzingly mingled and interiustinct and fine feminine sensibility to give warmth and woven, with incredible speed and craft, until, at the close, exquisite creations, with marked individuality, forming color to all her work and to free it from the cold and we were left dazed, confused, breathless, and, I may almost a school by themselves, and well worth playing stiff pedantry too often found in the readings of dis- add, nearly deafened, by this, undonbtedly the most most of them, by artist as well as amateur. tinctively German pianists.

We heard her in the Liederhalle, in Stuttgart, in a upon any program. regular recital program, embracing a great variety of standard works of almost every style and a few unique of spirited rhythms, sparkling cadenzas, flashes of modern novelties. It opened with a colossal Bach- astounding virtuosity, bordering close npon the humor-Tausig preinde and fngne, given with a breadth and ons, reveling in glissando runs in double thirds and siderably varied range of moods, pleading tenderness majesty, a physical power and technical accuracy, which octaves, the whole bristling with stapendous difficulties, stirring passion, flery energy, and even bold heroism.

Uninteresting as was this, -and, for that matter, as are dren. all Bach fugues for piano to most listeners, -it was impossible to refuse her a tribute of profound admiration pressive. Her many sojonrus in Russia seem to have is in his voice and in his heart, and giving the andience for her complete command of technical resources and imbned her with the real Slavonic taste in the matter the apparent ease with which she subjugated the tre- of dress and decoration. Although fully fifty years of mendous difficulties presented. We all reverence the age, she was attired, except for her jewels, like a girl of They are senson usly beautiful, if you will, but genuitely power to do, even when the thing done does not appeal sixteen. She wore a gown of light blue (most youthful musical, with melodies that not only can be sung but to us, and when most wishing that the power might be of colors), with her dark hair loose and flowing over her that almost sing themselves, and thrill the listener

me ask an honest question, to be answered candidly by many jewels. They included a complete tiars of gold though noticeably, perhaps too laboriously, original each reader, in the safe privacy of his own inner conand diamonds; two necklaces, one of five or six ropes of
admirably made, and full of points and suggestions for

these Bach fugnes from purely musical reasons; these of her attire. monstrons tone acrostics; these gigantic thematic pnzzles; these hage, mathematically exact monuments of and we left the hall with a sense of smiling exhibatation Ir was the writer's good fortune not long since to hear, nothing but pride in the mastery of material, and con- among lady pianists. in almost immediate succession, these two leading tain nothing but cold, though perfect architectural

Let us be frank with onrselves. Do I not voice the goers in fearlessly stating the desire that piano frames by Bach or whomsoever else, whether in their native ments, may be henceforth dropped from the concert program as ont-of-date antiquities, valuable and interesting for study in private, as an obsolete phase of the development of art, like the sphinx or pyramid, but nseless as a means of expression for the intense life of our own room. I grant they are difficult to play, and that they Chaminade can not be considered in the strict sense a Of an eminent Bavarian family, she is by birth, as well were doubtless still more difficult to make; perhaps most declare, paraphrasing Macanley, that if their difficulty

But to return to Fran Menter. The remainder of her piano.

tastic, and nltra-modern composition of her own, entitled "Sonvenir of Vienna."

All the numbers were rendered with clear intelligence, fine emotional insight, and a facile, well nigh infallible technic, with genial warmth and evident, whole hearted interest, but little of what might be called individual a word, with the perfection of fully developed and sincerely earnest objective art, which, after all, may be the best art for all purposes and everyday use.

Her tone is full, warm, and plastic, but not remarkable for thrilling sensnous beanty. It headed, and kind-hearted matron, of goodly touch of benevolent superiority.

The number by Liszt read simply "Rhapsodies" on the program, and we had a vagne wonder as to whether we were to hear all familiar strains, now of one, now of another. as if chasing a masquerader with half a dozen tricky disguises. All the most brilliant, telling, and popular portions of the second, sixth,

brilliant and astounding concert number ever rendered

Her own closing number, not very profound, but full even the mighty D'Albert might have striven in vain to was tossed off with careless case, like a handful of ably and forcibly expressed. Like most modern Fread bright-colored sngarplnms thrown to a crowd of chil-

In personal appearance Frau Menter was rather imapplied to some more satisfactory and thankful end. shoulders, the ends rolled into heavy curls. I never qualities too often conspicuous by their absence in soft Right here, at the risk of being burned as a heretic, let knew a lady to appear in the concert-room wearing so of the modern German school and its imittators, which sciousness, if he has not the courage to stand openly to pearls and the other a kaleidoscopic display of gems of the student, are too sketchy, too incomplete, to Taglie

SOPHIE MENTER AND CÉCILE CHAMINADE. tradition. Does any one to-day really care to listen to butterflies, and brilliants were thrust into every portion

hnman ingenuity and manipulative skill, which express and feeling that we had listened to the greatest artist

A few weeks later, in Berlin, we were privileged to listen to the French pianist and composer, Cécile Chaminade, in a program of thirty-five selections, made up exclusively of her own compositions: a trio for violin, 'cello, and piano ; eight compositions for four hands; some fifteen songs; rendered by two French singers, contralto and tenor; the remainder solo pieces for the piano, many of which are familiar to our public.

Chaminade was at the instrument in every number. either as soloist or accompanist, playing everything without notes-in itself a feat of memory rarely witnessed, as the program lasted nearly three hours.

Considered from the standpoint of modern virtuosity. great pianist. She lacks the strength and brilliancy, the speed, and especially the octave technic, which, rightly or wrongly, have come to be regarded as the essential attributes of these latter-day giants of the

Regarded artistically, she is decidedly worthy of high consideration, though she as decidedly has her limitations, as who has not? She is neither very broad, very profound, nor very versatile; but along her special line both as player and composer, she is nnique and inimit

Her tone is small, fine, and pure, but witching rather than warm, suggesting a little that of Liszt in certain phases, though, of course, in miniature. At times it spar kles like a shower of haulstones with the snn shining intensity, and no overwhelming passion; in through them. Again it is delicate, fairy-like, ineffably dainty, but never noble or passionate, with little genuine lyric quality, resembling in this respect hat of all French pianists I have yet heard.

Her finger technic is finent, crisp, and remarkably clean. The chief characteristic of her style seems to be archness, a certain graceful sprightly flavor, like the suggests the handclasp of a large, noble, clear- tone of conversational badinage in vogne in the best French society, so aptly designated by them as "spirituimpnIses but moderate enthusiasm, and just a elle." There is an evident inclination to play with her subject and her listeners, not in a would be humorous vein, but airily, fancifully, with just a hint of coquetry. In this, her own peculiar field, she is fascinating. She has moments, too, of dreamy tenderness and pensive fifteen in their entirety. When it was begun, languor, which are wondronsly attractive, but she rarely, however, we recognized and lost again the if ever, touches the depths of profound emotion.

Chaminade's abilities as a composer far exceed her powers as a performer, whether by natural endowment or from more complete development it is hard to say. Her piano-works are all of the same piquant, graceful and twelfth, with briefer fragments from a type, novel and capricions in their effects, neither very deep nor very strong, but fanciful, striking, and often

Singularly enough, however, it is in her songs that Chaminade reaches her highest level. These are all melodions and, in the best sense of the term, effective; but should never be sung except in French. Here we find gennine emotion and plenty of it, covering a consongs they are preeminently singable, capable of full, adequate rendition, affording the singer a grateful and sympathetic task, and a chance to utilize the best that an intelligible, well-balanced, and fully developed expression of some definite and concrete artistic idea. his convictions in the frowning face of conservatism and every kind and color, a foot deep; while pins, brooches, and elusive in their effects, as well as too unnatural, polto say impossing.

The same of the same of

Total compositions of the present day, and possess a certhen, where honor is due, equally to the greatest of and which in large measure accounts for their popularity female composers and the greatest of female virtuosi. both in and ont of France.

Her trio, too, though lacking the gravity supposed to be essential to the highest form of chamber music, in spite of the fact that neither Haydn, Schnbert, nor Mendelssohn by any means always adhered to this lofty plane, was strikingly beantiful and contained many rich and strictly novel effects, full of dash and spirit, remarkable especially for its peculiar rhythms. If a work of equal merit could be exhamed as a lost manuscript, bearing the name of one of the old masters, the musical world would go mad with pride over it. But as this was only written by a woman of modern days, and a French woman at that, the German critics were inappreciative and rather vigorons in their censure.

Indeed, the entire Berlin press was harsh and, it seemed to me, decidely unjust in reviewing this concert of Chaminade's, which would have been a credit to man or woman of any age or school. I am sorry that some of their severe comments even got into print in this conntry. And I question if one of their own demi-gods, if Schubert, Mozart, or even Beethoven, if called upon to fornish a program of thirty-five numbers, all from his own pen, and to perform himself all the instrumental



CÉCILE CHAMINADI

solos, to play one part in all the concerted pieces and the accompaniments to all the songs, could have presented his contemporaries with an evening which would have compared favorably with that of Chaminade.

The criticism, when carefully analyzed, resolved itself mostly into: First, the gennine German conviction that a woman can do nothing ably, when competing in a line hitherto monopolized by men; second, the race prejudice against everything French in general, and French music and musicians in particular; and, third, a little irritation that the performer had the effrontery to remain single nntil well on toward middle life, and to possess little, if any, physical beanty.

Indeed, even Chaminade's admirers could not help being rather disappointed in her personal appearance. Except for a fine figure and a fine pair of dark eyes, she can boast no physical charms, while her face is nnfortnnately not in her favor, when seen in profile as she sits at the piano. An extremely retreating chin, that might be called no chin at all, gives it an expression of weaklies her mental and artistic powers. She was dressed cussion of anything else whatever. Every one with a na mondories of pitch was buttonholed, ble and beligtope, which ought to have been hideons and the quiet one had a chance to observe wint a pure and ancere form materiality or convenies. When and the quiet one had a chance to observe wint a pure and ancere form materiality or convenies. When and the quiet one had a chance to observe wint a pure and ancere form materiality or convenies. and heliotrops, which ought to have been hideons and the quiet ones had a chance to observe what a pure and affect of the wholly separated from materiality or convenience. When and was charming, and wore not a single gen. Its scarcity of includidess on the subject prevailed. The wholly separated from markets are the same of the subject prevailed. The wholly separated from markets are the same of the subject prevailed. The wholly separated from markets are the same of the subject prevailed. The wholly separated from markets are the same of the same of the subject prevailed. The wholly separated from markets are the same of dizened attire of Sophie Menter.

If Mile. Chaminade had been obliged to play the program given by Frau Menter, the impression made

to say impossible, in their intervals and the involved would have been a weak one, to say the least of it; but, One evening some one had been reading from an anacompetity of the control of the cont factorily reducered to the best class of French tions, the evening would have been uninteresting musihe said what he had to say.

THE ETUDE

A PITCH BATTLE.

BY HELENA MAGUIRE.

It was rather a triangular affair; there was one side which held that absolute pitch was quite a common affair, that any number of the conservatory girls had it, and that the local petted kindergarten system tanght it to the younglings "in no time." There was another side holding that there was no such thing as absolute pitch; that even if there were, it was not a thing which would be possible to teach; that the ability to carry about the pitch of a certain piano was not proving abso-Inte pitch to a certainty, as, despite the adoption of the international pitch, scarcely two mannfacturers used precisely the same pitch.

A third faction there was which completed the triangle. This last had a conviction that neither of the other sides were right; that each held a little truth, all halled about with fustian; but as it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tossed from side to side until they lost shape and coherency and were thrown aside, limp and collapsed.

Strange tales were told and stranger defenses put np. One, in the heat of argnment, was made to declare that ideas could really be weighed. One told of a friend who, when in the country, could tell upon which tone the cow lowed, in what key Sir Chanticleer snng his merry note, and the number of vihrations to a grasshopper's chirp. Another told of a friend who, at the symphony, could always tell you in what key the orchestra was playing. Then an opposite would break in with "Yes, I have known people like that. I sat beside one who was supposed to have positive pitch. She would mnrmer, 'Ah! listen to that grand A-flat!' Or, 'Ob, what a beantiful E!' But when I got home it would not be E or A-flat, according to my score."

Another related the following tale: "George Osgood giving his choruses the pitch without assistance from the instruments. One night Carlyle Petersilea was of comparison. The Germans call it 'des treft.' This accompanist. Osgood gave the pitch, and then bade Petersilea proceed; but the pianist had scarcely started when he was interrupted with 'Stop! that's wrong l' Petersiles ventured to remark that that was not wrong, board or knowing what note he was going to strike. but was admonished to start again. He did so, only to without his baving previously given you the pitch of be stopped as before. 'It's wrong! It's wrong!' than any note in the scale, and you recognize the note afrenk dered the director. The accompanist, however, proved to him conclusively that he was right, and then Osgood said, 'Then the piano has been changed!' And so it was. You see he carried the pitch of a certain piano about with him, and when the piano was changed, where that you have 'relative pitch,' for you have recognized was me absolute pater.

"I do not call anything absolute which is dependent was given you as a standard. npon the caprice of an instrument, or on anything

So the contest went on, and the positivists became time this group of manicula came together "pitch" was Mr. John Preston had the same power. Int, in common the non-commitalists kept quiet and grew wise. Every ume ton group or serious straightway jumped upon either parlance, having absolute pitch means being able to give walken out, a second surgest second in the standard pitch of the end, and, behold, a great second in the standard pitch of the and, and, ocnord, a given a seat midway between the quickies struggled to keep a seat midway between the country you live in, without referring to any instrulively jolting. There was no chance for a sensible disment. elegant charming, and wore not a single gem. Its scarcity of incid ideas on the subject prevaries. Like widney expanded thinking in masses as be thinks in a secretary of the subject prevaries. The widney expanded thinking in masses as be thinks in a dispandant with the ever arrives at thinking in masses as be thinks in a secretary of the subject prevaries. The widney expanded the ever arrives at thinking in masses as be thinks in a secretary of the subject prevaries. posetino super or currently section some serial source open remainer sampuage much one to can be called the "Pitch" larged. This faculty in its full is reserved for the direction

"I believe we have a pretty good opinion of Mr. Apthorp, have we not?" queried one of the non com-

There was a general consent, and some one added, "I'd rather have Apthorp's opinion on a subject than the concerted opinion of the whole cult of musical

"Then why not ask his opinion on absolute pitch?" asked the quiet one with a smile.

Well, they agreed to it, and also to take what Mr. Apthorp should say as the last word on the subject, and the finale to all the discordant warring.

I fear the one who wrote the letter permitted some of the amnsement she felt in the whole proceeding to peep through. At any rate, I know she said, like Rosa Dartle, "I only ask for information", and she got it. There came in reply such a full and clear little treatise that they wrote again to ask that the letter might be published for the enlightenment of all who might be hazy on the subject of pitch. A gracious permission was returned, and here is what Mr. Apthorp had to say of absolute pitch.

(You will see that the two phrases, "The loose use of language" and "relative pitch" served to clarify matters for the pitch battleists to a remarkable degree.)

MR. APTHORP'S LETTER. " 'Absolute pitch ' may mean either of two things, as the loose use of language goes in common conversation. It may mean either a certain definite musical pitch, to be expressed in figures as a definite rate of vibration per second, or it may mean the power of recognizing such pitch by ear.

"In the first sense, there is no absolute, that is, invariable, pitch recognized all over the musical world. The note C, for instance, does not always represent the same rate of vibration. It may be a little higher in Paris than in Munich; a little lower in Boston than in London. There is no universally recognized standard, hnt nearly every country has a standard of its own. In European countries that support great standing armies, this standard is legalized and enforced by the govern ment for the sake of uniformity in pitch in all instru ments made for use in military bands.

"In the other sense, an ear for absolute pitch does not was very prond of his absolute pitch, and very fond of exist. By this is meant the power of recognizing any note by ear, without being furnished with any standard power is not very common, even among musicians, but a good many, especially violinats, have it. If some one strikes C on the pianoforte, without your seeing the keyas C, simply by ear, then you have 'absolute pitch' in your head. If, on the other hand, he strikes C and tells you it is C, and then strikes some other note, which you recognize correctly by car, then you have only proved

"Some favored individuals have the ear for absolute pitch in an extraordinary degree of delicacy Clara-Louise Kellogg, for instance, could give you Covent more positive, and the skeptics more skeptical, while Garden C, Riesnway C, French 'normal dispason' C.

-Musical language constitutes the highest, the most

SOPHIE MENTER AND CÉCILE CHAMINADE.

BY EDWARD BAXTER PERRY.

IT was the writer's good fortune not long since to hear, in almost immediate succession, these two leading women in the pianistic world, representatives of two widely different and rival races, and of two correspondingly diverse schools of musical expression. They are, anquestionably, the two greatest women musicians of the present generation, the one leading her sex in executive, the other in creative, work. They are, also, the only two of rank and renown who have never visited America. Hence the comparison and contrast hetween them is, I think, worth the reader's attention.

There is to day no lady pianist in Enrope, and few men in the profession, who can command the same universal respect and attention as are accorded to Fran Sophie Menter, and with the hest reason.

Of an eminent Bavarian family, she is hy hirth, as well as education, a German; although, as she has for some years filled Rnhinstein's vacant place at the St. Petersburg Conservatory, and as more than twenty years ago she was made court pianist to the Emperor of Austria, she is frequently spoken of both as a Russian and an Anstrian pianist. She exemplifies to the full the broad, thorough, intelligently objective German school of musi-



SOPHIE MENTER

cal art, while possessing enough of the inherent artistic number of others, were dazzingly mingled and interinstinct and fine feminine sensibility to give warmth and color to all her work and to free it from the cold and stiff pedantry too often found in the readings of distinctively German pianists.

We heard her in the Liederhalle, in Stnttgart, in a regular recital program, embracing a great variety of standard works of almost every style and a few unique modern novelties. It opened with a colossal Bach-Tansig prelnde and fugne, given with a hreadth and majesty, a physical power and technical accuracy, which octaves, the whole hristling with stapendous difficulties. even the mighty D'Alhert might have striven in vain to

Uninteresting as was this, -and, for that matter, as are dren all Bach fugnes for piano to most listeners,-it was impossible to refuse her a tribute of profound admiration for her complete command of technical resources and the apparent ease with which she subjugated the tre- of dress and decoration. Although fully fifty years of mendous difficulties presented. We all reverence the power to do, even when the thing done does not appeal sixteen. She wore a gown of light blue (most youthful to ns, and when most wishing that the power might be applied to some more satisfactory and thankful end.

me ask an honest question, to he answered candidly hy many jewels. They included a complete tiara of gold each reader, in the safe privacy of his own inner con- and diamonds; two necklaces, one of five or six ropes of

THE ETUDE

these Bach fugnes from purely musical reasons; these of her attire. monstrous tone acrostics; these gigantic thematic puzzles; these huge, mathematically exact monuments of human ingennity and manipulative skill, which express and feeling that we had listened to the greatest artist nothing but pride in the mastery of material, and contain nothing hmt cold, though perfect architectural symmetry?

Let us he frank with onrselves. Do I not voice the wish of most musicians, and of practically all concertgoers, in fearlessly stating the desire that piano fugnes, by Bach or whomsoever else, whether in their native harrenness or their various arrangements and disarrangements, may be henceforth dropped from the concert program as ont-of-date antiquities, valuable and interesting for study in private, as an obsolete phase of the development of art, like the sphinx or pyramid, hnt nseless as a means of expression for the intense life of our own day. Their place is the class-room, not the concertroom. I grant they are difficult to play, and that they were donhtless still more difficult to make ; perhaps most difficult of all to sit and listen to; but I venture to declare, paraphrasing Macauley, that if their difficulty he not considered a merit, they have none other.

But to return to Fran Menter. The remainder of her program comprised works, most of them familiar, hy Schumann, Chopin, Mendelssohn, and Liszt, with a few new things by Moszkowski, and a startling, most fan-

tastic, and ultra-modern composition of her own, entitled "Sonvenir of Vienna"

All the numbers were rendered with clear intelligence, fine emotional insight, and a warmth and evident, whole-hearted interest. hnt little of what might be called individual intensity, and no overwhelming passion; in a word, with the perfection of fully developed and sincerely earnest objective art, which, after all, may be the hest art for all purposes and everyday nse.

Her tone is full, warm, and plastic, but not remarkable for thrilling sensuons beauty. It snggests the handclasp of a large, noble, clearheaded, and kind-hearted matron, of goodly impulses but moderate enthusiasm, and just a tonch of henevolent superiority.

The number by Liszt read simply "Rhapsodies" on the program, and we had a vagne wonder as to whether we were to hear all fifteen in their entirety. When it was hegun, however, we recognized and lost again the familiar strains, now of one, now of another, as if chasing a masquerader with half a dozen tricky disguises. All the most hrilliant, telling, and popular portions of the second, sixth, and twelfth, with briefer fragments from a

woven, with incredible speed and craft, until, at the close, we were left dazed, confnsed, hreathless, and, I may add, nearly deafened, by this, undonbtedly the most brilliant and astonnding concert number ever rendered npon any program.

Her own closing number, not very profound, but full of spirited rhythms, sparkling cadenzas, flashes of astonnding virtuosity, hordering close npon the hnmorons, reveling in glissando runs in double thirds and was tossed off with careless ease, like a handful of hright-colored sngarplums thrown to a crowd of chil-

In personal appearance Fran Menter was rather impressive. Her many sojourns in Russia seem to have imhned her with the real Slavonic taste in the matter age, she was attired, except for her jewels, like a girl of of colors), with her dark hair loose and flowing over her shoulders, the ends rolled into heavy curls. I never Right here, at the risk of being hnrned as a heretic, let knew a lady to appear in the concert-room wearing so actions and the contrage to stand openly to pearls and the other a kaleidoscopic display of gems of the student, are too sketchy, too incomplete, too vagne

tradition. Does any one to-day really care to listen to hatterflies, and brilliants were thrust into every portion

Her audience was, for Germany, wildly enthusiastic, and we left the hall with a sense of smiling exhilaration among lady pianists.

A few weeks later, in Berlin, we were privileged to listen to the French pianist and composer, Cécile Chaminade, in a program of thirty-five selections, made np exclusively of her own compositions: a trio for violin, 'cello, and piano ; eight compositions for four hands; some fifteen songs; rendered by two French singers, contralto and tenor; the remainder solo pieces for the piano, many of which are familiar to our public.

Chaminade was at the instrument in every number. either as soloist or accompanist, playing everything without notes-in itself a feat of memory rarely witnessed, as the program lasted nearly three hours.

Considered from the standpoint of modern virtuosity Chaminade can not be considered in the strict sense a great pianist. She lacks the strength and brilliancy, the speed, and especially the octave technic, which, rightly or wrongly, have come to he regarded as the sential attributes of these latter-day giants of the

Regarded artistically, she is decidedly worthy of high consideration, though she as decidedly has her limitations, as who has not? She is neither very broad, very profound, nor very versatile; but along her special line, both as player and composer, she is unique and inimit-

Her tone is small, fine, and pnre, hut witching rather facile, well nigh infallible technic, with genial than warm, snggesting a little that of Liezt in certain phases, though, of course, in miniature. At times it sparkles like a shower of harlstones with the snn shining through them. Again it is delicate, fairy-like, ineffably dainty, but never noble or passionate, with little gennine lyric quality, resembling in this respect hat of all French pianists I have yet heard.

Her finger technic is finent, crisp, and remarkably clean. The chief characteristic of her style seems to be archness, a certain graceful sprightly flavor, like the tone of conversational badinage in vogne in the best French society, so aptly designated by them as "spiritnelle." There is an evident inclination to play with her subject and her listeners, not in a would he humorous vein, but airily, fancifully, with just a hint of coquetry. In this, her own peculiar field, she is fascinating. She has moments, too, of dreamy tenderness and pensive languor, which are wondrously attractive, but she rarely, if ever, tonches the depths of profound emotion.

Chaminade's abilities as a composer far exceed her powers as a performer, whether by natural endowment or from more complete development it is hard to say. Her piano-works are all of the same piquant, graceful type, novel and capricions in their effects, neither very deep nor very strong, but fanciful, striking, and often exquisite creations, with marked individuality, forming almost a school by themselves, and well worth playing, most of them, by artist as well as amateur.

Singularly enough, however, it is in her songs that Chaminade reaches her highest level. These are all melodious and, in the best sense of the term, effective; bnt should never be sung except in French. Here we find genuine emotion and plenty of it, covering a considerably varied range of moods, pleading tenderness, stirring passion, flery energy, and even bold heroism, ably and forcibly expressed. Like most modern French songs they are preeminently singable, capable of full, adequate rendition, affording the singer a grateful and sympathetic task, and a chance to ntilize the best that is in his voice and in his heart, and giving the andience an intelligible, well-balanced, and fully developed expression of some definite and concrete artistic idea. They are sensuously beautiful, if you will, hat genuinely musical, with melodies that not only can he sung, but that almost sing themselves, and thrill the listenerqualities too often conspicuous by their absence in songs of the modern German school and its imitators, which, though noticeably, perhaps too lahorionsly, original, his convictions in the frowning face of conservatism and every kind and color, a foot deep; while pins, brooches, and clusive in their effects, as well as too unnatural, not

suity of their accompaniments, ever to be satisprin redered or fully grasped by an audience

uninde's songs belong to the best class of French compositions of the present day, and possess a cernehm and flacese in addition which is all her own, alshehin large measure accounts for their popularity

at it and out of France. Betrio, too, though lacking the gravity supposed to sential to the highest form of chamber music, in okel the fact that neither Haydn, Schubert, nor Men ginto by any means always adhered to this lofty and contained many rich plantly novel effects, full of dash and spirit, remark at specially for its peculiar rhythma. If a work of an ment could be exhumed as a lost manuscript, ming the name of one of the old mastern, the musical mid would go mad with pride over it. But as this was nit written by a woman of modern days, and a French mm at that, the German critics were inappreciative of other rigorous in their censure.

lided, the entire Berlin press was harsh and, it essed to me, decidely unjust in reviewing this concert Ciminade's, which would have been a credit to man sman of any age or school. I am sorry that some of in evere comments even got into print in this coun a And I question if one of their own demi-gods, if injert, Mozart, or even Beethoven, if called upon to mish a program of thirty-five numbers, all from his wayes, and to perform himself all the instrumental



wa to play one part in all the concerted pieces and amountainents to all the songs, could have preand his contemporaries with an evening which would be compared favorably with that of Chaminade.

lie criticism, when carefully analyzed, resolved itself only into: First, the genuine German conviction that can do nothing ably, when competing in a line limb monopolized by men; second, the race prejin against everything French in general, and French the and musicians in particular; and, third, a little that the performer had the effrontery to rean sagle natil well on toward middle life, and to "see little, if any, physical beauty.

bled, even Chaminade's admirers could not help grather disappointed in her personal appearance. the figure and a fine pair of dark eyes, she a bast no physical charms, while her face is unfortupaysical charms, white ner lace a she sits the pane. An extremely retreating o in, that meght and an extremely retreating the state of weakbudding non imbecility, which very much be a ber mental and artistic powers. She was dressed a moderful Parisian toilet, a strange commination of businglicity was a great contrast to the mach beatod attire of Sophie Menter.

ng gren by Frau Menter, the impresses and

Number of their intervals and the involved would have been a weak one, to say the least of it but, on the other hand had Property or the other hand had Property on the other hand had Property on the other hand had Property or the other had Property or the on the other hand, had Frau Menter been obliged to lyting make up her program entirily rem her own compositions, the evening would have been uninteresting musically and the audience very weary. Let us give hom r. then, where honor to due, equally to the greatest of Apth female componers and the greatest of female virtuosi.

A PITCH BATTLE.

the

that

publi

asad

BY BELEXA MANUELLE.

It was rather a triangular affair; there was one side. which held that almolute pitch was quite a common Apth affair, that any number of the conservatory girls had it, and that the local petted kindergarten system taught it to the younglings ' in no time " There was another side holding that there was no such thing as absolute pitch , that even if there were, it was not a thing which t would be possible to teach ; that the ability to carry about the pitch of a certain piano was not proving alsointe pitch to a certainty, as, despite the adoption of the international pitch, scarcely two manufacturers used precisely the same pitch.

A third faction there was which completed the triangle. This last had a conviction that neither of the other sides were right, that each held a little truth, all balled about with fustian, but as it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tomed from side to side until they lost shape and coherency and were thrown aside, limp and collapsed.

Strange tales were told and stranger defenses put up. One, in the best of argument, was made to declare that ideas could really be weig sol. One told of a friend who, when in the country and tell upon which tone the cow lowed, in what key thir Chanticleer sung his merry note, and the number of vibrations to a grasshopper's chirp. Another told of a friend who, at the sym phony, caseld always tell you in what key the orchestra was playing. Then an opp te would break in with Yes, I have known people like that. I sat beside one who was supposed to have positive pitch. She would marmer, 'Ah | listen to that grand A-flat | Or. Oh, what a beautiful E ! But when I got home it would not be E or A-flat, according to my score."

Another related the browing tale "George Osgood was very proud of his absolute pitch, and very fond of giving his choruses the pilch without assistance from the instruments. One nort Carlyle Petersiles was accompaniet. (bagood gave the pitch, and then hade l'eters ea proceed, but the punist had scarcely started when he was interrupted with 'Stop' that's wrong!' Peternies ventured to remark that that was not wrong, but was admonished to start again. He did so, only to be stopped as before. 'It's wrong! It's wrong!' thun dered the director The accompanist, however, proved to him conclusively that he was right, and then Osgood said, "Then the piano has been changed!" And so it was. You see he carried the pitch of a certain piano about with him, and when the piano was changed, where was his absolute pitch? Now, concluded the narrator, "I do not call anything absolute which is dependent upon the caprice of an instrument, or on anything So the contest went on, and the positivists became

more positive, and the skeptics more skeptical, while the non commitalists kept quiet and grew wise. Every time this group of musicals came together "pitch" was walked out, a faction straightway jumped upon either end, and, behold, a great see sawing ensued, while the quietiets struggled to keep a seat midway between the lively jolting. There was no chance for a sensible discussion of anything else whatever. Every one with a possible idea on the subject of pitch was buttonholed s at delictore, which ought to have been hideous and the quiet ones had a chance to observe whit a pure damping of the change of the pure to the subject of providing the change of the pure to the subject of providing the subject of providi the charging which ought to have been hideons and the quiet ones had a charge to respect prevailed. The manipulation and were not a maple gem. Its scarcity of local diseas on the evisible through simply with the magazines were scrambled twrongh, simply with the ever possible hope of run-tig a ross some stray word upon fam of females and long worse to loss? minutes, their best backing make a suppression of the of terms, and of the decomposit. make payment. That we produce treased progresses of the real employed for last do not otto ages. They be also, but make the law were detect. married and proper between

the maker's streams. the Person by Rivers, and New the contract of the term of the setting by the assessed as France Shr best Assets.

A feedby, the sales for some, sowered. embraget, in the law in some Female, place of the Ry Polanto. of more from brooted marriage. net in the Brogness of Ambria. of both as a Rosson and unand the last feel and the second Specifical Sections without of Section.

TO OTHER CHARGES

the first and believes were dress to every the last possible that plants formed parat and on help the help with a money to named for professor the named of particle, and make my points but not known protes substances

fact on the Stead work countries. Do I am note that with all the property and all property all county. person, by Sectionity receiving the Audie Chat price, Supress, by Sarty or phonogeness care whether to their person and the second of the second second second second providing long the formattened disregard from the county pass. print to the of the articular between and printing or specify the particular, the time the state of the females, story of all, the the splint or present, but realize as a named of expression for the beauty fits of the own. Place place in the wine core, and the record the party and the state of the party, and that they the desired of the Person by said printing the distinct of all to an over time to had I resource. Series programing Reading San Print States

the safe assessment a season, they have send other. the favorage or Carl Marin. The manufactor of his program prosperied works, must of time Starline, has common Chapter, Municipality, and Line, with a few they storage by Description, and a starting most flat.

their, and pleasanted paperson of his you, natival "butmen of These,"

AT the produce over content with the michigana, the surroset sought and a factor, and regal exhibition recognic, with partiel. transcrib and property where posted become, they prove our when neights he called hadronteed relatively and an experimental parties ; by a week, with the perferrence of theiry developed. and personal action reporting any winds, artic all, was he tile but are botal progress. and emerging was

Northway in body warms used playette, but use manufaction to the large passes beyond 19. request the building of a large, with their married, and would be small product, of good to requires the authority delication, and paint ment or beautiful manhating.

The purpler by liver and empty " Easymaking " on the program, and so had a regree married at the windows we were to have all STREET, SAN PROPERTY. WHEN PERSONS married, we recognised out that have been market strains new of ten, one of souther, on of Penning & commenced with Suff a Basin. server disprises." And the send bettern, but ring and propriet perfection of the county, 4948. and visited was broad Supposed from a

and he of other was favorage uniqued and heremany was present the part and only said, of the city no was not dearly content, business set, I amand made marked by the remarkable for most sufficient and assembly many business on the land

Spirit, Street Street, Square, that have been provided and have produced, but that of Aprillad Physical Specifics, minimal lighter of security county, business the spin to bear sale, benefits to please to come to make their and where, we wish forwing with expenditure in Street, the board of with parents been like a board of major many programmer to come to a money of their

by partial superiors from World the solid to positric. One many parents in France, many let have named for \$100 for and Union 1989, in the party of Street Street Street, Street, Street, Street, or other and the test period, except to the presis, fire a girl of Name and Address of Street of States Street Column Street, or other Description. of pattern, with her than her hand and having may have unders German school and kinders German scho

me dome that we had second a long The last of the la

h has south later to Berna or wen prothe first plan and conpact to time to a progress of the plan storm of out weeks to her own managers and the and promote the comment of the and the state of t and the own the same of the green in the party of which are fourther to but palety

Photograph was so the information from to send or sended, party of the last of method and second as the progress haled made bed too

Company of the Compan Comments and the second of Street, great princers. The backs like decays of below (the second stell secondary the other total or stated on wrong, better man to be possible second arrefrance of these desires since

Security accounty to a ballion security the se Model in the late. The second of th protected, our very results (billion from the the spine and support the budget skill.

The lates in small feet and last let writer the same sure a live the silver Charles Street, Street was like a surprise of habitage will be made the sale of the sa bir finisty, but next milit or passals, and mention by the special countries in the residence all From 5 persons I have pld best.

that thought belond to Designing advanta deal. The stand Companies of Springers sections, a value grown spling free in Name of Advantage of Street or West and Advantage of Street or other Desired Purpose Or Oth firm a way, as a pay the point in then of the The day or high in them by it untilled and her beamers not in a city to leave vying half airrig. Court wife york bill own for claim, one were personal hard also is personal have not been all the party temperature and party the second the second to the brisk . of some number that depths if passed over

a a separat far eard by natural enteres plete developmen it is held a The same popularies and cast some best effects, project have read but the strike at was cowhed and blenhy feet thousestee, and well work parts moved of the say by art or med as amateur.

h, ween it is in the cop her highest leed. The and, in the best sense of the term of For be au . e cept in Freed. Bet and pleasy of it, correct to and presty to the legister product of morely pleases below poweron, flory energy, and even held here. y on preced Like not soler are prevented degable, spath, ate prevalent designs grid The last tank, and a chapter to still the last and a chapte to those and it has been, and group the and green well balanced, and fully denied of mone definite and coords arising of mone definite and concrete the second of y beautiful if you make you have been that not only on he is me of that not only conthe less than present by their steers ben piracus by there ben piracus by the ben piracus are too akeerby, too incomplete

factorily rendered or fully grasped by an audience.

Chaminade's songs belong to the best class of French rocal compositions of the present day, and possess a certain charm and finesse in addition which is all her own, and which in large measure accounts for their popularity both in and out of France.

Her trio, too, though lacking the gravity supposed to be essential to the highest form of chamber music, in spite of the fact that neither Haydn, Schubert, nor Mendelssohn hy any means always adhered to this lofty plane, was strikingly beautiful and contained many rich and strictly novel effects, full of dash and spirit, remarkable especially for its peculiar rhythms. If a work of equal merit could be exhumed as a lost manuscript, bearing the name of one of the old masters, the musical world would go mad with pride over it. But as this was only written by a woman of modern days, and a French woman at that, the German critics were inappreciative and rather vigorons in their censure.

Indeed, the eutire Berlin press was harsh and, it seemed to me, decidely unjust in reviewing this concert of Chaminade's, which would have been a credit to man or woman of any age or school. I am sorry that some of their severe comments even got into print in this conutry. And I question if one of their own demi-gods, if Schnbert, Mozart, or even Beethoven, if called upon to furnish a program of thirty-five numbers, all from his own pen, and to perform himself all the instrumental



CÉCILE CHAMINADE. solos, to play one part in all the concerted pieces and the accompaniments to all the songs, could have preseuted his contemporaries with an evening which would

have compared favorably with that of Chamiuade. a woman can do nothing ably, when competing in a line hitherto monopolized by men; second, the race prejndice against everything French in general, and French music and musicians in particular; and, third, a little irritation that the performer had the effrontery to remain single until well on toward middle life, and to possess little, if any, physical beauty.

Indeed, even Chaminade's admirers could not help being rather disappointed in her personal appearance. Except for a fine figure and a fine pair of dark eyes, she can boast no physical charms, while her face is unfortunately not in her favor, when seen in profile as she sits at the piano. An extremely retreating chiu, that might be called no chiu at all, gives it au expression of weakuess bordering upon imbecility, which very much belies her mental and artistic powers. She was dressed dizened attire of Sophie Meuter.

gram given by Frau Menter, the impression made Battle."

to say impossible, in their intervals and the involved would have been a weak one, to say the least of it; but, to any imposition, of their accompaniments, ever to be satis- on the other hand, had Frau Menter heen obliged to lytical program prepared by Mr. W. F. Apthorp. One make up her program entirely from her own compositions, the evening would have been uninteresting musically and the audience very weary. Let us give honor, then, where honor is due, equally to the greatest of female composers and the greatest of female virtuosi.

A PITCH BATTLE.

BY HELENA MAGUIRE.

It was rather a triangular affair; there was one side which held that absolute pitch was quite a common affair, that any number of the conservatory girls had it, and that the local petted kindergarten system taught it to the younglings "in no time." There was another side holding that there was no such thing as absolute pitch; that even if there were, it was not a thing which it would be possible to teach; that the ability to carry about the pitch of a certain piano was not proving abso-Inte pitch to a certainty, as, despite the adoption of the international pitch, scarcely two mannfacturers used precisely the same pitch.

A third faction there was which completed the triaugle. This last had a conviction that ueither of the other sides were right; that each held a little truth, all halled about with fustian; but as it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tossed from side to side until they lost shape and coherency and were thrown aside, limp and collapsed.

Strange tales were told and stranger defenses put np. One, in the heat of argument, was made to declare that ideas could really be weighed. One told of a friend who, when in the country, could tell upon which tone the cow lowed, in what key Sir Chauticleer snug his merry note, and the number of vihrations to a grasshopper's chirp. Another told of a friend who, at the symphony, could always tell you in what key the orchestra was playing. Then au opposite would break in with "Yes, I have known people like that. I sat heside one who was supposed to have positive pitch. She would murmer, 'Ah! listen to that grand A-flat!' Or, 'Oh, what a beautiful E!' But when I got home it would not be E or A-flat, according to my score."

Auother related the following tale: "George Osgood was very proud of his absolute pitch, and very foud of giving his choruses the pitch without assistance from the instruments. One night Carlyle Petersilea was accompanist. Osgood gave the pitch, and then bade Petersilea proceed; but the planist had scarcely started when he was interrupted with 'Stop! that's wrong!' Petersilea ventured to remark that that was not wrong, but was admonished to start again. He did so, only to be stopped as before. 'It's wrong! It's wrong!' thnudered the director. The accompanist, however, proved mostly into: First, the genuine German conviction that was. You see he carried the pitch of a certain piano about with him, and when the piauo was changed, where was his absolute pitch? Now," concluded the narrator, "I do not call anything absolute which is dependent upon the caprice of an instrument, or ou anything

So the contest went on, and the positivists became more positive, and the skeptics more skeptical, while the non-commitalists kept quiet and grew wise. Every time this group of musicals came together "pitch" was walked out, a faction straightway jumped upon either end, and, behold, a great see sawing ensued, while the quietists struggled to keep a seat midway between the lively jolting. There was no chance for a sensible discussion of anything else whatever. Every one with a possible idea on the subject of pitch was buttonholed. octorial Parisian foliet, a strange combination of possuite rise on the suggest to observe what a blue and heliotrope, which ought to have been hideons and the unite ones had a chance to observe what and serve the subject of the su and was charming, and were not a single gem. Its scarcity of lacid ideas on the subject prevailed. The escaping and wors not a single gen. Its searchy of near the searchy of the search of t possible nope or funning across some stary with upon immain language notes her feels immeasurably enfeel of Rophie Menter.

If Mile, Chaminade had been obliged to play the propitch, until at last it came to be called the "Fitch larged. This faculty in its full is reserved for the élite
them pitch is the control of the fitch larged. This faculty in its full is reserved for the élite.

One evening some one had been reading from an anamade a remark as to the clear and concise way in which he said what he had to say.

"I believe we have a pretty good opinion of Mr. Apthorp, have we not?" queried one of the non-committals.

There was a general consent, and some one added, "I'd rather have Apthorp's opinion on a subject than the concerted opinion of the whole cult of musical

"Then why not ask his opinion on absolute pitch?" asked the quiet one with a smile.

Well, they agreed to it, and also to take what Mr. Apthorp should say as the last word on the subject, and the finale to all the discordant warring.

I fear the one who wrote the letter permitted some of the amusement she felt in the whole proceeding to peep through. At any rate, I know she said, like Rosa Dartle, "I only ask for information"; and she got it. There came in reply such a full and clear little treatise that they wrote again to ask that the letter might be published for the enlightenment of all who might be hazy on the subject of pitch. A gracions permission was returned, and here is what Mr. Apthorp had to say of absolute pitch.

(You will see that the two phrases, "The loose use of language" and "relative pitch" served to clarify matters for the pitch battleists to a remarkable degree.)

MB. APTHORP'S LETTER .- " 'Absolute pitch' may mean either of two things, as the loose use of language goes in common conversation. It may mean either a certain definite musical pitch, to be expressed in figures as a definite rate of vibration per second, or it may mean the power of recognizing such pitch by ear.

"In the first sense, there is no absolute, that is, invariable, pitch recognized all over the musical world. The note C, for instance, does not always represent the same rate of vibration. It may be a little higher in Paris than in Munich; a little lower in Boston than in London. There is no universally recognized standard, but nearly every country has a standard of its own. In European countries that support great standing armies, this standard is legalized and enforced by the government for the sake of uniformity in pitch in all instruments made for use in military hands.

"In the other sense, an ear for absolute pitch does not exist. By this is meant the power of recognizing any note by ear, without being furnished with any standard of comparison. The Germans call it 'den treff.' This power is not very common, even among musicians; but a good many, especially violinists, have it. If some one strikes C on the pianoforte, without your seeing the key board or knowing what note he was going to strike, without his having previously given you the pitch of any note in the scale, and you recognize the note struck as C, simply by ear, then you have 'absolute pitch' in your head. If, on the other hand, he strikes C and tells you it is C, and then strikes some other note, which you recognize correctly by ear, then you have only proved that you have 'relative pitch,' for you have recognized the note merely by the interval it made with the C that was given you as a standard.

Some favored individuals have the ear for absolute pitch in an extraordinary degree of delicacy. Clara Louise Kellogg, for instance, could give you Covent Garden C, Steinway C, French 'normal diapason' C, ont of her own head, without touching au instrument. Mr. John Preston had the same power. But, in common parlance, having absolute pitch means being able to give you any note you please at the standard pitch of the country you live in, without referring to any instrn-

-Musical lauguage constitutes the highest, the most pure and sincere form of human thought, the most wholly separated from materiality or convention. Whoever arrives at thinking in music as he thinks in a familiar language finds his ideas immeasurably en-



provided the factoring product the proper ways products of the last to hear the said and Should be that restricted of the

Addressed, in Printinglet, in F. medicately is given realizing of NAME AND POST OFFICE ADDRESS. NAME AND ADDRESS OF tal, Miller with A Property and And made in course or wheel the last selected mark products, by heavy, for

the land, Northern Spring, or any THE REST PROPERTY LOSS WAS DOING THE places of marketed allertainty of or ballions beauties and speed. We all speeding the AND PERSONS NAMED IN COLUMN ACRE THE THE OWNER WHEN IN Name and Address of the Owner, where of facing fractions on the party, \$1. o. On the springers and the last

THE ETUDE

OTHER PROPERTY.

COLUMN TWO

communication and part of the latest named that had parties on, companion of his ness and of the proposed and reposites. They are, named Assessed Stateshold of the testing for let it. on s, made. They been story than the tally latter better restour. cross and emitted between

placed by Electron and the the second like these and to an artifact in Date e base passessio Mark M. Straffe St. Co. Str. Str. month, on all has been been

best often breast back out Strike Singapore of Employs. next or a fraction and he Secret up to his his house. mine Spread in Section 5 and page

seed printed at 10 a life. Printed

right of the industrial printers. spinster, budgest brought and Stag of Females Stag and Stand and the last healthque, of Minparents, in manual of the se

Address in great named or of this sail a new police. of the parties. But WHEN PER PERSON NAMED IN sections proving which NAME AND ADDRESS OF TAXABLE PARTY.

and in that party or we and Tankel, Ones in party problem of adopting of territorial management lands of the principled in the of 'We are recovered the NAME AND ADDRESS OF TAXABLE PARTY. The Real Property Spirit lies the real realized sale Control of the latest to the l the succession of the Party Spirits and brilliants were threat into every ponce. named in course that plants family jusof and we look the hall with a cence of amiliagerhitetus. one cape to send from a librar we had intend to the greatest arise mercing has period in the beauting of material and inteone named we park though parties printed and

that me by these with sometime. The Just worse the man of last success and of practically all practical general to the hearty strategy the Positive Daily grows Physics. he digit or adventures the wanter in this paint and the same of the same of the same second, many to September 5 Company Street East content personal were as not of few perspective, believes and industries to death in private, or so therefore place of the developmanufactured by the Company or present, but nation as a bound of expression for the prison lift of our water they. These place by the class man, and the remain man. I providely so delicate a plug and that they many fractions will some particular by make a performance station or all to set and long to you I seems to Acres programming Statement, State of Valley Anthony to did married a port, they have some other.

And to server in Part Street, Vincenting of her program commend works, must of these describes, by Comment, Playing Municipality, and Lines, with a few both change by Murrowood, and a passing must be have not all the section of her

1984 married "Secretarial Toront,"

All the constant were madered with sloarmerchanic for married length, and a facts, but out before tackets, with projet second and arrival, when barded below. Seek Street of what could be comed multiplified. columnity, and fair propertylening posters (Ina panel, with the particular of help developed and money bound opposite art, which, while all year to be the man are the all perposes. and executing has

Dail Steel St. Rell., Street, and Whether, Soil and Committee for the large property for the parameter. (5) required the business of a finger, solding other maked and any moved some if quality named the spiriture out to say, and past a make or household requirements.

The secretary to United State of Strainty "Disapsection " on the property and we had a vagor married as he whether we want to best all. Other in their seconds. When I was beginn, named and original and lest again the married street, and of the part of smiller, as if desiring a management with Astronomy many Property and the next harmony, sales long and property partition of the second, which, and business with marrier frequency from a

named of other tree descripts straped and take weren, with manufacturated and could water up the dang me made but hand, marked beaution, and, 2 may and wanted married, my risk, make report the next national and adversing names stream our realized

The airs change wealer my very pulleral, her fall NAME AND ADDRESS. of second oxygens, questing columns, during of property in court of Spirits and the Source and reading to graphic rates in School course and NAME OF STREET STREET, mp mand of with native case, the a health of with some improved distant to a count of the

It proved was not tree bloom was saliny be present that make anymore in Branch spects to have and the west for any Property specific the start works. of from and discussion. According thely many power of spit the way property could be been proved, take a girl of named to have a price of Cable Unit come possible. of person sent hat high har been sed from you har described the made notice commence space. I never Value of the late most hardy. They be hard a second toron of gut and the contract of the own report

smoog lady planets.

the wooks later, in Berlin, we were privileged to to the French plantet and composer, Cécile Chinleads to a program of thirty five selections, made up compositions a trio for violin, piano eight compositions for four hands; sme A leas occupe | rendered by two French singers, contribe toner, the remainder solo pieces for the piane, many which are hander to cur public.

was at the instrument in every number. as ambotot or accompanist, playing everything noton in theelf a feat of memory rarely witas | - program lasted nearly three bours.

ed from the standpoint of modern virtuoity, can not be considered in the strict sense a he lacks the strength and brilliant, speed, and sepecially the octave technic, which, "ally or wrongly, have come to be regarded as the attributes of these latter-day giants of the

Regarded artistically, she is decidedly worthy of high though she as decidedly has her limits. as who has not " The is neither very head very nor very versalile | but along her special lize. heat as play or and power, she is unique and inimit-

the bearing to small, fine, and pure, but witching rather than warm, suggesting a little that of Lizzt in certain phones though afcourse to miniature. At times it sparhas like a hower of harlotones with the sun shining 18 g thom. Again it is delicate, fairy like, ineffamy dainty, but never noble or passionate, with little lyric quality, resembling in this respect that of all French plant to I have yet heard.

Hor want technic is fluent, crisp, and remarkably The called characteristic of her style seems to be a cortain graceful sprightly flavor, like the besse of conversational badinage in vogue in the best I see the cortely so aptly designated by them as "spiritu-There to an evident inclination to play with her subject and her listeners, not in a would be hamored ven, but saving, functifully, with just a hint of coquetry. her own peculiar field, she is fascinating. She has memoria, too, of dreamy tenderness and pentite languer who have woodrously attractive, but she rarely, Howe touches the depths of profound emotion.

Chambade's all ties as a composer far exceed ber powers as a performer, whether by natural endowment or from more complete development it is hard to say. Her plane works are all of the same piquant, graceful type, novel and capricious in their effects, neither very Roop mor very strong, but fanciful, striking, and often expands out marked individuality, forming almost a school by themselves, and well worth playing. most of them, by artist as well as amateur.

larly enough, however, it is in her sough that Chambrade reaches her highest level. These are all med alone and, in the best sense of the term, effective; best and ld never be sung except in French. Here se and genuine emotion and plenty of it, covering a coformly varied range of moods, pleading tendents, estring passion, flery energy, and even bold broins, ably and forcibly expressed. Like most modern French awage they are preeminently singable, capable of full. a bequate rendstion, affording the singer a grateful and eyespathetic task, and a chance to ntilize the best dat has voice and in his heart, and giving the addisse an intelligible, well balanced, and fully developed etpression of some definite and concrete artistic idea. They are sensuously beautiful, if you will, but genuisely mairal, with melodies that not only can be sung but always sing themselves, and thrill the listenand these too often conspicuous by their absence is soft the modern German school and its imitators, which gh noticeably, perhaps too laboriously, original art trably made, and full of points and suggestions in the student, are too sketchy, too incomplete, too ugar and elusive in their effects, as well as to unnatural, set

THE ETUDE

complexity of their accompaniments, ever to be satisfactorily rendered or fully grasped by an andience.

Chaminade's songs belong to the best class of French tain charm and finesse in addition which is all her own, and which in large measure accounts for their popularity both in and ont of France.

Her trio, too, though lacking the gravity supposed to be essential to the highest form of chamber music, in spite of the fact that neither Haydn, Schubert, nor Mendelssohn by any means always adhered to this lofty plane, was strikingly heautiful and contained many rich and strictly novel effects, full of dash and spirit, remarkable especially for its peculiar rhythms. If a work of equal merit could be exhumed as a lost mannscript, hearing the name of one of the old masters, the musical world would go mad with pride over it. But as this was only written by a woman of modern days, and a French woman at that, the German critics were inappreciative and rather vigorons in their censure.

Indeed, the entire Berlin press was harsh and, it seemed to me, decidely unjust in reviewing this concert of Chaminade's, which would have been a credit to man or woman of any age or school. I am sorry that some of their severe comments even got into print in this country. And I question if one of their own demi-gods, if Schnbert, Mozart, or even Beethoven, if called npon to furnish a program of thirty-five numbers, all from his own pen, and to perform himself all the instrumental



solos, to play one part in all the concerted pieces and the accompaniments to all the songs, could have presented his contemporaries with an evening which would have compared favorably with that of Chaminade.

The criticism, when carefully analyzed, resolved itself mostly into: First, the genuine German conviction that a woman can do nothing ably, when competing in a line hitherto monopolized by men; second, the race prejndice against everything French in general, and French music and musicians in particular; and, third, a little irritation that the performer had the effrontery to remain single until well on toward middle life, and to possess little, if any, physical beanty.

Indeed, even Chaminade's admirers could not help being rather disappointed in her personal appearance. Except for a fine figure and a fine pair of dark eyes, she can boast no physical charms, while her face is unfortnnately not in her favor, when seen in profile as she sits at the piano. An extremely retreating chin, that might be called no chin at all, gives it an expression of weakness bordering npon imbecility, which very much belies her mental and artistic powers. She was dressed in a wonderful Parisian toilet, a strange combination of blue and heliotrope, which ought to have been hideous and was charming, and wore not a single gem. Its scarcity of Incid ideas on the subject prevailed. The elegant simplicity was a great contrast to the much bedizened attire of Sophie Menter.

If Mlle. Chaminade had been obliged to play the program given by Frau Menter, the impression made

to say impossible, in their intervals and the involved would have been a weak one, to say the least of it; but, on the other hand, had Fran Menter heen ohliged to lytical program prepared by Mr. W. F. Apthorp. One make up her program entirely from her own compositions, the evening would have been uninteresting musivocal compositions of the present day, and possess a cer- cally and the andience very weary. Let us give honor, then, where honor is due, equally to the greatest of female composers and the greatest of female virtnosi.

A PITCH BATTLE.

BY HELENA MAGUIRE.

It was rather a triangular affair; there was one side which held that absolute pitch was quite a common affair, that any number of the conservatory girls had it, and that the local petted kindergarten system tanght it to the younglings "in no time." There was another side holding that there was no such thing as absolute pitch; that even if there were, it was not a thing which t would be possible to teach; that the ability to carry about the pitch of a certain piano was not proving abso-Inte pitch to a certainty, as, despite the adoption of the international pitch, scarcely two mannfacturers used precisely the same pitch.

A third faction there was which completed the triangle. This last had a conviction that neither of the other sides were right; that each held a little trnth, all halled about with fustian; but as it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tossed from side to side until they lost shape and coherency and were thrown aside, limp and collapsed.

Strange tales were told and stranger defenses put up. One, in the heat of argnment, was made to declare that ideas could really be weighed. One told of a friend who, when in the country, could tell npon which tone the cow lowed, in what key Sir Chanticleer sung his merry note, and the number of vihrations to a grasshopper's chirp. Another told of a friend who, at the symphony, could always tell you in what key the orchestra was playing. Then an opposite would hreak in with "Yes, I have known people like that. I sat beside one who was supposed to have positive pitch. She would mnrmer, 'Ah! listen to that grand A-flat l' Or, 'Oh, what a beantiful E!' But when I got home it would not be E or A-flat, according to my score."

Another related the following tale: "George Osgood was very prond of his absolute pitch, and very fond of giving his chornses the pitch without assistance from the instruments. One night Carlyle Petersilea was accompanist. Osgood gave the pitch, and then hade Petersilea proceed; but the pianist had scarcely started when he was interrupted with 'Stop! that's wrong!' Petersilea ventured to remark that that was not wrong, bnt was admonished to start again. He did so, only to be stopped as before. 'It's wrong! It's wrong!' thnndered the director. The accompanist, however, proved to him conclusively that he was right, and then Osgood said, 'Then the piano has been changed !' And so it was. You see he carried the pitch of a certain piano about with him, and when the piano was changed, where was his absolute pitch? Now," concluded the narrator, "I do not call anything absolute which is dependent upon the caprice of an instrument, or on anything

So the contest went on, and the positivists became more positive, and the skeptics more skeptical, while the non-commitalists kept quiet and grew wise. Every time this group of musicals came together "pitch" was walked out, a faction straightway jumped upon either end, and, behold, a great sec-sawing ensued, while the quietists struggled to keep a seat midway between the lively jolting. There was no chance for a sensible discussion of anything else whatever. Every one with a possible idea on the subject of pitch was buttonholed, and the quiet ones had a chance to observe what a magazines were scrambled through, simply with the possible hope of running across some stray word npon pitch, until at last it came to be called the "Pitch

One evening some one had been reading from an anamade a remark as to the clear and concise way in which he said what he had to say.

"I believe we have a pretty good opinion of Mr. Apthorp, have we not?" queried one of the non-committals.

There was a general consent, and some one added, "I'd rather have Apthorp's opinion on a subject than the concerted opinion of the whole cult of musical critics."

"Then why not ask his opinion on absolute pitch?" asked the quiet one with a smile.

Well, they agreed to it, and also to take what Mr. Apthorp should say as the last word on the subject, and the finale to all the discordant warring.

I fear the one who wrote the letter permitted some of the amusement she felt in the whole proceeding to peep through. At any rate, I know she said, like Rosa Dartle, "I only ask for information"; and she got it. There came in reply such a full and clear little treatise that they wrote again to ask that the letter might be published for the enlightenment of all who might be nazy on the subject of pitch. A gracious permission was returned, and here is what Mr. Apthorp had to say of absolute pitch.

(You will see that the two phrases, "The loose use of anguage" and "relative pitch" served to clarify matters for the pitch-hattleists to a remarkable degree.)

ME. APTHORP'S LETTER .- " 'Absolute pitch' may mean either of two things, as the loose use of language goes in common conversation. It may mean either a certain definite musical pitch, to he expressed in figures as a definite rate of vibration per second, or it may mean the power of recognizing such pitch by ear.

In the first sense, there is no absolute, that is, invariable, pitch recognized all over the musical world. The note C, for instance, does not always represent the same rate of vibration. It may be a little higher in Paris than in Munich; a little lower in Boston than in London. There is no universally recognized standard, but nearly every country has a standard of its own. In Enropean countries that support great standing armies, this standard is legalized and enforced by the government for the sake of uniformity in pitch in all instruments made for use in military bands.

"In the other sense, an ear for absolute pitch does not exist. By this is meant the power of recognizing any note by ear, without being furnished with any standard of comparison. The Germans call it 'den treff.' This power is not very common, even among musicians; but a good many, especially violinists, have it. If some one strikes C on the pianoforte, without your seeing the keyboard or knowing what note he was going to strike, without his having previously given you the pitch of any note in the scale, and you recognize the note struck as C, simply by ear, then you have 'absolute pitch' in your head. If, on the other hand, he strikes C and tells yon it is C, and then strikes some other note, which you recognize correctly by ear, then you have only proved that you have 'relative pitch,' for you have recognized the note merely by the interval it made with the C that was given you as a standard.

"Some favored individuals have the ear for absolute pitch in an extraordinary degree of delicacy. Clara Lonise Kellogg, for instance, could give you Covent Garden C, Steinway C, French 'normal diapason' C, ont of her own head, without tonching an instrument. Mr. John Preston had the same power. But, in common parlance, having absolute pitch means being able to give you any note you please at the standard pitch of the country you live in, without referring to any instrn-

-Musical language constitutes the highest, the most pure and sincere form of human thought, the most wholly separated from materiality or convention. Whoever arrives at thinking in music as he thinks in a familiar language finds his ideas immeasurably enlarged. This faculty in its full is reserved for the élite alone, but every real musician has felt its force.

THE ETUDE

BY EDWARD BAXTER PERRY.

in almost immediate succession, these two leading tain nothing but cold, though perfect architectural women in the pianistic world, representatives of two symmetry? widely different and rival races, and of two correspondingly diverse schools of musical expression. They are, wish of most musicians, and of practically all concert exclusively of herown compositions: a trio for violin nnquestionably, the two greatest women musicians of goers, in fearlessly stating the desire that piano fugues, the present generation, the one leading her sex in executive, the other in creative, work. They are, also, the only two of rank and renown who have never visited ments, may be henceforth dropped from the concert pro-America. Hence the comparison and contrast between gram as ont-of-date antiquities, valuable and interesting them is, I think, worth the reader's attention.

men in the profession, who can command the same uni- a means of expression for the intense life of our own nessed, as the program lasted nearly three hours. versal respect and attention as are accorded to Fran day. Their place is the class-room, not the concert-Sophie Menter, and with the best reason,

as education, a German; although, as she has for some difficult of all to sit and listen to; but I venture to the speed, and especially the octave technic, which years filled Rubinstein's vacant place at the St. Peters- declare, paraphrasing Macanley, that if their difficulty rightly or wrongly, have come to be regarded as the burg Conservatory, and as more than twenty years ago be not considered a merit, they have none other. she was made court pianist to the Emperor of Anstria, But to return to Fran Mentsr. The remainder of her piano. she is frequently spoken of hoth as a Russian and an program comprised works, most of them familiar, by Anstrian pianist. She exemplifies to the full the broad, Schumann, Chopin, Mendelssohn, and Liszt, with a few consideration, though she as decidedly has her limits-

cal art, while possessing enough of the inherent artistic number of others, were dazzingly mingled and intercolor to all her work and to free it from the cold and we were left dazed, confused, breathless, and, I may almost a school by themselves, and well worth playing. stiff pedantry too often found in the readings of dis- add, nearly deafened, by this, undoubtedly the most of them, by artist as well as amatent.

We heard her in the Liederhalle, in Stattgart, in a npon any program.

these Bach fugnes from purely musical reasons; these of her attire. monstrous tone acrostics; these gigantic thematic pnz-

It was the writer's good fortune not long since to hear, nothing but pride in the mastery of material, and con- among lady pianists.

by Bach or whomsoever else, whether in their native fifteen songs; rendered by two French singers, contralto barrenness or their various arrangements and disarrange- and tenor; the remainder solo pieces for the pisno, many for study in private, as an obsolete phase of the develop- either as soloist or accompanist, playing everything There is to day no lady pianist in Enrope, and few ment of art, like the sphinx or pyramid, but useless as room. I grant they are difficult to play, and that they Chaminade can not be considered in the strict sense a Of an eminent Bavarian family, she is by hirth, as well were doubtless still more difficult to make; perhaps most great pianist. She lacks the strength and brilliance.

tastic, and nltra-modern composition of her own, entitled "Sonvenir of Vienna."

All the numbers were rendered with clear able, intelligence, fine emotional insight, and a after all, may he the best art for all purposes all French pianists I have yet heard. and everyday nse.

tonch of benevolent superiority.

however, we recognized and lost again the if ever, touches the depths of profound emotion.

brilliant and astounding concert number ever rendered

Singularly enough, however, it is in her songs that

Her own closing number, not very profound, but full melodious and, in the best sense of the term, effective; even the mighty D'Albert might have striven in vain to was tossed off with careless ease, like a handful of ably and forcibly expressed. Like most modern Fresch hright-colored sngsrplnms thrown to a crowd of chil-

to us, and when most wishing that the power might be of colors), with her dark hair loose and flowing over her that almost sing themselves, and thrill the listener shoulders, the ends rolled into heavy curls. I never qualities too often conspicuous by their absence in song Right here, at the risk of heing hurned as a heretic, let knew a lady to appear in the concert-room wearing so of the modern German school and its imitators, which sciousness, if he has not the courage to stand openly to pearls and the other a kaleidoscopic display of gens of the student, are too aketchy, too incomplete, too again the student, are too aketchy, too incomplete, too again the student, are too aketchy, too incomplete, too again the student, are too aketchy. his convictions in the frowning face of conservatism and every kind and color, a foot deep; while pins, brooches, and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials and elinsive in their effects, as well as too nunatural, polynomials are not as the eliminatural elimin

SOPHIE MENTER AND CECILE CHAMINADE, tradition. Does any one to-day really care to listen to htterflies, and brilliants were thrust into every portion

zles; these hnge, mathematically exact monuments of and we left the hall with a sense of smiling exhibitantion. human ingennity and manipulative skill, which express and feeling that we had listened to the greatest artist

A few weeks later, in Berlin, we were privileged to listen to the French pianist and composer, Cécile Cham-Let us he frank with ourselves. Do I not voice the inade, in a program of thirty-five selections, made up 'cello, and piano ; eight compositions for four hands; some

Chaminade was at the instrument in every number, without notes-in itself a feat of memory rarely wit-

Considered from the standpoint of modern virtuosity, essential attributes of these latter-day giants of the

Regarded artistically, she is decidedly worthy of high thorough, intelligently objective German school of mnsi- new things by Moszkowski, and a startling, most fan- tions, as who has not? She is neither very broad, very profound, nor very versatile; but along her special line, both as player and composer, she is unique and inimit-

> Her tone is small, fine, and pure, but witching rather facile, well nigh infallible technic, with genial than warm, suggesting a little that of Liszt in certain warmth and evident, whole hearted interest, phases, though, of conrse, in miniature. At times it sparhut little of what might be called individual kles like a shower of hallstones with the snn shining intensity, and no overwhelming passion; in through them. Again it is delicate, fairy-like, ineffaa word, with the perfection of fully developed hly dainty, but never noble or passionats, with little and sincerely earnest objective art, which, genuine lyric quality, resembling in this respect hat of

> Her finger technic is finent, crisp, and remsikably Her tone is full, warm, and plastic, but not clean. The chief characteristic of her style seems to be remarkable for thrilling sensuons beauty. It archness, a certain graceful sprightly flavor, like the suggests the handclasp of a large, noble, clear- tone of conversational hadinage in vogns in the best headed, and kind-hearted matron, of goodly French society, so aptly designated by them as "spirituimpulses but moderate enthusiasm, and just a elle." There is an evident inclination to play with her subject and her listeners, not in a would he humorous The number by Liszt read simply "Rhap- vein, but airily, fancifully, with just a hint of coquetry. sodies" on the program, and we had a vagne In this, her own peculiar field, she is fascinating. She wonder as to whether we were to hear all has moments, too, of dreamy tenderness and pensive fifteen in their entirety. When it was begnn, languor, which are wondronsly attractive, but she rarely,

> familiar strains, now of one, now of another, Chaminade's abilities as a composer far exceed her as if chasing a masquerader with half a dozen powers as a performer, whether hy natural endowment tricky disguises. All the most brilliant, tell- or from more complete development it is hard to say. ing, and popular portions of the second, sixth, Her piano-works are all of the same piquant, graceful and twelfth, with briefer fragments from a type, novel and capricions in their effects, neither very

> > Chaminade reaches her highest level. These are all adequate rendition, affording the singer a grateful and

factorily rendered or fully grasped by an andience.

Her trio, too, though lacking the gravity supposed to

be essential to the highest form of chamber music, in

spite of the fact that neither Haydn, Schnbert, nor Men-

delssohn hy any means always adhered to this lofty

plans, was strikingly beantiful and contained many rich

and strictly novel effects, full of dash and spirit, remark-

able especially for its peculiar rhythms. If a work of

equal marit could be exhumed as a lost manuscript,

bearing the name of one of the old masters, the musical

world would go mad with pride over it. But as this was

only written by a woman of modern days, and a French

woman at that, the German critics were inappreciative

Indeed, the entire Berlin press was harsh and, it

seemed to me, decidely unjust in reviewing this concert

of Chaminade's, which would have been a credit to man

or woman of any age or school. I am sorry that some of

their severe comments even got into print in this conn-

try. And I question if one of their own demi-gods, if

Schuhert, Mozart, or even Beethoven, if called upon to

fnruish a program of thirty-five numbers, all from his

own pen, and to perform himself all the instrumental

solos, to play one part in all the concerted pieces and

the accompaniments to all the songs, could have pre-

sented his contemporaries with an evening which would

have compared favorably with that of Chaminade.

possess little, if any, physical beanty.

and rather vigorons in their censure.

both in and out of France.

to say impossible, in their intervals and the involved would have been a weak one, to say the least of it; hut, One evening some one had been reading from an ana-Chaminade's songs belong to the best class of French tions, the evening would have been uninteresting musiwaral compositions of the present day, and possess a cer- cally and the audience very weary. Let us give honor, "I believe we have a pretty good opinion of Mr. and which in large measure accounts for their popularity female composers and the greatest of female virtuosi. mittals.

A PITCH BATTLE.

BY HELENA MAGUIRE.

It was rather a triangular affair; there was one side which held that absolute pitch was quite a common affair, that any number of the conservatory girls had it, and that the local petted kindergarten system tanght it to the younglings "in no time." There was another side holding that there was no such thing as absolute pitch; that even if there were, it was not a thing which it would be possible to teach; that the ability to carry about the pitch of a certain piano was not proving abso-Inte pitch to a certainty, as, despite the adoption of the international pitch, scarcely two manufacturers used precisely the same pitch.

A third faction there was which completed the triangle. This last had a conviction that nsither of the other sides were right; that each held a little truth, all halled about with fustian; hut ss it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tossed from side to side until they lost shape and coherency and were thrown aside, limp and collapsed.

Strangs tales were told and stranger defenses put up. One, in the heat of argument, was made to declare that ideas could really be weighed. One told of a friend who, when in the country, could tell npon which tone the cow lowed, in what key Sir Chanticleer sung his variable, pitch recognized all over the musical world. merry note, and the number of vibrations to a grasshopper's chirp. Another told of a friend who, at the symphony, could always tell you in what key the orchestra was playing. Then an opposite would break in with London. There is no universally recognized standard, "Yes, I have known people like that. I sat beside one hut nearly every country has a standard of its own. In who was supposed to have positive pitch. She would European countries that support great standing armies, murmer, 'Ah! listen to that grand A-flat 1' Or, 'Oh, what a beantiful E!' But when I got home it would not be E or A-flat, according to my score."

Another related the following tale: "George Osgood was very prond of his absoluts pitch, and very fond of exist. By this is meant the power of recognizing any giving his choruses the pitch without assistance from note by ear, without being furnished with any standard the instruments. One night Carlyle Petersilea was of comparison. The Germana call it den treft. This accompanist. Osgood gave the pitch, and then bade power is not very common, even among municians; but accompanies. Description of the planist had scarcely started a good many, especially violinists, have it. If some one when he was interrupted with 'Stop! that's wrong!' strikes C on the planoforte, without your seeing the keywhen he was interested to remark that that was not wrong, board or knowing what note he was going to strike, but was admonished to start again. He did so, only to without his having previously given you the pitch of be stopped as before. 'It's wrong! It's wrong! thunany note in the scale, and you recognize the note struck The criticism, when curefully analyzed, resolved itself dered the director. The accompanies, however, procedules the size of the director. The accompanies, however, procedules to the size of the director. The accompanies are the size of the director of t mostly into: First, the gennine German conviction that

a woman conviction that

b was right, and then Osgood

your head. If, on the other hand, he strikes C and tells

to him conclusively that he was right, and then Osgood

your head. If, on the other hand, he strikes C and tells a woman can do nothing ably, when competing in a line said, 'Then the piano has been changed !' And so it bitterto most of the said, the strikes of a certain class. one on nothing ably, when competing in a line said, 1888 to the pitch of a certain plano recognize correctly by ser, then you have only proved was. You see he carried the pitch of a certain plano recognize correctly by ser, then you have only proved was. adon against everything French in general, and French unsale many than the plano was changed, where that you have "relative pitch," for you have recognized to that you have "relative pitch," for you have recognized to the plano was changed, where the plane was changed where mode and musicians in particular; and, third, a little was his absolute pitch? Now," concluded the narrator, was his absolute pitch? Now, "concluded the narrator, was his absolute pitch?" Now, " main single until well on toward middle life, and to apon the caprice of an instrument, or on anything

Except for a fine figure and a fine pair of dark eyes, she the non-committalists kept quiet and grew wise. Every out of her own head, without touching as instrument. can bear and a fine pair of dark eyes, she the non-commitments are together "pitch" was Mr. John Preston had the same power. But, in common making no by pairs a charms, while her face is nnfortn-time this group of mastrals charms, while her face is nnfortn-time this group of mastrals throw journed unon aither ustely not in her favor, when seen in profile as the sits walked out, a faction straightfway jumped upon either parlance, having absolute pitch means being able to give at the plano. at the piano. An extremely retreating chin, that might end, and, behold, a great see sawing ensued, while the you say note you please at the standard pitch of the be called no. An extremely retreating chin, that might end, and, behold, a great see sawing ensued, while the you say note you please at the standard pitch of the contract be called no chin at all, gives it an expression of weak
questions because of the country on live in, without referring to any instru
questions and penols a company not any unce you prove a country you have not provided in the co nees bedraing upon imbecility, which very much be-lies he, many absolutes the representation of weak-lies he, many absolutes. Every one with a lies be mental and artistic powers. She was dressed in a wogdered. outderful Parisian toilet, a strange combination of possible idea on the suggest of pront was nutuum over that a pure and sincere form of human thought, the most blue and billotrope, which ought to have been hideous and the quiet ones had a chance to observe what a pure and sincere form of human thought, the most blue and billotrope, which ought to have been hideous and the quiet ones had a chance to observe what a pure and sincere form of human thought, the most blue and the quiet ones had a chance to observe what a pure and sincere form of human thought, the most blue and the quiet of the property of the suggest of the suggest of the property o and nellotrope, which ought to have been hideons and the quiet ones had a chance to ones to an any part are not considered from nateriality or convention. When and was charming, and wore not a single gem. Its scarcity of incid ideas on the ambject prevailed. The wholly separated from nateriality or convention. When any an analysis of the second of th elegant simplicity was a great contrast to the much hedizened attic. This faculty in its full be reserved for the citte possible hope of running across some stay was all larged. This faculty in its full be reserved for the citte like, chaminade had been obliged to play the property of the city of the c gram given by Frau Menter, the impression made Battle."

complexity of their accompaniments, ever to be satis on the other hand, had Fran Menter been obliged to lytical program prepared by Mr. W. F. Apthorp. One make np her program entirely from her own composi- made a remark as to the clear and concise way in which

which are and finesse in addition which is all her own, then, where bonor is due, equally to the greatest of Apthorp, have we not?" queried one of the non com-

There was a general consent, and some one added, "I'd rather have Apthorp's opinion on a subject than the concerted opinion of the whole cult of musical

"Then why not ask his opinion on absolute pitch?" asked the quiet one with a smile.

Well, they agreed to lt, and also to take what Mr. Apthorp should say as the last word on the subject, and the finals to all the discordant warring.

I fear the one who wrote the letter permitted some of the amnsement she felt in the whole proceeding to peep through. At any rate, I know she said, like Rosa Dartle, "I only ask for information"; and she got it. There came in reply such a full and clear little treatise that they wrote again to ask that the letter might be published for the enlightenment of all who might be hazy on the subject of pitch. A gracious permission was returned, and here is what Mr. Apthorp had to say of absolute pitch.

(You will see that the two phrases, "The loose use of language" and "relative pitch" served to clarify matters for the pitch-battleists to a remarkable degree.)

MR. APTHORP'S LETTER. " 'Absolute pitch' may mean either of two things, as the loose use of language goes in common conversation. It may mean either a certain definite musical pitch, to be expressed in figures as a definite rate of vihration per second, or it may mean the power of recognizing such pitch by ear.

'In the first sense, there is no absolute, that is, in-The note C, for instance, does not always represent the same rate of vibration. It may be a little higher in Paris than in Mnuich; a little lower in Boston than in this standard is legalized and enforced by the government for the sake of uniformlty in pitch in all lustru ments made for use in military bands.

"In the other sense, an ear for almointe pitch does not

"Some favored individuals have the ear for absolute pitch in an extraordinary degree of delicacy. Clara So the contest went on, and the positivists became Louise Kellogg, for instance, could give you Covent more positive, and the skeptics more akeptical, while Garden C, Steinway C, French 'normal dispases' C.

-Musical language constitutes the highest, the most



instinct and fine feminine sensibility to give warmth and woven, with incredible speed and craft, until, at the close, exquisite creations, with marked individuality, forming tinctively German pianists.

regular recital program, embracing a great variety of standard works of almost every style and a few unique of spirited rhythms, sparkling cadenzas, flashes of but should never be sung except in French. Here so modern novelties. It opened with a colossal Bach-astounding virtuosity, bordering close npon the humor find gennine emotion and plenty of it, covering a con-Tansig preinde and fugue, given with a hreadth and ous, reveling in glissando runs in denble thirds and siderably varied range of moods, pleading tendemes, majesty, a physical power and technical accuracy, which octaves, the whole hristling with stapendons difficulties, stirring passion, flery energy, and even bold heroism.

Uninteresting as was this, -and, for that matter, as are dren. all Bach fignes for piano to most listeners,—it was imIn personal appearance Fran Menter was rather imsympathetic task, and a chance to ntilize the best that possible to refuse her a tribute of profound admiration pressive. Her many sojonrus in Russia seem to have is in his voice and in his beart, and giving the andiester. for her complete command of technical resources and imbaned her with the real Slavonic tasts in the matter an intelligible, well-balanced, and fully developed of the apparent case with which are subjuncted the tree. the apparent case with which she subjugated the treof dress and decoration. Although fully fifty years of
pression of some definite and concrete artistic idemendous difficulties presented. We all reverence the age, she was attired, except for her jewels, like a girl of They are sensoously heartiful, if you will, but gentiately power to do, even when the thing done does not appeal sixteen. She word a gown of light blue (most youthful missial, with melodies that not only can be sune, but

me ask an honest question, to be answered candidly by many jewels. They included a complete tiars of gold though noticeably, perhaps too laboriously, original to the modern German school and its immune. each reader, in the safe privacy of his own inner conand diamonds; two necklaces, one of five or six ropes of
admirably made, and full of points and suggestions for

IDEALS FOR PIANO TEACHERS.

BY CORA STANTON BROWN.

First of all, last of all, the above all, the mean was a small state of all, last of all, the mean that the piano teacher should be to teach music. That this concerned with the image in his mind than with the pig-fingers manage to get over the keys much more raids. is not the case is abundantly illustrated in the work of ments which shall represent that image to himself and she may consider it a most delightful accident, as not use case is abundantly interested in the way. The first ideal is evidently to to us. The musician speaks what he already hears in a I claim that it is next to impossible (with the armess) teach piano-playing, and, moreover, to bring the pupil clear voice speaking within himself. But you say "all student of music) to gain speed without the use of both teach pranophryng, and moreover, to dring the population of them are except metronome and accent. A spasmodic kind of need as soon as possible to the point where he has containing potentially, when they come to be tangbt; all of them may be gained, which harries here and stambles there. to show for his actuar, the something to make the standpoint that each is a human soul with but surceess and speed can be gained together only with is necessary to plano-playing, is often acquired without the power of self-expression. Doubtless a large per cent. the use of those two co-workers for which I present my an intelligent conception of music.

no other instrument so well saited to music in the knowledges this more quickly than the good pisuo spent upon one group, say of eights or nines, stopping home. It serves as an accompaniment to singing, as a teacher; no one deplores it more than he. And until each time on "two," and pushing the marker of the means of reproducing at least echoes of orchestral and more teachers have an intelligent conception of music as metronome down one peg at a time. When you can have choral music. Through the piano one individual in an art, and teach piano-playing as one phase of a greater the first group at one bundred, take the second count, the home can express the underlying principles of whole, which must be studied before there can be must- alone, stopping at three each time. Take one and we music-rhythm, melody, and harmony. But unless cal piano playing, we shall continue to have gymnastic over and over, working gradually, with the metroscene. piano-playing is regarded by the teacher as simply a feats, vain shows of physical and perhaps intellectual mark higher and higher, until you are finally ableude means to an end, how can he expect his pupils to enter, skill, but no art. appreciate, and interpret the world of beanty, the world of art, for whose sake music is?

art expression, art itself being one of the means in him constantly works which are somewhat beyond his wonder why no one ever told you how to practice. At which the human soul embodies itself and expresses its comprehension for the purposes of study, because people there's the rub! Our teachers think it is above them conception of the universe. This is the only true conmust be led on, but for playing adhere to the other class. to investigate our methods of practice, or trouble then ception of art. It is self-expression by man; the indi- A teacher's reputation, an artist's feeling, the poor, selves to do other than hear us "play"! cation of his conscionsness of the heantiful. It reaches dear public, are all hurt by any other course. It is Even with the most earnest and industrious of as, its highest when man's conception of the beautiful is small wooder that the mass of people do not love great minutes and even hours sometimes go by when one identical with his conception of the good and the true, music. To love the best is the result of education, and science tells us they have been worse than wasted, be-I shall not do more than refer to the type of mind which the only way for most people to be educated is by hear cause our thoughts have been here, there, and every sees only one phase of this unity,—this three-in one,— ing again and again good things well done. as, for instance, the poritanic, which emphasized the The good or artistic things are not all elaborate and strengthen us, for you must hold your attention upon good and repressed the feeling for the beautiful. We tremendously difficult. To do them well requires, that incessant "tick, tick," else go distracted through have with ns all types now, and the nudne emphasis besides such control of the body that it will obey the the lack of sympathy between pendulum and figer.

of a unifying law which underlies all expression. The or spiritnal meaning, or highest or ultimate end of the appreciation of this element, even though it were instinctive, would certainly place the instrument and the technical mastery of that instrument below the ideal to be ditions of freedom and spontaneity. expressed through it. At the same time, the very fact that

To play artistically necessitates a measure of freedom it is the lower is the reason for first attacking and mastering it. Ent to separate technic from the idea of beauty of one's self that it is second unture. Being second methods of touching the plane seem never to take into is as great as impossibility as to separate any function of starting in the substrate and form the others as for instance, thinking the principle of the mind from the others as for instance, thinking the substrate of the principle of the principle of the mind from the others as for instance, thinking the others are for instance, thinking the other of the principle of the princi the mind from the others: as, for instance, thinking from the first place to that for which it exists. feeling and willing—all are involved. And since the raises d'être of technic is the expression of the heaviful.

In so far as thought of the personal self is present, was once seated in the old Academy of Music in Nov.

Descrimination and control of muscles may be tangent the state of the performance, the ideal is obscured. But what artist. A distinguished American must be said of the performance barren of any ideal to teacher sitting near was heard to inquire of his neighbors. apart from plano-playing and tone-production, but they are to be samely and accepted for the performance barren of any ideal to teacher sitting near was neared to inquire the samely are to be samely and accepted for the nurrous of tour ars to be sought and acquired for the purpose of tone- crude, and leave artisanship to the trades. production. Tone production itself fails of its ultimate object if it gratifies only the sense of hearing and bears not a message to the man through his senses.

What has it profited an artist when he has excited the wonder of an andience by the facility of his pupil's fingers in scals work, strength in chord work, memory of many pages of notes? It may profit a piano teacher by bringing more pupils to be trained, more grist to his mill, as it the more paper were, and by filling his pockets. Very well; "render IT may seem superfinous to write hints upon scale touching on the part of the player. unto Cesar the things that are Crear's," but the artist practice to readers of THE ETUDE, when they are so constantly residue, constantly residue,

resulting self-control, direction of motor activity, keen observation by the eye, a certain kind of reasoning nower, would be familiarly allowed the self-control, the industrious the Brown action, the English action, and other, and observation by the eye, a certain kind of reasoning nower, would be familiarly allowed the self-control to the industrious the Brown action, the English action, and other, and observation by the eye, a certain kind of reasoning power, would be "anflicient," that I will add my emphasis.

an intellectual understanding of musical forms, are all In one instance. The transfer of the weight of residence where the property of the pro an intellectual understanding of musical forms, are all 1 none instance I have in mind, the student (very to the fingers and other features; each has its peculiarities as to the weight or means to an end. These are the tools. An artisan may enser and removable in means to an end. These are the tools An artisan may eager and thorough) is a constant reader of The and each its disadvantages. nse the tools and produce good, honest work, but sat its Europe, and is taking lessons with one of the best known of the best known.

There are several elements in the construction of the best known that. Art is the free play of the soul's creatisables, in a flowing the soul's creatisables, in a flowing the soul's creatisables. more than that. Art is the free play of the soul's crea-tive power. All this work must be transformed by the practice is as soul's account. There are several elements in the consequence of the power tive power. All this work must be transformed by the practice is a good as useless, because there is no parintensive field in a product which bears the timbe aim self-

It is a joy to walk, to breathe, to exist. So with the do. She may continue to practice them in that was artist. The scalptor is not so much filled with thought without accent (nnless it be au occasional thump with of block and chisel as of the figure concealed in the block the much abused and neglected thumb) until the end of First of all, last of all, and above all, the ideal of awaiting deliverance at his hands. The painter is more time, and if ever her scales sound more brillianter he of the piano pupils are wasting time and energy, but it plea. The study of the piano is so common because there is is not altogether the fault of the pupils. No one ac-

To illustrate, it is better from the artistic point of view exactly with the metrouome click. Then you are me to have the pupil study and play the compositions which it was worth while, and what seemed before so tedious The plane exists mersly for the sake of one means of he can understand and feel. It is all very well to give and useless has become fascinating to a degree. You

of any element produces an unbalanced, unbeantiful will, and an intellectual perception of what is to be done, Teach us how to practice, and our playing will take a conception of something more than notes, muscles, care of itself. The first element in beauty is order, the recognition keys, or even tones and forms; something we call soul,

in the performance, the ideal is obscured. But what artist. A distinguished American musician sud piano

-- ... THE SCALES AGAIN.

THE IMPORTANCE OF METRONOME AND ACCENT.

BY KATE WALDO PROK

and act are in no wise profited by a mechanical display, constantly reminded of two very essential side in scale and responsiveness of plano actions. Doubtiess there is good in this mechanical drill. The sentitual self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, direction of motor activity, keen ontice as after a self-control, and a self-control activity as a sel practice—the metronome and accent. But bad and the properties of piano actions, according to worse than morthly and accent. But bad and the properties of piano actions, according to the properties of the proper

tive power. At the mind into a product which bears the ticular aim, and no end is gained, nules it be a good result. marks of free spontaneous activity, and the result should circulation of the blood through arms and fingers by a make us say, "bow beautiful," not "how wonderful," five of ten subputes "wanders".

Here of the subputes "wanders" was and fingers by a wanders with the subpute wanders.

We say in general, speaking of a given action, that is made us and the subpute wanders. make no say, "how beantiful," not "how wonderful," five or ten-minutes" wandering up and down over the

The artist is the one who is conscious of his creative keyboard! Her finerer on or taken to that it is not responsive, but we seldom or news lost constitution of the blood through arms and fingers by a whole artist is the one who is conscious of his creative. The attet is the one who is conscious of his creative power, and glories in it; is filled with the joy of doing, as always, no and down many the same tempo for the reasons why. There are some actions upon which the same tempo for the reasons why. There are some actions upon which the same tempo for the reasons why. There are some actions upon which the same tempo for the reasons why. There are some actions upon which the same tempo for the reasons why. power, and glories in it; is filled with the joy of doing, as always, up and down, up and down, over the scales in it is impossible to play with any shading; certified the care-free child is filled with the joy of living. This their regular order, and she wavelength of the reasons why. There are some actions upon the care-free child is filled with the joy of living. This

so taken up is he with the pleasure of using that self. play them as fast as her teacher seems to expect her to

four octaves up and back with every strong accept

TOO MUCH "THUD!"

BY HERVE WILKINS.

In so far sy thought of the personal self is present, was once seated in the old Academy of house ratios of every control of the personal self is present, was once seated in the old Academy of house ratios of every control of the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, was once seated in the old Academy of house ratios and into the personal self is present, which is of the maker, replied, "I do not like it; there is too much thud to it." To connoissenrs this word "thud" expresses the effect of the woody knock or bnmp which in some pianos precedes or accompanies the tone when a key is sounded.

This sound can be detected in all pianos, but varies greatly in its prominence relative to the tone of the strings; sometimes the thnd sounds so strongly as to seriously impair the effect in spite of the utmost skill in

the care-free child is filled with the joy of living. This their regular order, and she veguely wonders why her perfectly healthy man is unconscious of his physical self, scales do not grow more brillian. perfectly healthy man is unconscious of his physical self, scales do not grow more brilliant, and why she can not perfect; and, especially, there are many actions in which the tons will respond only to a blow upon the key; on piano without ever-triking it, and how to produce a large such an action any "caressing" touch will be tried in and ethereal tone, -one which shall fill the air and travel vain, and delicate nuances become impossible. There are various matters, aside from the hardness of appreciate Chopin's extraneous and incidental har-

action. One of these is the balancing of the keys. This only these are worthy to make a humble effort to realize is the sense of progress, of growth should be so arranged that the key will yield readily to or make real the ideal which is hinted at on his printed. This is especially applicable to the stery of music the slightest touch, and return to its level when released pages, for his notes are only a skeleton, which must be It is absolutely fatal to all chances of success in the with promptness, but without hardness. Such an action clothed with flesh and blood and endowed with the musical life to stand still. Of all the ways and means will be fres but elastic.

The thud which is more or less evident when the ham- soul and mind of the artist-performer. mers striks the strings in playing is partly due to the Other composers, too, have their individual traits. the aid of books. consistency of the hammer felts, which may be too Schnbert, Mendelssohn, and others, all and each make It is not creditable to the pipfession that many of sta 1800 gy; but the principal reason of all is that the scale peculiar demands upon the plants, but they, too should members will not examine or even look over new of the piano is so drawn that the hammer touches the be played with purity. To display the shad sound in a musical works which hear upon both elementary and string at a mode, whereas it should touch in the middle piece by Liszt is exensable but not necessary, and it advanced teaching. It is not uncommon to meet teachers of a loop, or half way between two nodes, where the would be well if those who offer to play Beethoven's and students of music who tell us they have no time to swing of the string is greatest. The great desideratum music in public would learn to invest it with the same read. is the tonch and action is to hear the tone welling forth charm and melody which they give Chopin and still To read that which interests as a good rate, but we when the key is actuated with free and true vibration, later writers. and without delay, for, in some instruments, after the The demands of tone production are so great as regards thou is great to read only that which deals in some way key is struck the string seems to waver and seek to purity, power, and shading that the thoughtful student with one's specialty, and it is often said of musical per

of the thind and the prompt and true response of the which the great masters have thin far conceived. This energies in one channel to the exclusion of the heat of

A touch which is rigid, spiteful, or which is given by worn out or disordered nerves can not be good, nor can the best tones be produced at the piano by motions which are obviously irrational and nnphilosophical.

The motion of the piano keys is up and down, and nms. The so-called shutting of the finger or of the ONE of the problems which constantly confront the scientist should know sometime of results in the meaning hand in playing is not rational, for the tone is thereby teacher is, How can I keep the child interested? Most something of science produced and discontinued by a continuance of the same teachers will admit that without interest there can be Notime for reading is unged by many who cheat themmotion. The release of the tone and of the finger ought no enthusiasm, and without earhusiasm music study or selves into this belief. Right here the need of being looke by a to be by a motion contrary to that by which the tone is any other study becomes a hurden, and the music hour systematic mings be emphasized. When we consider the majority of the study becomes a hurden, and the music hour systematic mings be emphasized. produced, -down for producing the tone, up for releasing one of torturs. It must be recognized, first of all, that lives of some of the world's insuest men, -d the them is. By the shutting method the finger is first extended, in the shutting method the finger is first extended, in the shutting method the finger is first extended. then saddenly curved inward striking the key and reand enjoy, and not solely a mathematical science to be
activity, philanthropy, politics, and perhaps, as messay
and enjoy, and not solely a mathematical science to be lessing it in its flight. This necessarily results in in-mailtie. measured by the public to be literary gene, and we realise of tones, since the fingers are of unequal approached on the melodic site. Children love melody, sides of by the public to be literary gene, and we realise approached on the melodic site. lengths, and, of course, they describe area of neequal they can not thrive without it. Exercises are, of course, to what advantage time can be at least as they can not thrive without it. delegation of course, day occurring they occurred the rest of insequal they carried the state of also, being of totally different pattern and use to the other dispers, can not be treated like them, for the fingers that the finding the character is very great. Life is offer so proproduce tones through the use of the flexor muscles, are those by Loschorn and Heller. The writer believes are and it daily scene so turn a place, and well are those by Loschorn and Heller.

down motions in tonching the piano, and opens the way in the raw state. by different composers for the piano, for, as every one in addition to their being uneful, its directly under the Homes, bakapers, listo, Danie, are the palaways with a different composers for the piano, for, as every one in addition to their being uneful, its directly under the Homes, bakapers, listo, Danie, are the palaways with a red or the plane of the palaways and their being uneful, its directly under the palaways and the will have observed, the predominant attitude of a commill have observed. Description and effect is always unique and in scriptive rather than purely lyric. Children love personality it a from the could that the true scriptive rather than purely lyric. Children love personality it a from the could that the true scriptive rather than purely lyric. Children love personality it a from the could that the true scriptive rather than purely lyric. Children love personality it a from the could that the true scriptive rather than purely lyric. divided, and demands an appropriate attitude and stories; the imaginative faculty is very strongly devel appeals to his bearers. Supplies a ship his to rest to the stories; the imaginative faculty is very strongly devel appeals to his bearers. special, and demands an appropriate attitude and stories; the imaginative many beautiful gens which are rison and cannot so the deals enables him to more truly works area. works properly. For examples we may specify Liszt,

Besthoren, and truck of childhood's happy hours. Let interpret
especially adapted to "childhood's happy hours." Let interpret
especially adapted to "childhood's happy hours." Let interpret
especially adapted to "childhood's happy hours." Let Betthore, and Chopin. The modes of thought, the teacher select a piece which is toneful and not the teacher select and the teacher the teacher select a piece among the piece a pretty story, books hearing on a sub, set, Lam re-indeed of the fact with editions, the ideals of musical effect, and trivial; then were around the piece a pretty story, books hearing on a sub, set, Lam re-indeed of the fact trivial; then were around the piece a pretty story, books hearing on a sub, set, Lam re-indeed of the fact trivial; then were around the piece a pretty story, books hearing on a sub, set, Lam re-indeed of the fact trivial; then were around the piece a pretty story, books hearing on a sub, set, Lam re-indeed of the fact trivial; then were around the piece a pretty story, books hearing on a sub, set, Lam re-indeed of the fact trivial; then were around the piece a pretty story. the intensity of these three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ Take, for example, the "Kindeeleben" (Inited life of the three men are each widely differ three men are each wid cut to the others. List has less regard for purity of Kallak, or schemans and greater desire for glittering effect; Beethoven Agother excellent way to interest chalters as to teach My nigont plen in fer a thorough and seeds study of My nigont plen in fer a thorough and seeds study of My nigont plen in fer a thorough and seeds study of is the exponder of logical thought and inspired discusson of themses. (Change is the countries of themses of the thems son of themes; Chopin is the apostle of snavity and effusionness, forbidding radeness of attack, yet demanding great poster of tone marker shalts control. and the great poster of tone marker shalts control.

who take care and who have learned how to play the ETUDE-

far,-but without any hammer sound; those who can the hammers, which infinence the responsiveness of an monies and the hidden voices in his accompaniments—

steady itself before settling down to the proper tone. will continually seek to acquire that freedom of motion, sons that "they know music, but they know mothing The method of touching employed by the player has combined with absolute control, which will cueble him else. also an important bearing on the desirable mitigation to reproduce at the keyboard all the myriad effects — It is not in the line of growth to concentrate all our is how and why "Art is long."

HOW TO INTEREST CHILDREN.

BY E. J. DECEVEE.

In tue raw same:

In regard to pieces, only those should be given which, not find his nature tuned thereby to a "given standard."

ing grat power of tone under absolute control, avoiding all hardness.

And so the Lieszt student must learn to meet the dramads of Lieszt smales and to play it with the glitter with the control of the period by telling some short anecdotes about the great Bethoven must be studied in great detail to observe succustus and accounts, organized that off the strong of minute the studied in great detail to observe succustions and account, organized and accounts. Inding that some this ordered and that of lie per his ordered and the special plan is to have his ordered and the stage. Another production to have his ordered and the stage. Another product the stage and the sta Chopin onght to be approached with diffidence by brought to a very agreeable close by engaging in masseal bins teather of those who play the piano, for only these games, which teachers will find advertised to Tass.

GROWTH.

BY FRANCE . ROLINSON

"WE must look forward or die. The "wine of life"

breath of life and given a soul and a mind out of the hy which growth may be promoted in this, our chown work, it is the writer's intention to refer particularly to

must endeavor to widen our interest, because the tempta-

are other departments of art - there is science and philosophy, and foreign languages autherts innumerable We must beware of the low of interest in general culture,

It is not necessary that a musician should become a close student of other than his own art; it is not tech nical but practical knowledge that he needs. The

while, on the contary, the thumb produces its tones in prescribing technic in homeopathic doses, taken early chosen lacks clevate our ideals, lead to a better a great through the advantage of the contary. through the downward effort of the extensor muscle.

This is a superior of the extensor muscle.

This is a superior of the extensor muscle. This is good argument for the extensor muscle.

This is a good argument for the sole use of up and find scales and finger exercises very bitter when taken personality. For example, what resoler of Mrs. Brawn and are a good argument for the sole use of up and find scales and finger exercises very bitter when taken personality. For example, what resoler of Mrs. Brawn and are a good argument for the sole use of up and

general knowledge to such extent as may be | all this to the end that our growth in character and sou may to an all round, even descopment an un wag of the entire higher -- ture.

In study og music we are already under the influence. of one of the greatest of educational powers Wa and at the very beginning, as we take up the mer-anural side of music a demand upon patient a seed of con-

just ed n laying to adapt it to ed t t see not touch may beard and soul Mendel.

BY ERNEST T. WINCHESTER

IF there is any one profession to acquire which it takes nn endless amount of back-bone and grit, it is the musical profession.

There are so many discouragements to the young musical man, of a nature not encountered in other lines of art, that they at times seem almost insurmountable. The writer, addressing these words especially to stadents, does so with the remembrance of his own student days fresh in his mind.

Nine fathers ont of ten disconrage their children from taking np mnsic as a profession. Why, I have always been at a loss to understand. To be sure, there are many "scrnb" musicians; many make most dismal failnres; very many lead a very precarious existence. But is this not so in every profession? In every case will really make you see your proper place as a student. or "I wish I had studied music when young," etc. where failure is made it may be traced to some fault of I learned to love my college life, as every earnest the sufferers. Those who do not succeed have not, as a musical student does. rule, persevered until they reached a position where they could command respect. They have not simed for the topmost round of the ladder. Musicians of this type tronble in acquiring the noble position which he event-seek those who are constantly sighing over lost opporsaying, "Plenty of room at the top,"

It takes a long, long while to reach the top, or even to get in sight of it; but it pays to make for it. A ship amid some very trying surroundings, and to-day his yea, thousands—of half-educated instrumentalists and would never get anywhere if it did not steer for the name is immortal. Some of our noblest themes are vocalists. They choose the musical vocation not be harbor. You young musicians are the ships sailing from his pen. Richard Wagner had troubles all his cause they have any talent, but because they want to npon the ocean of musical life. Have some goal to reach. own. His parents were determined to make a lawyer shine above others, and foolishly imagine that a musical life. Don't be shiftless and wander about simlessly. Have of him, and started him on that track. Richard got cian's life is an easy one. They are so carried away, bo, a radder, and use it well. Have an object in living, side-tracked, however, and reached the end for which with self-conceit that they really think that the musical

Do not be a jnck-of-all-trades and a master of none. Be a specialist. In the small towns the "professor" of Wagner did? the place is the man who can play (?) any instrument from a month-organ to a steam calliope. The artist, organists, was another persevering genius. Each, as a would have "startled the musical world" had they however, is invariably the man who makes a specialty youngster, labored under difficulties which would make heen blessed with opportunities "when young" would be heen blessed with opportunities "when young" would be heen blessed with opportunities to the head of the properture of t of some one instrument, or of the voice. You can not make we must exem nuterly ont of the question to most of us. probably go away up into the thousands in this combit he an expert performer upon the violin and at the same For instance, he used to engrave the copper plates from alone! Perhaps it is wise that they were deprired of the same o time play the organ scientifically. Either instrument which his compositions were printed—a task most trying studying the divine art in their yearhood, for just would take every minute of your practice time, to make to the eyes. He wanted some manuscript once which

tory. I know you at once feel "professional," and I and copy the manuscript by the light of the moon. know a great many of your fellow-students will be

To those who are poor come the real hardships in know a great many or you. The analysis of the state of th Young physicians usually attempt to grow a inxuriant have exceptional talent, beard before they begin their practice. There is some I know of a young lady for whom I always had the beard cetter only organism positions and successful positions are successful positions and successful positions are successful positions and successful positions are successful positions. The successful positions are successful positions are successful positions and successful positions are successful positions.

of masic in your soul, and having the power and ability is that of a conraccons young fellow who made his own

we measure have not as a second of the must and labored under the disadvantage of being unfamiliar

ment. After years of local training we apply at one of for day when night is longest." the state of pears of head state of the state of the state of the other hand, there are many students who are ately cooled by the reception we get at the office of the children of wealthy parents. They can sail on "flowately cooled by the response seemed to me to be ery beds of case." This class of student, however, namely attends the college of the college office analy attends the college merely as a "fad," and we annocessary. The person in charge of the consequences as a language interest as a language should be possessed of a kind heart. I have had quite soldom hear of their making any brilliant success in a through experience, and the special pairs to speaking of the class of students who are not ham-

THE ETUDE

upon the number of pupils it can secure. I do not claim that the beginner should be un- age. dnly encouraged; hnt medical colleges encourage

their applicants; so do all the institutions of learning— ifying, is the success which comes by hard work during except the musical.

I well remember my first appearance as an humble applicant at a conservatory. The atmosphere of the some bright star in the distance which has ever been whole place, from the porter who opened the door to oned him on to hetter work, though his life may have the secretary in the office, seemed to be at freezing heen often guided through mist and gloom. A life well point. Do not let your first impression on entering a spent in the musical vineyard, it seems to me, most is conservatory take the ambition out of yon. Remember how many of as started before yon. You will be made to feel that you are a very inferior mortal, which, musically speaking, you are. But as you begin to show that you are in earnest, and are there for the sole purpose of learning, an interest will he taken in you by your teachers and the friends which you will make. Your first impression of things, although hy no means groundless.

difficulties to overcome. Beethoven had a deal of will come out in some form in due time, but it will never ually won. Handel, too, traveled an np-hill road to tunities. So many men and women rush into the musiing a musician. Young Handel persevered, however, wonder that we are overcrowded with the hundredsdon't "jnst stay." You have work to do in your life he was undonbtedly created. What lawyer of to-day art would suffer without their aid. would not give up his legal work and become a musician if he knew-absolutely knew-he could do just what no matter how high or how grand may be one's ideas of

any headway at all. These are days of specialists, his brother Christopher had, but which he would not only in the musical profession but in all lines of not only in the musical profession, but in all lines of allow John Sebsatian to use. The young man had made wonderful gifts! Do n't wear long bair as soon as you enter a conservansed to steal up to his brother's room, night after night, np his mind, however, that he would have them. He

music. Free scholarships are given only to those who

wise in order to gain the confidence necessary to the another studies in the conservatory, and paid her own anceessful pursuit of their work. Long hair, however, way through four years of the hardest kind of strugis not necessary to our work, although many of us seem gling. She lived in a small furnished room and tutored to have a delusion that it has been considered as a a few papils in French; in the summer she acted as Do n't try to look odd. Why should you? You are she paid her way, and this brave girl is to-day one of an ordinary human being gifted with the divine spirit our foremost concert and church singers. Another case on make the year section to it. You need to have the air of a way through the conservatory. He was a personal to give a special man; you will do just as good work with friend of mine. It need to do us all good to help We musicians have had the name of "knowing the city three times a week in order to pursue his studies, clan of to-day who has standing and prestige must be with the English language. We used to help him pro-At the beginning of our conservatory or college came out decidedly on top. Is not this encounging to our conservatory or college came out decidedly on top. Is not this encounging to other who are instrumed finding the war spendy of the tree" will not keep new ones from spreading. course we at the very start meet with a discourage these who are just now finding the way rough? "Look

secretary, or ourse management of the beginner, and to make him feel that it will pered by having to "count every cent," I might mention be a very great favor to accept him at all, when really Mendelssohn. He was, of course, a thoroughly carnest do what you can't, you'll never do what you can't,

the life and success of the institution depend entirely student, as his glorious life afterward proved. Mozart too, in his early days had the backing of wealthy patres-

The success that is the most satisfying, the most gratonr days of training. He is the true artist who has withstood faithfully all difficulties as though guided by the end come to a beantiful close,

CHOOSING MUSIC AS A PROFESSION

WE often hear the question, "Am I fitted for music?" and also such expressions as "I have a good idea for music and should be successful if I only had a chance."

We do not understand, says the "Metronome," why any one should waste his or her time in vain regrets of There are disconragements through all our lives, and this kind. If a person is gifted with musical genius, it. success. His father hitterly opposed his idea of becom- cal field who have no ability whatever that it is no

No one is fitted for music who is afraid of work, and, the art, he will fall flat nnless there he something prac-John Sebastian Bach, the name most familiar to all tical in the person himself. The number of people who imagine how we should be overron with musical

BLASTS FROM "THE RAM'S HORN."

- Activity is safety. Inaction is danger and death.
- Whatever the heart does is done well.
- Failure is the guide that often leads us to success. -Some men blow their own trumpets by praising in
- others what is most conspicuous in themselves. - It takes an independent thinker to go hunting for
- If you can't swim, never wade in nnknown waters.
- Education is a mental mariner.
- Character is the mirror of thought.
- Effort converts the ideal into the real.
- -The man robs others who does not make the best of
- To get the good ont of the years, we must learn how to live each hour well.
- Be what you want others to think you are. The development of the best within as is oftener
- due to our failures than to our successes. - The man who makes no mistakes, makes no progress. Laying the ax to the hranches instead of "the root
- Investigation is a cure for prejudice. - The happiest people in the world are those who are
- at rest from themselves and at work for others. "Are you in earnest? Selze this very minute, What can you do, or think you can, begin it."
- The man who thinks, leads the crowd. - The man who lives for a purpose, helps give others a purpose for living.
- -It is a pregnant adage which says, "If you never

HOW TO BECOME A COMPOSER.

BY C FRED KENYON.

Most proverbial sayings, whilst containing much troth, generally considerably overstate it. For instance, we have often heard that "a poet is horn, not made": but, as a matter of hard fact, a poet is both horn and made. The greatest imaginative genius on earth never wrote poetry without having studied the comparative and with a little practice this will soon be accomplished. values of the sounds and the meanings of words, the different meters and rhythms, and the thousand and one able to compose his own melodies and write them down technicalities which make up the poetic art. And it is on music-paper without any previous seeking for ideas just the same with the composer. A great composer on the pianoforte. I do not wish to infer that it is a bad must, in the first instance, he born with the power of thing to extemporize; as a matter of fact, it is a very creating great music; but hefore he can become a great useful accomplishment, and often serves to develop, in composer it is necessary for him to go through years of the first instance, any incipient talent for composition hard work and steady application. It has many times that the student may possess. Again, it is quite legitibeen proved that to become a great composer it is mate to use the piano to develop a germ of melody that absolutely necessary that one should acquire a wide and comes to a composer's mind; indeed, this has been full knowledge of harmony, counterpoint, and orches- done, and is done, by our great composers. The evil in tration very early in life, - probably before one is twenty using the pianoforte as an aid to composition is when years of age, and certainly hefore one is twenty-five.

In the present article I do not wish to discuss "great" musicians, but merely those who, hy means of exercising theoriginality or ingenious fancy with which nature has of another composer without the slightest intention of endowed them, are able to write pleasing and melodious pieces which may charm away a dull half-hour.

for any one possessing musical abilities slightly above be discouraged, for until his own individuality is fully the average to compose pleasing and tasteful music if, developed he will find it somewhat difficult to strike ont at the same time, he have, in a small degree, the power in an original line. Plagiarism in music is very freto create. The reason why so many really musical people never attempt composition is simply because they scious. I have known people publish songs that bore a are unconscions of their own powers in this direction. Let me give a few hints, hy following which the wouldbe composer may overcome the difficulties that lie in his have been overwhelmed with surprise and confusion.

possess some knowledge of harmony. It is not necessary for him to enter into a long and arduous course which will be seen at once that it is much more difficult to may take him years to go through; hut it is essential learn to remember the sound of three or four different that he should master the elements and first principles notes played together than it is to remember the sound of the science in such a way that he can never forget of these notes played consecutively. But it is quite as them. A thorough grasp of the principles of harmony is as necessary for composition as a knowledge of gram-written chords without playing them, as it is for him to mar is a sine qua non for writing and speaking correctly. know the sound of a succession of written notes. When this knowledge is once acquired, the initial, and the most tiresome, difficulties are overcome. People this? What good will this composing do me? How have often said to me: "Sometimes a pretty air comes shall I benefit by it?" You may benefit by it in many into my head; I hnm it over, and then it is gone for ways. It is not, of course, desirable that you should be ever." When I ask why they have not at once written able to compose in order that you may bore your friends it down on paper, and so preserved it, they invariably and acquaintances by abowing them each new piece as it answer, "Oh, I don't know enough ahout music to do comes from your hrain. No The advantages you will that. I wish I could write down the melodies that derive from the art of composition are greater and better come into my head. I should be a real composer then."
than that. First of all, the acquisition of the mere Now, have not much faith in those who manufacture technic will teach you to noderstand and appreciate the tunes at the piano. They bang the instrument about works of the great masters to a much greater degree until they produce something resembling an air; they than was before possible. Secondly, the fact that you examine it, turn it upside down, and lo and hehold! are able to compose music will add fresh interest to your they have composed a melody. This kind of thing studies, and make you work with keener zest And destroys all spontaneity of thought, and any originality thirdly, it is quite possible that by selling your compothe would be composer may possess is invariably lost. A musician onght, most certainly, to learn how to write pocket money. I should not like to have the responsidown his ideas without the aid of any musical instrumeet, and if my readers will adopt the following will be able to do this; movie, nowadays, must have method, they will, within a short space of time, be able some particular charm or originality about it in

to do this. It is necessary that the student should accustom himtimes happens that a quite distinguished amateur makes
times happens that a quite distinguished amateur makes times happens that a quite distance in pitch hetween any given note and any other distance in pitch hetween any given not and any other note. He will do this best by playing a song, and there is nothing to prevent any of my readers agong, and there is nothing to prevent any of my readers agong, and there is nothing to prevent any of my readers. Date on the plane (say middle C), and then playing the third san. third, fifth, and octave. He must then sing or ham these notes, and any different state or in the state of th these notes, and after he has learned the difference in pitch that even the has learned the difference in conjure you not to be discouraged if, at the ontset, you conjure you not to be discouraged if, at the ontset, you pitch that crists between them, he must proceed to find composition a difficult thing. If you find that you have them, he must proceed to find composition a difficult thing. If you find that you have the proceeding the proceeding the proceeding the proceeding the procedure of t is the more difficult thing. If you may real satisfied that you ago or to go be alonly, under any or training and training musical this is a market of the composition adminustration. But if you have half their health is poor. It is you wearing and training the composition and more than the composition and composition adminustration. telly musical this is a matter of a few days, or, in some Case, a few hours' study only. In fact, it very often days on the second terminal to the second terminal te The ender intervals are already mastered by the student's car in the ord with solices, and the season are the ordinary course of the plane of the pl an easy tune at sight. The student should do this your musical knowledge

slowly and carefully, correcting himself by the piano SUGGESTIONS TO STUDENTS GOING ABROAD. when he finds he is going wrong. More difficult airs, involving unusual intervals and strange rhythms, he will find need closer study; but if he fail to sing these immediately at sight, he must not be discouraged, hnt must persevere, and within a comparatively short space of time he will be able to sing at sight the most difficult airs that have been composed. From reading melodies to writing them down on paper is an easy step,

And now comes the time when the student will be a composer deliberately attempts to manufacture a melody by haphazard playing.

It is quite possible for a musician to copy the works

so doing; so that, if at the ontset the young composer finds that most of his melodies bear distinct signs of At the very outset, let me say at once that it is possible relationship to other and better known airs, he must not quent, hat in nine cases ont of ten it is quite nuconquite painful resemblance to others published years When the student is able to compose and write down a First of all, then, it is necessary that he should melody with a fair amount of ease, he must next turn necessary for the young composer to know the sound of

The reader may ask: "What shall I gain by all order to attract the notice of publishers, but it some-

BY THALBON BLAKE.

THE time is rapidly coming when advanced students of music will cease to go ahroad to " finish." It is really not necessary at all; but it has been customary to do it so long now that, like most halats, if he very hard to break np.

Indeed, may not conditions so change that America may attract art students from abroad?

We have practically led the world in engineering branches of science, and in many other things, and way not, sometimes, in literature or art ?

It will take time -it may be a great deal of time - and much hard work, but there is nothing to prevent at.

I do not condemn any one for wanting to go al oad, however, but my reasons for that may be different from others. Whoever goes must be benefited by the experience of travel and the incidents of life among a foreign population. They grow intellectually, become broadened in their views, and may assist in red ing that bump of egotism about everything American, against everything in the Old World, that was formerly widely prevalent in some sections among sheetly, u-

This species of Americanism, when in Europe - it is worse away from home, -is peculiar, always aggressive, often full of tobacco, lond, nasal, does Europe exhaust ively in three to aix weeks, and brings the blush of shame to all quiet, right minded Americans reading on the Continent.

But I write to the younger generation and I know they could not be guilty of such provincia um lies dence abroad will teach the young American that, bow ever glorions his own country is, El rope is past the experimental stage, and was organized, possessing the elements of modern civilization and art years before Columbus was born. The youthful trave or lear a to admire all that is worthy and noble in his F rope as consins, to treat them fairly for all their am que () . World notions, and at the same time is enabled to arrive at a better understanding and appreciation of this grand country, not after a crude, bigoted fashion, at alally, justly, hopefully, and patriotically.

Are you, my young friend study g to fin y or self for teaching? Then you can get just as good struction in America as In Europe. The facilities have are excellent; the leading teachers are as learned, sail tured, and refined as can be found anywhere. They nse the best methods and the best pianes, and they know their hummess theroughly.

Under one condition only, from a musical pole t of view do I concede that any advantage can be gated by going to the Continent, -nay, in fact, that it is adv paint to go If you actually possess the talent and the strong mind and will to make a great vocalist or ist, then I think you can gain something abroad any trouble and money sested.

Do not think that because -- believe the bave the wonderful amilty that, therefore y do have it. Live your private check in a strange saty, it is not good unless

If you have been approved by competent algorithm von have gotten all that you can have | if | on | is | 1 money; if you are oung, then, and not all dea can you possibly get anything out of the ve turn you les able to satisfy the requirements, and deliber go, be sure you have good letters of latred without them you may be helpless, and to a little more than meet all reasonable expenses will be worry and embarrasement on your part. It uses it costs more than popularly supposed to study any along in Europe, and it is a sad let mileed not to lears that

Paper read before the Convention of the Illinois Music Teachers'

BY MRS. EMMA WILKINS GUTMANN

"A FAD is a trivial fancy, adopted and pursued for a time with irrational zeal. It may also be a matter of no importance, or an important matter imperfectly understood, taken np and urged with more zeai than sense." Such is the definition of a standard anthority. Jean Paul Richter, whom Schumann so often and so lovingly quotes, said the education of his day resembled the Harlequin of the Italian comedy, who comes on the stage with a hundle of papers under each arm: "What do you carry under your right arm?" he ls asked. "Orders," he replies. "And what under your left arm?" "Connter-orders." That Harlequin was a faddist.

Unquestionably, there are many who are wide awake to the inefficiency of ill-digested methods and are looking anxiously for a remedy. The only cure that exists is knowledge. A teacher who does not long for more knowledge, and who does not realize the importance of his mission, need not expect to be successful. But we must bear in mind the vast difference hetween knowledge and information. This is a distinction that the faddist does not realize. He hears of a new method, and immediately harries to learn it. After investigating it theoretically, believing that he comprehends it, he begins to teach it.

Now, it is not possible to teach ideas effectively, no matter how simple they may be, without having rediscovered them for one's self. A theory may be presented in such a light, and its truth may seem so self evident, that we think it needs no demonstration ; yet it may be found utterly worthless npon practical application. The true student of teaching will make these demonstrations for himself, accepting the authority of no one. He will constantly seek for the newest and hest, yet all the time the sifting process will be going on. We need more quality and iess quantity in teaching.

Here, again, our faddists come in-teachers who are anxions to Impart all they know in as short a time as by the numerous so-called "advanced methods." Some possible. It is often the case that overzealous people who are so fond of imparting have very little knowledge but a great deal of information. Such, who have not the right idea of education, are prone to take up everything new, thinking that as all their ideas are exhausted, they should of necessity obtain new ones. Now, without a great amount of knowledge one can not have quality, because this implies the ability to select.

"It is only by knowing other things that the mind knows any one thing." I remember hearing of a mother no interest in anything ontside of their particular no more unreasonable than to disregard the instructions who asked a certain superintendent of schools if her method. For example, piano teachers who are sure of your music teacher and still hope to attain proficiency children were progressing—that is, if they were learning they are on the right read; for are they not pupils of Herr in short order, to think. "My dear Madam," he replied, "do you think we have time for that?"

Many object to the word "method" as applied to instruction, declaring that they follow no set plan, but teach the pupil according to his needs. The word is ambiguous in its meaning; but, used in its broadest sense, every educator has a method. Snliy ("Hand-book of Psychology ") gives this definition: "In a large sense, method in education means the disposing and arranging of different parts of our work so as best to secure the true end of education."

Herbert Spencer says: "The success of every appliance depends mainly upon the intelligence with which method would now be quite inadequate, it is used. Bad teachers will fail even with the best methods." What is needed is a good teacher back of a good method to secure the best results, not only with We have all heard fine players and singers who arrived of obtaining more light and help. at results in spite of teaching and methods. But these are the exceptions, and we have to deal with the average pupil, who needs help and encouragement at every step. It is by the resnits obtained with such pupils that the value of methods can be proved. With many people anything new seems necessarily a fad. Because there have been great artists in the past, they see no reason for improvement or progression.

THE ETUDE

cation were faulty because they did not make a scieutific study of child nature. There have been many educators in the past, though comparatively few in the field of music. Even with these the tendency has been to separate the spirit from the letter. Socrates says, "The duty of education is to give the idea birth rather than to communicate it."

Most teachers can understand the feeling that actuated Pestalozzi to say, "The contrast between what I would and what I could is so great that it can not be expressed." There was a man who would have been called a "faddist" in his time, had the word heen coined.

The principle was glorious, his aim the loftiest, hnt his teachings were in many instances ineffective from lack of system. Nevertheless, as is the case with reformers in general, his life of sacrifice was not without fruit. It was he who inspired and infinenced Froebel. who gave us the Kindergarten thought, calling the child a plant, the school a garden, and the teachers gardeners of children. He may be said to have systematized the ideas of Pestalozzi.

This same system, or rather the principle, is being used in all branches of education, including music; and while there are objections to the system itself, the principle is accepted as truth.

We all know that to become a musician, and especially a public performer, a great amount of control and determination is necessary, which results only from discipline. Here, again, is a danger from faddists. They take up a new method without considering its educational value. cent, were possessed of independent private means. Often one idea, which in itself may be good, is taught to Nearly fifty per cent. of the men were found to be of the exclusion of everything else. This is sometimes used as a means for display, with no other than a financial gain as the object. Professor Halleck, of Yale, says : "Any one who can show an old thing in a new light is always sure of a willing audience. The genius is he who shows us something new in an old thing, so that

It must be acknowledged that the husy teacher finds very little time to look into new theories and keep ahreast with the times. It is much easier to "let well enough alone," and not to allow one's self to be disturbed argue that it is hetter and wiser to take this course. After all, one can not but agree with the old verse;

"In the master the courage to learn we find; Content with itself is each smaller mind."

The true student will always progress and he constantly making new discoveries, either through his own experience or that of others. There are teachers who are perfectly satisfied with themselves in every way and have benefited thereby? Certainly not. But that would be X, who was a pupil of Herr Y, who studied with Beethoven?

heen made in the mechanism of the piano within the you also. You should have a teacher in whom you have last century, can we not realize the necessity of methods perfect confidence; then obey him as to what to practice

growth and development in piano literature, which, in turn, has created a necessity for greater technical skill, your manner of playing them. as well as tonal and pedal effects, coloring, shading,

investigate new methods. They will not be willing to their prejudices will not shnt their eyes to the chances

-There are four gifts of nature indispensable for success on the stage: Voice, physical appearance, memory, and force. - Edmund de Goncourt.

If is a matter of history that the old methods of edn- and shadows. To recite is to mold.—C. Copulin.

PERSONALITY OF THE OPERA CHORUS.

MUCH popular misconception exists as to the charge ter, ability, social status, and general antecedents of the chorus people of the leading comic-opera organizations of the country. Critics are very apt, in coming awar from the opera, to dismiss the whole thought of the chorus with a conple of lines. "The chorus looked well and sang well," or, "The chorus looked ill and sang hadly." Beyond these thoughts they rarely go, and this, no doubt, is as it should be. But most theater goers have at one time or other, doubtless, wondered somewhat as to the individualities of the chorns people,

An analysis of the chorus of oue of our local opera companies was entered upon in curiosity by a wellknown special writer recently, and several interesting facts were gathered. Of this company it was elicited that over eighty five per cent, of the young men and young women had received thorough technical musical training in conservatories; that thirty-five per cent of the total had studied voice in Europe; that nearly fifty per cent, had a grand-opera repertory of one compass and another.

Of the women of this chorus, four were ministers' daughters, over fifteen per cent. had heen educated in convents or religious seminaries, and over thirty per cent. of them had received a liberal college education. Of the total number of girls, nearly sixty per cent. possessed fathers who were professional men and five per college training .- "Music Trade Review."

A SUGGESTION TO PUPILS: OBEDIENCE.

BY MARCY B. DARNALL.

IF at the beginning of your study you have placed yourself under the guidance of a competent teacher, you have taken a wise step. But this is not enough. Your teacher's instructions must be followed to the letter if the hest results are to be attained.

Yet, how many pupils strictly follow each and every rule and precept laid down for their advancement? Every music teacher knows that obedieut pupils are rare, and that the teacher is often blamed for the results of the pupil's indifference

Now, what is the use of paying for advice and in-

Remember that your teacher can only guide you in When we consider the very great changes that have could, you might as well have him do your playing for for technical development different from those used hy This change in the instrument has made possible a your time on popular airs and rag time trash, but site

etc. What was at one time considered the very heat that you would use in other things, and if you work Those who study along these lines can pretty safely cause to feel dissatisfied with your teacher.—"Des-

One very successful way for a teacher to throttle a child's individuality and cramp its musical growth is to rigorously weed ont any little mannerisms that may crop out in the course of its development. Unless these mannerisms should go to the extreme of eccentricity, no manaerism's anould go to the extreme or auch thing should be perpetrated. Nothing can so give tone and character to the whole individuality, the whole nature of a human being, as a few bealthy idioms and well-cultivated peculiarities. Many an otherwise target state of the commonplace because of the commonplace because of the commonplace because of the common place of the common place of the common place because of the To recite is to give to phrases and to essential words their proper value; is to distribute lights, lines, and shadows. To recite is to moid.—C. Coquain.

To recite is to moid.—C. Coquain.

THE ETUDE THE BEST WAY TO FORM A GOOD TEACHING Busts of the composers can be had for a few dollars, human sympathy and interest, and you will have pupils

BY LILIAN FARNSWORTH TRUE.

To the girls who are still studying music I would say, Insist, for the sake of your intellectnal development. that your teachers teach you how to teach." To those who, leaving student days for a time hehind them, now tum to join the ranks of teachers I submit the following facts, tested and tried in the fires of actual experience. If you can grasp them at the beginning of your career and climb hy the experience of another, you are so much the richer; if not, years will hring you a new interpretation of them.

YOUR PERSONALITY DRAWS YOUR PUPILS.

your musical education, and now it becomes necessary for you to earn it back. You wish pupils. Your first great lesson lies in this. You are in a world of human beings and it is imperative that you adapt yourself to their needs and standards before you try to make them conscious of higher ones. You yourself are the magnet. You yourself must represent your art. You must be before you can truly teach, and the light in which you regard your life, your profession, is the light in which you will present it to others. There is a homely saying to the effect that more flies cau be caught with honey than vinegar, and as a young teacher your personality counts for more than your knowledge. Heads of families wish their physician and their music teacher to represent cultivation, and the world judges you first of all by your personal appearance. Therefore bedge vonrself about with dainty conventionalities. If you are obliged to go from house to house, he sure that your street spit is in every way au fait: that your glores are fresh and that your walking boots have sensible soles : that the pretty chatelaine at your side coutains a pocket metronome, pencil, and maunscript pad. Assume from the beginning that your music class is the delight of your life and gown yourself as carefully, although quietly, to receive it as you would for your most distinguished quest. Music is cultivation : represent that. Remember you are your best advertising medium, and adopt frank, sensible business ways, They will save you from many an unpleasant situation. If you are in a small town, you will find it easier to make your personality known, although the same rules music. As Oscar Raif, of Berlin, used to say to me hold good in cities. If you are young and not the uufortunate possessor of a mountain of conceit, you will roughly translated, means "Use first the mind, then the shrink from deliberately presenting yourself to people as fingers." And through these recitals you will give a music teacher, and saying in so many words, "I wish papils; will you help me?" That is the self-conscious view of it. The right view is that you can help human beings and bring discipline and self-control into children's lives. You have earned through houest effort and bard work the power you hold in your hands. Feel that, and you will rise to a level where you can say, simply and frankly, to some mother, some friend, "Will you belp me?

YOUR RELIGIOUS CONNECTION AND YOUR SOCIAL CONNECTION IDENTICAL.

By no means use the Church as a stepping-stone, but future social power. How long at a community, and through that medium you little girls who are allowed to come as a privilege will question which was sure to come. Pinelly—despair upon her face the completion of the completion o aske of your self-respect, take your proper position there and hold it.

The wistfully wishing that they occupied the mothers will you use that for?" I explained the motorests process and hold it.

he hefore they casually remark to their triems that the most practical. Send out care-fully written announcements to the effect that "Miss Wescott is giving recitals in order to train her my patient explanation, when the woman of its river is the most practical. Send out care-fully written announcements to the effect that "Miss Wescott is giving recitals in order to train her my patient explanation, when the woman of its river is a full written announcements to the effect that "Miss Wescott is giving recitals in order to train her my patient explanation, when the woman of its river is a full written announcements to the effect that "Miss Wescott is giving recitals in order to train her my patient explanation, when the woman of its river is a full written announcements to the effect that "Miss Wescott is giving recitals in order to train her my patient explanation, when the woman of its river is a full written announcement is to the effect that "Miss Wescott is giving recitals in order to train her my patient explanation, when the woman of its river is a full written announcement is a full written announcement is a full written announcement in the woman of its river is a full written announcement in the woman of its river is a full written announcement in the woman of its river is a full written announcement. Wiss Wescott in giving rectains in order to use use in property and deep sigh and announced in 1 supplies to "social masse"? And how long before other the will be at how more access of piano pupils; that pupils to "social masse"? And how long before other the pupils to "social masse"? the will be at home upon such a day and at such an hour mothers will thankfully reach out to the teacher who never saw one before, and when I found it was not a new to part on the same upon such a day and at such an hour mothers will thankfully reach out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to the teacher who never saw one before, and when I found it was not a new to part out to to patrone wishing to reserve hours. Wear your prettiest treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest? These fangired type-errier, I made up my mind it must be some treats her child with a warm, unselfish interest. 80wn, and if, from the twenty announcements, two are not theories: they are facts. mothers respond, feel yourself most fortunate. Even one pupil is a good heginning. If it is a possible thing, as a excher. Do not try for the dignified effects of "shall slep when the hour is np," simply hampers hereif "index approach" and clumary bases with take lessens. established teachers. Make your room gay with cushions and rugs and whatever is suggestive of music.

work. Remember, children love bright colors.

How to Begin with Two Pupils.

music and grant them the privilege of inviting their best both for herself and them. girl friend. Remember that it is a privilege. The four Leave out sarcasm, impatience, fear above all, leave children will come, -shy, self-conscious, or else in a whirl ont fear. Make your pupils feel that they have the of expectancy. Take the story of a great composer, and power to conquer, and teach them how to do so. Never gathering them around you, tell it to them. Ask them suggest fear by saving. "Now, this is a very do it questions. Write his name, dissected, on slips of paper thing, and you must work very hard ever it." and hide them about the room. Let the children find your duty to so arrange and grade their work that there them and put the name together with your help. They will be no discouraging jumps. If a composition is will never forget it. Tell your pupils you wish them to difficult, tell them it is interesting, and that they well give you the pleasure of listening to them. Thank enjoy conquering it. Never auggest limitations, but them courteously when they have finished playing and always possibilities. they will beam with childish pride, and the first great step toward overcoming self-consciousness has been Haydn, Mozart, Chambrade, Godard, with perfect en taken. Gather them around you at the piano and inter- joyment and understanding, her little hands not yet pret some composition to them, showing them the story large enough to reach the octavs. She is utterly the new new composition to them, showing them the story large enough to reach the octave. in the music. Play musical games and musical authors, scious of the difficulties size has conquered. The pever and at the end of two hours shake hands gravely and has known fear or has been allowed to know defeat. conventionally and send home four happy-faced little She says, "Well, something inside of me says that I beings who will tell mamma and papa ail about it. can't play that to-day, but it will go out of me to-

arrange the program with your help. Let them in personality when she says, "I can always play better turn he the hostess pro tem, at your studio. Give them when you are near me, because you seem to hold me up " talks on the German, Italian, and French composers, with Be magnetic, be enthusiastic, be ambificous, and reach illustrations and interpretations of their works on the out into these lives, and, knowing your own struction piano. Dip back still deeper and touch upon the history smooth out their pathway as far as you can by giving of their times and their contemporaries. Let your them power with which to work. It does not take pupils write original papers. Give them examinations, time it takes character and conscious effort. And you Let them keep music scrap-books, drawing from news will hold your pupils and their mothers with bonds of papers, magazines, and Perry pictures for material. steel which neither time nor competition can shake. Teach them to use their hrains in connection with their And the money you need will come to you "Zuerst der Verstand, darnach die Finger," which, them a poise and self-possession and mental quickening that will enrich their whole life, to say nothing of the keen social weapons you put into their hands and into your own as well.

each time send a formal invitation to some mother to be are endowed? the "guest of honor." Do not let her presence embar. A woman recently called at my studio, and was in manrass you. Forget it, and before long she will join in the dilately attracted by the technicon citting in one corner games and wait anxiously for her daughter's perform. Now, that individual knew that voice callians was ance. Say to her, and mean it, that you intend to train atodied here, and promptly set her wise to work to deteryour pupils from the beginning to make a practical use mine upon the probable use of this pere lar looking of their music; that you are taying the foundation for machine. fature social power. How long will it be before the I witnessed her evident confusion, but waited the Eleanor's case: 100 lung broom to the common of mascular training, to which also common realize that you are striking deeper than deliars and Whatever you do, do it in the most charming way

whatever you do, do it in the most charming way

cents and presty accomplishments? How long will it until the story was onded.

The story of the control possible as well as the most practical. Send ont carefully written.

Telet accompliance as to their friends that

I felt accompliance as to the comprehension of
the helore they casually remark to their friends that

I felt accompliance as to the comprehension of
the helore they casually remark to their friends that

I felt accompliance as to the comprehension of
the helore they casually remark to their friends that

and deteats ner own clus.

You are teaching for money, but with that put a to learn to sing TENOR.

plaster casts for a song, photographs of the composers as long as you care for them. I have taken for granted for fifty cents, and on your table place books on music that you have studied with good masters. You have and a pile of marked ETUDES for your pupil to read as no right to teach a class unless you have. But now you she waits. All these give a tangible form to your must work out your own method. You must study the needs of each temperament, bringing out the strong Now, it is worth your while to consider this studio side as well as building up the weak. You must map question, for in it lies the keynote of your success. out your course with each child, and hold yourself to Here you can show your individuality; here you can accomplishing it within a certain amount of time. You bring children under your influence and reach them as must train hrain, eye, and body, as well as hands, fin gers, and arms. You must develop musical tastes, standards, love of the classics as well. You must teach self-control, concentration, ambition; and, in order to Assuming that your class consists of but two papils, do this, you must make these your own standards as as soon as they have learned some simple exercise, no well. The world is full of one-sided music teachers. matter if only a five-finger study, send them a formal The girl who strikes for the highest level of cultivation, invitation, requesting them to be present at your studio and in as many directions as possible, for herself and You have spent a certain amount of money upon at such a date and hour. Request them to bring their pupils lays the foundation for a womanhood of power

A tiny pupil comes to me daily, playing Grieg. Form a class of your older pupils as well. Let them morrow," and it does. She explains my meaning of

A VOICE MACHINE.

BY LEAN WRITIONS PENN

Give these private recitals once in three weeks, and WHERE is the common sense with which most persons

an adjoining room where I could smile a monet You are doing more than you are paid for doing? Of but the Utopian idea fashed through my brain. What a You are doing more unanyou are year to work. Wy interest heaves send a "voice machine" would a met use be comes you are, and the teacher who says. "My interest heaves send a "voice machine" would a met use be

A NECESSARY PART OF A GOOD TEACHER'S not nrbau. Had my illustration been one of equare EQUIPMENT: THE VALUE OF ILLUSTRATION.

BY W. FRANCIS GATES

for the eulightenment of his pupils is well-chosen, clearly onr public-school or small college curriculum. told and aptillustration.

to his pupil, to make his lessons as pleasant and attractive as is in his power. Not only this, but he should continually try to expand his powers in this direction. The lesson that has not been interesting to the student teacher will depend on his general education, on his is very apt not to have been a profitable one, and teaching experience, on his memory, on his keeping his after a series of lifeless and profitless lessons the pupil is eyes open as he goes through life, and on hie facility in soon to be counted among the lost, strayed, or stolen- the use of language. All this covers a good deal of a coudition that is not to the increment of the ledger ground account, the feelings of the teacher, or to the advancement of the pupil.

pleasant it is necessary to keep the pupil in a continual well read and well educated; for a poorly posted and grin, or that it is best to omit one jot of the correction nuread teacher can not long hold the respect of a welland admonition that is in itself the real purpose of the educated pupil. And, of course, the larger the experilesson : far from it. But in connection with these vital euce the teacher has to draw npon, the more practical elements of good instruction there may be a sandwiching will be hie illustrations. But experience can only come in of verbal pictures, apt illustrations, and pleasant re- with years of work. marks, all having a direct bearing on the work in It is not the young teacher's fault if he has not much

But one can not use the same methods with every your illustration according to your pupil-according to the best writers. Method of thought and style of dichls or her age, education, appreciative powers, or mental tion may be formed by this process density. The illustration used to the child must be within the ken of the child; to the youth you must not if the other factors are present, this one is apt to be. go outside of his reading or experience; and the same Aud it, like the other faculties of mind and body, is may be said of older people, for many of them are children lu nuderstanding and have a very limited experi-

while to speak of a landscape by Corot or a law of Perky (sged perhaps forty, and with silver threads and nuinteresting; who are practically, from a higher among the gold) do not waste your time by calling attention to the harmoule structure, nor explain under what circumstances the composition came to be written, called into active operation sufficiently to make illustranor dare to relate an incident from your own experience tion easy. To old teachers advice is superfluous; they to illustrate this point or that, for, "havin' taught the mostly get into their ruts and stay there. And ruts, planner herself onct, and havin' had a lot o' skollers np you know, may be either good or bad, according to

And in matters that you think are of common, everyday knowledge, be sure of your ground before you illuspromise yourself that you will try to be at your best trates. To make it clearer still, we must illustrate the explain that; that you will tell them how or why this traces. To make it cannot make make the state of the new thing piece was written as it was; that you will tell them

So one must choose as vehicles of their ideas those

For instance, in talking to a class in a Western college recently, I had occasion to refer to the opera in illus-und brosper." trating some point. Incidentally, I thought I would test the general knowledge and reading of the class by questioning them concerning the purpose and make up of opera. Such blank looks met my innocent endeavors us the hope of a loftier life. — Beethoren, that I passed around the class the simple question, that I passed around "Above all things, persist in composing mentally, with-What is no opera. The question is not answered yet out the aid of the instrument. Turn over your melodic

root, Caesar, or from the rules of rhetoric, it would have illustrated. As it was it did not

Education along the lines of mathematic formulas, nnusable languages, or theologic dogmas-these are the chief end of education. But the education that would give information as to one of the greatest of art On m of the strongest weapons in the hands of a teacher forms, or of art growth or art epochs, oh, no! Not in

So it is well to learn whether the material you want It is to the Interest of the teacher, as well as his duty to use in illustration is new or old to the etudent, before you use it. This will save time and troublesome com-

The scope and variety of the illustrations need by a

The wider his education and his general reading, the better his ideas will reach and impress themselves on Of course, I do not mean that in making the lesson the minds of those of his pupils who are themselves

hand. A lesson without such features must be dry in-experience; but it is his fault if he neglects matters of general information and common education. It costs very little uowadays to own a fairly good library of the pupil, nor the same illustrations, nor the same auccdotes, best in literature; and while one may not have the time nor the same free and easy conversation. You must cut to wade through it all, one should frequently read from

But the greatest factors of all are those of going ence in actual life and a more limited one in the life through life with the eyes open, and of being apt in the choice and expression of illustration. It almost seems For instance, it is not worth while, in teaching a to me that these things must be inborn in the person. child, to refer to the workings of a steam-engine to Certainly they may be cultivated, but the teacher who illustrate the point you are trying to make; the child starts in life without them and expects to acquire them does n't know or care anything about it. Nor to the as he goes along, without any previous aptitude, will hadding Rivé-Klug of aweet sixteen is it worth your probably make just such a teacher as we may find examples of in every county—teachers that teach merely as physics, nor to illustrate by the art of ancient Rome or a financial operation, not because they are attracted to Greece; and upon the arrival of Miss Prim or Miss it because of a love for it; teachers whose work is dry

Talent in this line may be latent, not having been in 'Sconsin," she is far above having the valuable time where they lead. But to the young teacher a word of advice may be less wasted.

It is simply thie: As you go to your teaching to day into the papir's near of measure at the boundary of the interior ungreat masters (and it you don't know anything to tell them you will read up until you do), and that you will do your very best to think So one must concer as venture and the pupil is fayour reading or experience and make their lessons internp interesting illustrations from this point or that in

And then, as Nick Vedder says, you will "liff long

It is art and science alone that reveal to us and give

depth of young people who do not read the papers or well done. If the music has emanated from your depth of Joseph whose environment was, to say the least, soul, if you have felt it, others will feel it, too."

INTENSITY AS A FACTOR IN PIANO STUDY BY CHARLES W. LANDON

THE intense teacher is the one who is thoroughly in earnest in his manner, enthusiastic and impressive ; who presents an idea point foremost and then puts it at a pupil with such force that it awakens him to real work Mueic, to the thought and feeling of the teacher, when exemplified in piano playing, muet for the time being be the one thing in this world worthy of supreme effort. And the teacher must feel that the pupil must now do the hest possible work that there is in him

or his greatest opportunity will be lost, and lost forever If the pupil is playing a Mason two-finger exercise, nothing short of ideal art effects will pass the incisive criticism of the intense teacher. If it is scale playing, not only must the fingering and notes be right, but the scale mnet connd at its clearest, most even, and as limpid as the music of a fountain, and as delightfully brilliant as a string of pearle. If it is a recitation of the diminished arpeggios, there must be a perfect legato at the point of thumb passing, and the fifteen changes must each be done without heeitation and with a musical touch, and with a clean and even rapidity.

If the pupil ie reciting an étude, the fingering, rhythmic grouping, and clearness are taken for granted, but art demands would include making a sufficient emphasie on all notes of melodic value, each according to its inherent inteneity of content. This, together with the necessary crescendo and diminnendo for climaxes and nnances. The intense teacher will sooner pass over a mistake in fingering, notes, or time than one of wrong or insufficient expression, phrasing, or accent.

If it is playing a piece, the pupil should give out each phrase and section as an orator would speak, setting it forth as some great and worthy thought that he was determined to make impressive as well se expressive, as if for the moment there was nothing so worthy of a hearing as the musical phrase being played, and that, so far as the player was concerned, there is going to be as much emotion and feeling put into it as it will contain. Let there be no fear of there ever being too much expression and emotion, for the natural tendency is the reverse, and the lapse of time, the ripeuing of a refined taste, and the discrimination of a mature judgment will bring all parts into an artistic and harmonious relationship. The great difficulty is to get any emotion whatever into a pupil's playing; and, of course, it can not be done until the pupil knows the piecs so well that his mind ie entirely free and open to emotional inteneity. And this indispensable quality of good and effective playing is as capable of cultivation as is any other gift.

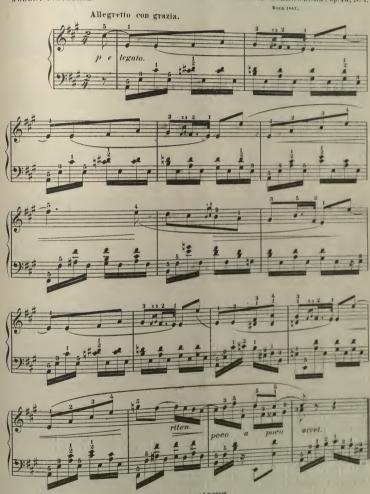
Teachers become eo bound down to technicalities, detaile of time, and calculating of note values, technical details of time, and calculating of note values, icclinical, itelering to tone qualities in conch, looking after a correct fingering and true reading, that they lorger that all of these things have a right to exist only a a means to expressive playing. Teachers forget the amount of the contract the contract that they are sage in correct time, fingering, and touch, he should never again play it without the best and most intensity come to make the contract the contract that they are the contract the contract the contract to the contract the contract to t in melody and harmony. The pnpil so trained plays Mueic, not merely Notes. Mueic becomes an expression of the best feelings that there is in his mind and soul it becomes to him a sacred art, not a trifling pastime.

Finally, intensity of application when at the instru-ment results in learning the task in a very much shorter ment results in learning the task in a very much shortst time and with less total effort. The economy of use and tuition resulting from intense application is girst, and the eatisfaction felt in rapid advancement, and in-fecting that the greatest gift of heaven, opportunity has been made the most of, makes life seen with all the less of the state of the state of the state of the with the state of the state of the state of the state when the state of the state of the state of the state when the state of the soon effaced by eterms and winds But if he forces his trowel down deep into the earth, the marks will show trowel down deep into the earth, the marks will assist the resulte of his strength for a long time. So withthe brain: strong mental effort makes lasting impressed and, too, that great element of power, habit, come in which had being hand, and makes for the intense statest a "royal road to learning."

MOMENT MUSICAL

Revised and Fingered by ALBERT D. HUBBARD.

PHILIPP SCHARWENKA, Op. 46, Nº 1.



A.P.E. 50-3

Copyright 1889 by Albert D. Hubbard



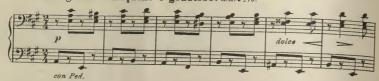


A.P.E. 50-3

Norwegian Dance.

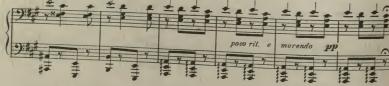
SECONDO.

Allegretto tranquillo e grazioso. M.M. J. = 76. Edvard Grieg, Op. 35, No. 2.









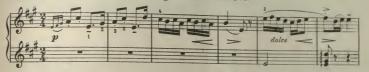


Nº 2956

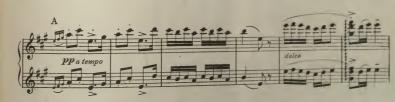
Norwegian Dance.

PRIMO.

Allegretto tranquillo e grazioso. M.M. e z 76.

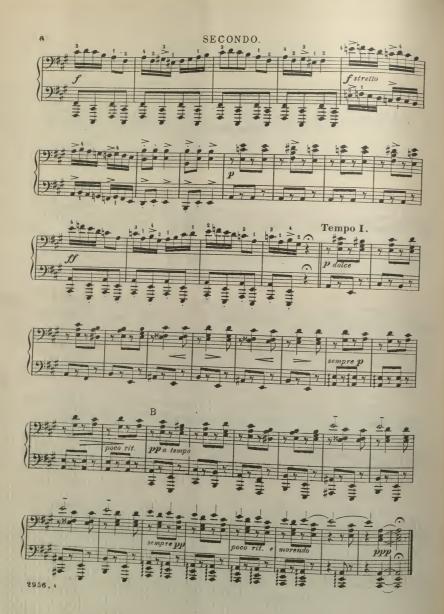














No 2983

LULLABY.

ZUM EINSCHLUMMERN.





CAVATINA.

Revised and Fingered by ALBERT D. HUBBARD.

JOACHIM RAFF, Op. 85.



Copyright 9887 by Albert D. Hubbard.







A.P.E. 13-4

SOUVENIR.

Edited by T. von Westernhagen.

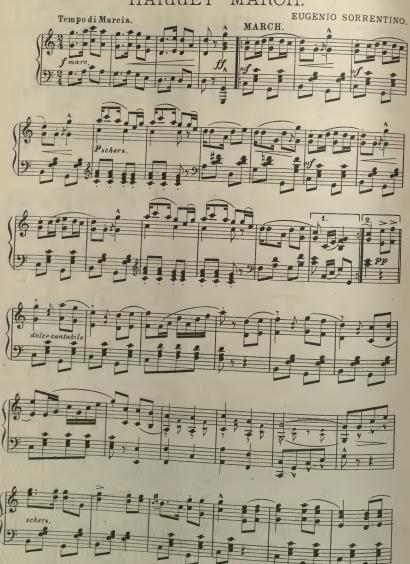
G. KARGANOFF, Op. 10, No. 1.

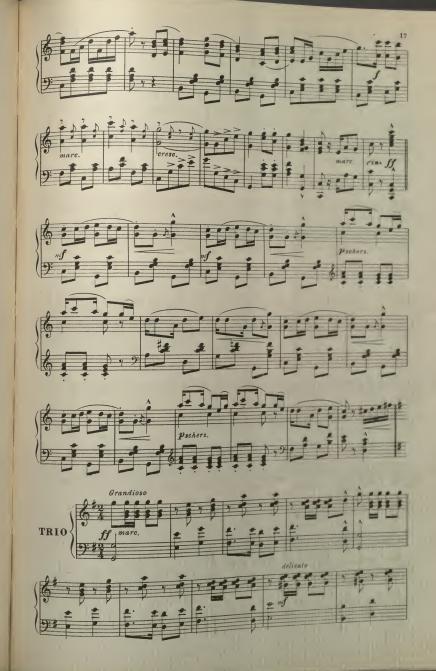


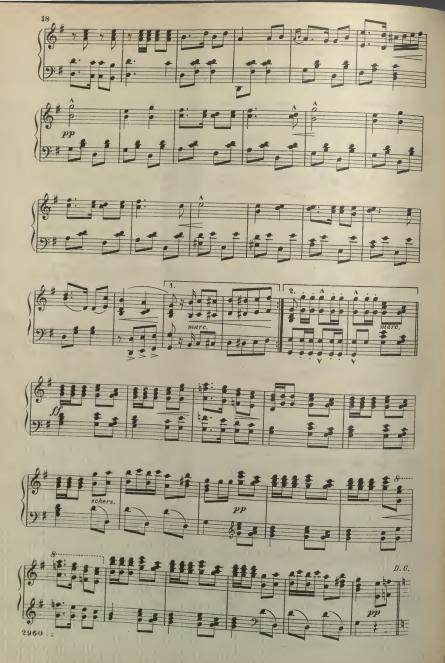


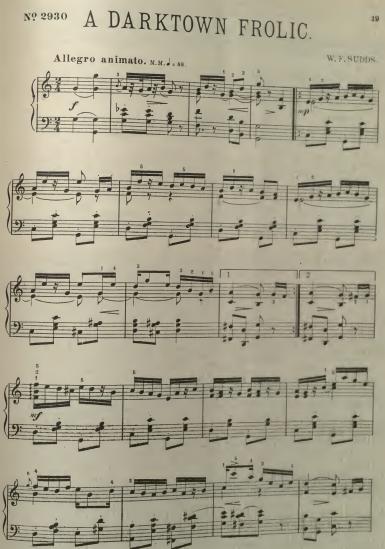
Nº 2960

HARRIET MARCH.

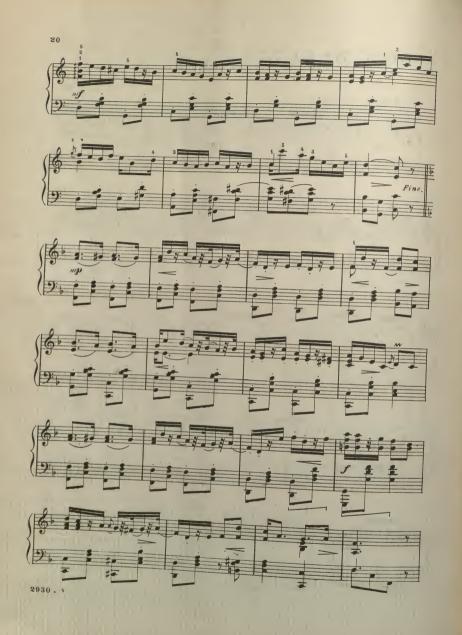






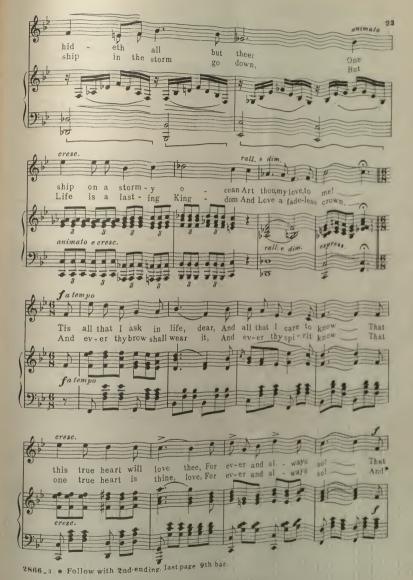


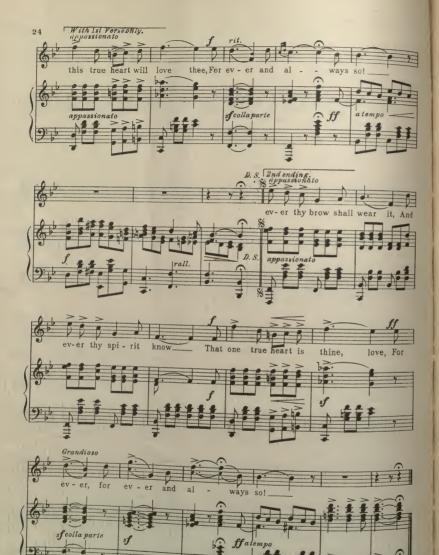
Copyright, 1899, by Theo. Presser 4











2866.3

WHY GO ABROAD? THE Berlin correspondent of the New York "Post" answers the inquiry regarding the advisability of going who work five, six, and even seven hours a day, rarely discourage it by a little common-sense advice.

ficulty of suiting advice to a case so imperfectly known, complishes much. Work patiently and carefully, but says: "The very best connselor in such a dilemma is never feverishly, for the fruit of this abnormal condieither the teacher in question or a musical authority tion is debility, more or less serious according to its such as may be found in Boston, New York, and Chicago. duration. I have found among my American pupils much talent, America "

pupils against coming to Germany until they have made as does its author, the dangers and difficulties of such this very encouraging item: "The conditions in America phasized to me by Miss Morgan, the superintendent of pupils flock to him. "For surely." thus reason tieve are fully as good as here for brisk and thorough prelimi- the American Girls' Club, whose American home and pupils in their small minds, "this man must be great nary work."

country, long resident, however, in Berlin, and receiving quire German in a German family. from year to year pupils in harmony and composition, who come to him from all the various schools and professors, has, perhaps, among those I have consulted, the live more cheaply than they can live well and wholehest right to speak on this subject. He probably sees somely. And it is not always the absointe necessity and knows personally more American music-students that moves them to do this as the desire to cut down the than any one teacher in Berlin, and this is his statement expenses of living to a minimum, in order that they

livelihood, and so many come to Germany to secure their poorly on 80 or 90 marks a month (\$20 or \$22), practice the conditions necessary to a desirable result, demand they have left in going out five or aix evenings in the earnest discussion. Naturally, persons of ample means, week to concerts and rehearsals, operas and theaters. If who wish to acquire musical skill as an embellishment one expostulates, they say, 'But this is what we came for their lives simply, have the right to do so when and for-to hear the best music and the best German, quite as they please. Their misindoments and meager ac- as much as to study,' Presently the pale, bloodless is those who have to work in order to live that require down in health, sometimes bringing up in a hospital. advice, and in every such case an appeal should be made but oftener sent home nervous wrecks and invalids, with to the judgment of some perfectly disinterested musical nothing of all that they came for really or well accomthose who now struggle hopelessly for eminence in music bly here in Berlin for less than \$30 a month, and every endowments. Most teachers are poor advisers, for their in health, spirits, and good work "-"Things Here and interests are best served by encouraging those who come There." within their influence. A distinct talent is the only justification of the choice of music as a profession. The simple inclination toward music is utterly worthless as an indication of adaptability.

"The main advantage to be gained by study in Europe is the reputation of having sought foreign sources of learning; that has, and will continus to have, a certain the studio. He should direct the daily practice of his influence with patrons. The gennine advantage, however, is the amount of music one can bear at a small cost. These are all the pros that I know. Now let us look at the other side.

a life of isolation, and the lack of proper judgment on day last week !" instead of praising the young lady for the part of American girls in proportioning their work to their physical endnrance. No one should come nuless to make it six hours next week, he had much better tell physically strong; no one should come nnless pos- ber to put in two hours hereafter and to spend the reprovided y strong; in our shown to afford the comfort of a mainder of ber time riding a wheel, walking, or trying that "he will soil them anyway, so what's the use in good airy room and nourishing food and the best in- in some other way to get herself in fair physical shape. struction; no one should come unless richly endowed The best progress in piano practice is made when the musically. If students have weak bodies, they are ab- brain is clear and the hands and arms are fresh and eager solutely precluded from worthy accomplishment. If for their work. It is an odd thing that so many people they have insufficient means, poor food and depressing think the delicate muscles of the hand will stand work, surroundings, they will end with physical breakdown. work, work, hour after hour, with hardly a pause.

"There is no advantage in coming to Europe to patronize cheap teachers. The great amount of music the muscles, makes them stiff and clumsy, and leaves to be heard is also a snare to the majority of students. an effect that is only overcome the next day by perhaps They throw themselves into the stream of public per- half an hour of "limbering up." An hour's hard playformances, feeling that they can absorb without limit, ing is a good big task for the hands. My own practice and derive benefit according to the volume absorbed. is to recommend students to practice one half hour, and This is a great mistake, for a deluge drowns the enthn- then leave the hands nearly idle for perhaps twenty siasm, without which the perceptions are dull. No minutes and to put the brain on something entirely difstudent should hear more than one or two good perform- ferent-read a story, go talk to some one, etc.; then take ers each week, and should select these with greatest another half hour's practice, and so on.

judgment in their hours of practice, and, I must say, sique which enables him to stand the strain without punished passion. - Sidney Smith.

they receive little aid at this vital point from their Ger-feeling it too seriously. Each one should practice ac man teachers. Only the strongest person can practice, cording to his strength, and it is the business of the with good results, more than four hours a day. Those teacher to watch for the signs of over practice and to abroad for study by quoting several authorities, as do so with the intensity essential to good work, and are often obliged to intersperse weeks and even months of Professor Heinrich Barth, after remarking on the dif-recuperation. It is the well-focused endeavor that ac-

"I wish that this 'faithful saying' might go to thouand I know that there are excellent teachers in sands of the young aspirants for musical fame whose thoughts turn to Germany as the nursing-mother of Professor Oscar Raif, also of the Hochschule, warns their gifts, for it is given to but for to know, so perfectly poverty, are by no means unsuccessful from a financial very thorough preparation on the other side, and adds nurture. These dangers have also been strongly emarrogant and unbearable the teacher, the more do table have been a blessing to scores of young women who Professor Otis B. Boise, a thorough musician of our own have almost broken down in health in the effort to ac-

"The great trouble with our girls who come over here of the pros and cons in the matter of studying abroad: may have a considerable margin to spend on high priced "So many young women choose music as a means of instruction, on operas, concerts, and the like. They live professional ontfit, that the wisdom of the choice, and seven or eight bours a day, and spend the little strength complishments do not vitally affect their happiness. It faces tell of bleichsnent (anemia), and they go down, anthority. Were this always done, fifty per cent. of plished. It is absolutely impossible to live comfortawould be spared lives of disappointed ambition, and dollar more that is spent in getting a good, sunshiny would probably grace some calling better suited to their room and a wholesome table is sure to bring its reward

PRACTICE AND HEALTH.

BY H. L. TERTZELS.

A good piano teacher's duties do not begin and end in charges and, as far as possible, infinence them to practice systematically, sufficiently, and wholesomely.

When a pupil comes to him with a very conscious air of self-approbation, trembling hands, and with dark "The serions drawbacks are å lack of preparation for circles under the eyes, saying, 'I practiced fire hours a her "noble sacrifices in the pursuit of art" and asking her

When the hands are tired, any further work coarsens

I do not believe that long hours of practice are bene-"American violin and piano pupils often show little ficial unless the student be bieseed by a strong phy-engrossing pursuit-almost the only innecent and nu-

ARROGANT TEACHERS.

BY CLARA A KORN.

It is a remarkable circumstance that many teachers who can rightfully be classified under the above heading. who should deservedly be thrust into oblivion and point of view. Indeed, in frequent cases the more and learned, else be would not dare to maltreat us so. and they study with him year in, year out, learn very little, it is true, but are firmly impressed with the wisdom of their choice, and wrateful for the teacher's con descension in taking them at all.

Yes, painful to relate, there are very few numis who reason loriculty and analytically who tall themselves that it is the teacher's duty to teach them something and not to overpower them with an overleaving manifestation of

Students have complained that they can get no informa tion from their trackers when they ask questions those asks, "What must I do to play legato passages properly?" and the teacher replies loftily, " Pohaw ' what's the use teachers, who stoop sufficiently to explain matters to their ening pupils, do so in this wise: "You idiot? Why don't you hold your flugers so ?" or perchance " 15m heaven's sake! con't you play that as it should be played? Have you no common sense at all?" and pulling and tearing at the frightened pupil's arms and write, he exciaims testily, "There! piay so! Hold your arm this way " etc. The pupil shedly a furtive teat feels thoronebiy disheartened, and perhaps -per am abandone the study of music for good and for all.

When asked, "Why do you study with this man?" she replies, "Ob, he has a great reputation it is such an honor to be his pupil." In the case of the discouraged pupil, who gives up entirely, when asked, Why do n't you try some other teacher?" she will say," 'What's the nse? They're ali alike."

Now, the arrogant music teacher is not only a nui sance, he is a criminal. The teacher is the purse of the pupil's intellect, and it is his duty to foster and cuitivate that intellect; not to maim or kill it. People are very quick to resent any physical maltreatment or nujust punishment, so why are they willing to put up in patience with mental chastisement? Suppose the arrogant teacher were to engage a cook, and that cook, instead of feeding him, were to exclaim loftily, "Pahaw! what's the use? You'll be hungry again in a few hours !" or suppose the arrogant teacher's housekeeper were to resist washing his shirts on the ground cleaning them? "

Imagine the arrogant teacher sport and spotter is wrath at this want of dutiful obedience in those whom he engages to superintend his welfare; but to him his own body, his physical comfort, is of more importance than the intellect, taient and progress of his pupils. Were the arrogant teacher's larber to accept his money for a shave and then deliberately neglect to shave him because his hiraute growth is obstinate, refractory, or difficult, the arrogant teacher would not heritate to call that barber a thief; and yet is not the arrogant teacher himself guilty of theft when he porkets his pupils' money and gives them no adequate instruction in re-

-All musical people seem to be happy. It is the

MODERN ENGLISH CHORAL WRITERS.

(See illustration on opposite page.)

BY E. H. JOHNSON.

ALL the newer hymnals in America, as well as England, have made familiar the names of many English composers of hymn times which are distinctly modern and constitute the chief interest of the books. The faces of the most eminent of these are presented heretype who are as distinguished as some among those whose photographs appear.

All of them are children of their age. This is their chief importance. It is not difficult to recognize what they have in common, while their common characteristics are due in large part to those of their predecessors. When Lnther introduced hymn-singing in public worship he chose the tunes most available for congregational nse. These were tunes in which each syllable had one. and generally only one, note to itself, all notes being of can be religious. practically equal length, the accents evenly distributed. as in common time, and the melodic intervals always simple, generally close. Indeed, to this day the most astonnding fact in melody of church music is the apparently limitless variety of tines which can be ohtained in moving hy steps rarely longer than from one note to the next above or below it in the diatonic scale, Luther, in other words, adopted what we call the typical choral form. German chorals showed the characteristic national depth, Scotch chorals were strongly tinged with the native pathos, and the English chorals from that day to this are full of healthy, bnoyant, wellfed cheerfulness and vigor.

With the Wesleyan revival and the evangelical movement in the Church of England, tines of free style bulk of the people who go to church, and are our reprewere adopted. More than one note was accorded a syllable, intervals became wider, rhythm more varied and or marred by the hymn tunes which they learn to like it is deprived of its life, and is only a galvanized corpse nneven-in a word, the then existing taste for songs largely set the pattern for hymn times. It is easy to firmly believes in the significance of the new chorals as feel, if not to see, that the present highly sentimental, almost sensational, taste in music is as evident in the the faces of a dozen or two among the best known of hymn times of the day as were the characteristics of these mist, at any rate ought to, engage the interest of earlier days. Beethoven is in this respect as much the musical people of the church going sort, or even of the master of English paalm tunes as he is in another way non-church going sort, if only they care for art as a of modern symphonic form. It is the very soul of the public concern. modern age attering its strong, varled, and often obscure yearning in modern song. In fact, the charge is freely brought against Dykes, Barnhy, Calkln, and all like them that they are sentimentalists.

A half-tntored American choir singer, stumbling through pieces by these composers, would as soon think of denouncing a piano exercise as sentimental. The pieces seem to him too scientific to he sentimental, too hard to express any feeling. Nevertheless, the charge is true, and its truth indicates to a large extent the merit of these composers. The age is sentimental grade. When a teacher ceases to devote some time to when it has a chance to escape the rattle of machinery and withdraw from the struggle to get the upper hand self, hat his papils. Nothing kills ambition in a stuof somebody; and the musician who can express the dent any quicker than to have his teacher refuse to play feeling of his age, whether in grand opera and sym-time after time. It is a good idea to play once in a phony which the people like or in sound psalm times while at the lesson some of the works of the masters, so which the people will sing, is the real genins of his age. as to cultivate a taste in the pupil for such music, I At least, so far as musical composing can be called an speak especially to teachers in small places, who conart. he is the artist of his age. He has contrived to speak stantly wonder why their pupils have no appreciation the trnth for it. He has done what Emerson said is the of good music, yet themselves never practice, never play office of genius; he has said what every one thought and anything hat a two step. no one else had said

fallen into the excesses of the so-called Moody and Sankey only concert player there is. They never heard of Rosentunes, and given us mere street ballads, it is first be- thal, or Fanny Bloomfield Zeisler, or de Pachmann, and cause they are scholarly musicians, many of whom have many of them would be astonished to know that Chamshown their mastery of modern musical resources by luade is a woman. Such a thing as reading musical works of much higher pretension than hymn tunes; history they never dream of. Why is this? It is betury, and their hest-known works. while it may be donbted whether they have ever shown cause so many teachers consider their duty done when musical scholarship more convincingly than in these the finger exercises, studies, and pieces are heard and very simple forms. The sobriety of their style, such as criticized. it is, is also due in part to the powerful influence of the Take a hroader range; familiarize your pupils with a same year. Give one work of each. High Church movement in England. Ritnalists by no few of the best works of every master by playing them means scorned free modes of expression at what they yourself,

THE ETUDE

demanded a richly symbolic ritual, demanded also churchly, if intense, music forms. Some would revive the Gregorian tones, would encourage nothing else, and hardly tolerate anything else. Plainsong was good enough song for priest or people. And it happened that several of the earliest and most influential of the modern choral writers, such as Gauntlett, Redhead, and W. H. Monk, were so far in sympathy with this strongly ecclesiastical hias as to set a sober pace for the new comwith, although there are other composers of the same posers, a pace which the most frisky have not induced the people to ahandon. And so the new school of English choral writers is marked on the one hand by decidedly sentimental expressiveness, as well as mastery of modern melodic and harmonic forms, while on the other hand they are held quite strictly within the bounds of the old choral rhythm and the close and simple melodic progression of earlier times. Their music is at once thoroughly modern and thoroughly religious in the only way in which modern times are or

> eminent exceptions, as Mr. J. Spencer Cnrwen's interesting and amnsing "Studies in Worship Music," do not pay these writers of hymn tunes the courtesy of a passing glance. This is well enough if only the highest forms of musical composition are worthy of notice, ually assist the instrumentalist. But it is a great mistake if we regard as intelligent the interest which European musical scholars take in the songs of the people; if we reflect that a very great painter may show his greatness as convincingly, as nnapproachably, in a slight sketch as in his largest canvas, just as only the best of our singers can sing ballads half as well as Sims Reeves used to sing them; or if we take into account that the taste of the middle class, the sentative people, have their taste in music either made and are accustomed to use. It seems to one who as in that of the latest opera or symphony that a look at Although such a player may assault our ears and

TEACHERS SHOULD PLAY FOR PUPILS.

BY MARY HEWSON.

It is the duty of every music teacher to have some honr for practice and study. Too many have the idea that when teaching begins practice may stop. My friend, the time will never come when we can afford to retrohis own personal development he not only injures him-

Nine tenths of the students in a village never hear an ing the latter part of their lives? If, now, the modern English choral writers have not artist; Indeed, many of them think Paderewski is the

his Bible more vigorously than Father Maturin used to more of the men of genius of to-day, and I will give you Give name, with date of birth and death, of the comdo when he preached in St. Clement's, Philadelphia. the assurance of a more eager and more musical class,

But the feeling, whether doctrinal or esthetic, which THE STUDY OF ELOCUTION A HELP TO THE MUSICIAN.

BY MARIE MERRICE

THE eminent French pianist and teacher, M. Henri Falcke, declares that Sara Bernhardt is the "best piano professor" he ever had. "Her diction, declamation, tranquillity, her freedom of thought in nttering lines," he says, "were a revelation to me in musical expression. I learned what phrasing meant in 'Cleopatra,' and lost sight of notes and bars in 'Fedora' and 'Gis-

In my own humble experience I achieved a smooth, flowing style and gained an ability to perceive and indicate emphasis and climax in my musical work that I had never before possessed, though striving for the same in the study of declamation.

Nor does this seem strange when we consider that musical literature is embodied in forms almost identical It seems a pity that our writers on music, with a few with those of other literature; and that artistic delivery of either contains the same elements, and is governed by the same principles.

The study of elecution is an acknowledged aid to the vocalist. It is highly probable that it might as effect-

That instrumental music is indeed a language is a fact not sufficiently recognized by the average student of music. Therefore, "What do I find in this composition to communicate?" and "How can I best communicate it?" are questions too little considered by that student who longs for quantity rather than quality; whose amhition is to execute many pieces. That amhition is always realized in at least one sense of the word. Such nical point of view or he may not; hut, in either case, -a poor, dead thing set in motion by mechanical

astonish our intellects with a thousand sounds per minnte, covering all varieties of technical difficulties, we turn from him to the one who expresses himself intelligently and feelingly in the wordless musical speech.

That we may have more musicians who can speak nnderstandingly the language of music, let us disseminate widely, unceasingly, the truth that musical performance is not music unless it is also speech-a speech so expressive of thought and feeling that it stimulates thought and awakens feeling in all who listen to its ntterance. That thoughtful study of the expression of thought and emotion by means of language can prove a potent aid to expression of the same through instrumental music, is well worthy of consideration and experiment.

QUESTIONS IN MUSICAL HISTORY.

These questions will not receive answers in THE ETUDE, neither can the Editor undertake to answer them privately. Consult any good encyclopedia or history of music for answers.

What is a sonata? What is a mass?

In which oratorio does the grand march known as the " Dead March " occur?

From what affliction did Handel and Bach suffer dur-

Who was Scarlatti?

Which is Haydn's greatest work? Name some of the works of Jacob Meyerheer.

For what style of music is Chopin noted? Name some French composers of the nineteenth cen-

Give two Italian contemporaries of Rossini.

Who wrote the "Bohemian Girl"? Name two celebrated German musicians born in the

State the difference between an oratorio and an opera-Give date of hirth and death of Mozart and Haydn.

poser of "St. Panl" and "Elijah."



MODERN ENGLISH CHORAL WRITERS. SEE ARTICLE ON OPPOSITE PAGE BY E. H. JI - 8 . BY

ABOUT MINOR KEYS.

BY T. L. BICKABY.

Some time ago an article appeared in THE ETUDE bearing the title "Those Neglected Keya." The article other question to raise before I conclude. How many piece easy for him, as should be the case). Let the was good and a much-needed reminder. Every teacher pupils of the large number of pioneer and missionary onght to know them both theoretically and practically. Every advanced pnpil, or any pnpil who aims at ultimany. They may come later, but our work in the play. I will not tell you the name of this piece nor any mate planistic excellence, must know them well and smaller towns is of another kind and toward other obpractice them carefully. But there is another side to jects. the matter, and it is that side I want to present.

age are talented even to a moderate degree? I believe this, let him go back to the heginning and read this twenty-five per ceut. Of these, not more than half everything. I had one once-hut, to quote Kipling, expect to do anything more than to learn to play a cer that is another story. The mediocre pupil is the oue to will call the piece a harcarolle, or boat-song. You hum tain number of pieces well enough for their own and be considered, and it is wasting time to try to teach or whistle this song " (plays right-hand melody), "keeptheir friends' entertainment. It is a fact that if only many things to such as easily get out of their depths. ing time with the regular sway of the boat. Soon we hear talented pupils studied music, teachers would find their So my advice to the teacher with unpromising material, rumble of thunder in the distance" (plays first phrase of occupation gone. Of all the great majority, -- the aver- without environment, etc., is to use judgment in such second part), "and looking toward the horizon, we see a age pupils, the dull pupils, and the lazyones, -very few matters. Teach with all your might; but be practical, great black cloud and flashes of lightning? (represented take kindly to the minor keys.

Some never play anything in a minor mode if they know any pieces in the major. This taste for minor to be entirely neglected in any one; but some can never minor. At the same time do not forget that it remains silvery peals of laughter interspersed," And so on, grow to it, no matter what is done for them. Now, the for the teacher to be observant, and alert to discern mugreat majority, made up of the aforesaid average and sults from the most unpromising material, or they are not sacrifice utility to theory, pleasure to pedantry, nor never fail with pupils, old or young. given an opportunity to make a living in some other mistake for music its dry boues. way. Another thing : hundreds of teachers look to THE ETUDE every month for help, inspiration, and advice. Everything they read there comes to them with the weight of high authority. Hence many teachers reading about those neglected keys might naturally feel that they were somewhat remiss-were not thorough-were. in reality, cheating the pupils out of something they ought to powerss. Seeing that teachers only too often hie must be done to awaken the interest and kindle the more than applicable to those about to enter the must have enough trouble with the easiest major and minor imagination of the student. Children's happy play is in cal profession : modes and scales, that so many pupils "have no use" the euchanted realm of the imagination, and as they atDon't think because you are a musician yourself, you

note of the major scale is the starting-point—the tonic— is not capable of a true conception of music. of the relative minor scale. Any pupil may be taught Your pupil is a faithful student, we'll suppose. He to write all major and minor scales with their relative begins his lessons with you manifesting interest that is harmonic minors. I mention the harmonic minor be- usual with children when pursuing something novel. cause it is the easiest to play, and is less complicated But this novelty soon disappears; and what remains to than the others. The melodic and mixed minor scales clothe his music with a garment of fresh grace, new may be mentioned and illustrated, but it is not necessary meaning, and interest, if one does not call to aid the of infinite patience. Teachers are not expected to have to go farther than that with them nutil later on, when poetic imagination? To be sure, one must appeal to a developments may be noticeable enough to make it worth certain extent to a child's reasoning powers. He must while. With regard to the practical part, every pupil gain knowledge of the elements of which music is made, may learn to play four or five minor scales—say A. E., such as tone, melody, harmony, etc.; he must be taught Few, after all, study music for music's own sake. D. and G-minor. The majority of them need take but signs and symbols to stand for these, and the laws of three or four more—say D., C., and F.minor. A theoreti-position, motion, and control in playing. But every cal knowledge of the remainder is all that is required. one knows that a performer may possess all this knowl-Many of the best known solos written with minor mode edge in theory and practice and yet be unable to deeply signatures contain little that is not in the major keys. move, charm, and sway his listener. For instance, Schubert's Impromptn in E-flat minor is What is lacking, then? Poetic imagination—that in mostly in E flat major—un easy key. The middle part the musician which divines what story the composer is in the key of B-minor, and contains little that is not would tell, what picture he would paint. And who will in the well-known key of D. The Moonlight Sonata is deny that most compositions are the children of fanciful in the key of Caharp minor, but the notes comprising pictures, or emotions imagined or felt by the composer? the scale of E flat enter into it so largely that it is not Though these emotions are rooted in life's reality, they difficult to play; some of it is really in C major and E- are exalted and idealized by music sometimes so highly major with arpeggios on diminished seventh cords, which that they become pictures of various soul-states, as in the belong to no special key-or rather any key. The sec- later sonates of Beethoven. But hefore that great masond movement is in D-flat major, and while the Presto is ter arrived at that latter sublime isolation, he gave us a mostly in the key of E-sharp minor, its difficulty does tone-painting, a great work of art, which nevertheless most arise from this fact. About one-half of Chopin's tells to those who can understand the mystical music lan-your profession. Fantasie Impromptu in Caharp minor is in the easy guage a story of the parting, separation, and reunion key of D flat, while much of the remainder contains no of two human lovers; yes, a story—told as perspicuously notes or chords not found in the scale of E major. Of as words or brush might tell. This picture will not be and tireless energy of any artist in music who is high charges in E data minor only a very small upon desired by safety.

many other well-known pieces of the higher order of Op. 62. piano music, the difficulty of the piece is not owing to Now, here is a piece which may be a dead bore to a the key of C-sharp minor.

How many pupils are really musical? What percent- for shirking necessary study. If any one is liable to do what kind of motion was that?" I make a very liberal estimate when I say one out of chapter over again. The talented pupil is easily taught boat on the waves." above all things. It is infinitely hetter all round to have by the G and its octave, second phrase), "followed by the average pupil playing music in C, G, and F-by moaning and whistling of wind" (the diatonic and chro-Gurlett, Lichner, and Behr-thau to have him not play- matic passages). "But the storm does not reach us; it music is a matter of cultivation, and as such ought not ing, but struggling, with Schumann's Romance in F-sharp passes away in the distance. We resume our song, with greater number of masic teachers must lahor in this sical natures -- whose talent is to be developed by your means so much! According to the degree of interest teaching. With them there is little to be left out. In and poetic imagination you can awaken will be the below the average pupil. They are expected to get re- their case there must he no "neglected keys." But do quality of the playing. Here is an incentive which will

THE STUDENT'S INCENTIVE.

BY WILLIAM E. SNYDER.

In musical as in all other training everything possifor music in the minor key, they naturally feel distain to years of manhood or womanhood let us not suppose that this imaginative faculty is lost. Its degree of cians can not teach music. True teachers, like poets, are I believe that every pupil should be taught the funda- development, of course, depends on the quality of born and not made. mental facts concerning the minor keys: that every thought, training, and environment in the home. The major scale has a relative minor and that the two scales mind that by nature is minus all traces of imagination are very closely associated in music. That the sixth "is only fit for strategems and spoils"—in other words,

Chopin's Scherzo in B-flat minor only a very small product with most of the fitted as a more priest in his art. It is work, and work, and daily secriportion is in the title key. Much of it is in the key of relevant example, taken from a child's repertory—the face for the benefit of mankind.

D-flat, and as much more in A, three sharps. But like "Barcarolle" from "Scenes of Childhood," by Kullak

child, or it may be made charming (supposing his train-It is not necessary to multiply instances. I have one ing in technic and harmony is adequate to make the teacher instruct as follows in regard to the story it tells: just hy listening, what it is about." (Teacher plays with My remarks must not be misconstrued into an excuse regular rhythm the first section, left hand alone.) "Now,

"It was like the rocking or swinging motion of a

"Yes; we may faucy that we are out rowing, and we

SOME "DO N'TS" FOR THOSE ABOUT TO TEACH.

BY MARGARET BLACKWOOD.

Don't forget that the profession is already overcrowded. There are competent teachers who can harely make a living.

Don't forget that the average is one clever pupil out of ten. The other nine will prohably he lazy, stupid, or devoid of ear and all musical feeling. Some of them will think they know as much as you do-if not more.

nerves or to get tired like other people.

Don't lose sight of the fact that the art of music is still regarded by many as a showy accomplishment.

Don't forget that you will have to teach heginners. If you decide to enter the profession after all, don't expect too much of your pupils at first. Don't worry.

Do n't take things too much to heart.

Don't allow yourself to be easily discouraged. Houest, painstaking effort is hound to tell in the end.

Don't give all your time to your pupils. You need a certain amount of daily practice yourself. It is as easy to grow rusty in music as in other things.

Don't get into a rut. It is the common danger of all teachers

Do n't let envy or jealousy enter into your relationship with others, and, above all, do n't forget the dignity of



Would you teach a child at the age of nine and 1. Would you teach a cliff of the age of in the allies motive, phrase, section, period, as given in Mariest "Graded Course"? I think their little minds not capable of comprehending it.

2. How might a child of nine or ten be improved the bas the habit of striking the bass notes incorrectly?

who as the habit of striking the bass notes incorrectly?
Indit he nutical ear not deficient. The fault is comsited brough earlessness, I think. In school she is
considered bentle, apt pupil. Would it he predent to
re her manie where the bass changes frequently?

3 Kindly give the names of some books with collections by standard authors—not strictly classic, but good music-for grades 2, 3, 4, especially.

4. Is the list of pieces given in Mathews' "Graded Course" edited in book form? Are the pieces analyzed The Musician " published in book form ? 5. What piauo manufacture do you consider the best

btainable for a moderate price?
6. Would you allow a child who has an excellent ear

memory?
8. What is understood by the "Fletcher and Parson Music Method "?-H. S.

factly easy to do, the names are sometimes handy in come to understand language: when they can talk, it is Dr Mason recommends in his misleading and unaccent telling them what to do. I should begin, I think, with but a short step to learn to read—in other words, to mass looking little encyclopedias of the light art of page the period, —a fluished musical sentence,—leaving it to ter the notation by which talk is expressed. It must be playing. the child to determine by listening whether the sentence the same with music. The Fietcher method, as I underis faished at one point or another. Then the section stand it, deals only, or primarily, with the notation, which comes in as the dividing point which generally occurs experience shows is difficult to the child only in those about the middle of a period. Phrase, strictly speaking, cases in which she does not understand what it is that is any bit of melody which makes sense, but not a complete sense. In the case of rhythmic phrases or struc-method is that it is patented and proprietary—the stutaral phrases composed of the same motive repeated dent, even after paying the owner a liberal fee for in-

of art. In art everything is opin and possible upon the constant of a sequencing upon it to make a quarter or a half of a period—is called a motive. We have it is used for one—i.e., is employed as a pattern. The child will distinguish these things easily enough, or a class of children, if you possible to the earth of the possible to the entire the constant of the -i. e., by repeating it or sequencing upon it to make a of art. In art everything is open and public. 1. Why is referrly in the figure and any the practice enough in listance. It is the car and give them practice enough in listance. It is the property of the p ness in playing. You will find these matters gone into

in the "Primer" by Dr. Mason and myself; also in my "Primer of Musical Form."

in the bass through careleseness needs practice in Mason's an experimental properties of the propertie Mass's arpeggios, where the change of chord tends to shapes the observation, besides improving the fingers, shapes the observation of the fine shapes the observation of t hause them and play them in succession, beginning and stilling maps it.

callections above take the place of it. Also, the list in of this system has gone through about forty years, and "The Munician It."

the mind, of curiching the musical fancy. It is the only gained in the two finger forms, after the necessary trious.

manner in which a child will ever become able to play looseness has been accured, by exactly don't se the really well. Pieces played from notes are always despeed, as from eighths to stateenths. With reference to ficient in expression and spontaneity.

First, hecause it fixes attention upon notation, when as would give them time to recover, and I would be penyet the child has nothing to notate-in other words, has sate by making the fast forms as fast and as agent as no musical perception.

scale-relations of melody, key, the tone system, pitch- done at the rate of four notes to a best. In section in. letters, etc., and all the groundwork of rhythm. These where it says double, it means double the speed. To perceptions, mastered at first incidentally through note- arm forms should not be attempted faster than the rate singing and playing by ear and by imitation, have to be given above, or at least not natil well advanced and made definite, so that the child can take short musical then not faster than quarters at about \$4, one best to a phrases from dictation, soughly the teacher to the sylla- note. This will be fast for these forms. The sequence ble la (playing them upon the mano, the numil's back may be valuable to the advanced numis with whom l'y being turned, will do nearly as well), and the pupil im- Mason habitually deals, but at beginning at so two mediately responding by singing the same phrase lafter advanced. It might do for children where we do not a moment to think it out before singing with the sol-fa have unlawful tensions to combat. n. mouth you among the same, to do so?

At a later stage, besides giving the sol fa, the mention, I about the mixed minor scale, when you mention, I about the mixed minor scale, when you mention, I about the mention of the mention ters, and this in different keys with changes of pitch. dull West Point mathematician who was asked by the In like manner rhythm is cognized first as measure- professor what he would do if called upon by the Congrouping, then as pulsation and measure, and hand mo-erument to calculate an eclipse. He answered that he It is not very important whether you teach a child the tion made to correspond with the facts. In this way "would resign: I resign at this point. You will be names motive, phrase, section, etc.; but as it is per- the pupil comes to understand music just as children a very lucky fellow if you contrive to do every thing in the (either in the same or in another key), each motive is struction in it, is prohibited from teaching it to say one also a phrase. Any phrase or melodic fragment em- else except nuder pledge not to teach it. This places it ployed as a musical design for developing a larger unity in the category of proprietary articles outside the domain

little, the speed is increased? 2. Please explain what is mentioned in section 19 of The child of nine or ten years who plays false notes "from those through careful at each succeed," the bass through careful and a child." The child of nine or ten years who plays false notes "frager motions" being exectly doubled at each succeed, the bass through careful and the child of nine or ten years who plays false notes.

staling upon the tonic. When a pupil places B as hases of the chord of C, it is either gross ignorance or gross tracessures; in either case not to be tolerated.

Think you will find the graded selections of pieces smallest, as the state of the chord of C, and the graded selections of pieces and the state of the chord of C, and the state of t

ben, and they are nearly all good, and none classical.

That etaken liberty of differing with the teaching of columns. The sense is two The teaching pieces mentioned in the books of the the book, and this of velocity in the fast forms of the Better read the books on and as a last the book, and this of velocity in the fast forms of the Better read the books on and as a last the book, and this of velocity in the fast forms of the Better read the books on and as a last the book, and this of velocity in the fast forms of the Better read the books on and as a last the book and this of velocity in the fast forms of the Better read the books on and as a last the book and t the testing pieces mentioned in the books of the the book and this of velocity in the fast forms of the section of the tester as written and the section of the two finger exercises is one of them. The development mend begins the exercise written are under the section of the s of this system has gone through about furly years, and of this system has gone through about furly years, and of this system has been marked by the formation of many with the forestorm of the progress has been marked by the formation of many with the forestorm of the progress has been marked by the formation of many with the forestorm of the progress has been marked by the formation of many with the forestorm of the progress has been marked by the formation of many with the forestorm. forms of exercise which have not all torned gut equally control and the state of th out must be slightest objection to children picking valuable. My own judgment is that the importance of light and fact cheeds have a hard valuable. My own judgment is that the importance of light and fact cheeds have a hard valuable by car. It is just the same as the eleverness the Delsartean principle of devitalization was not properly the devitalization was not of the bright child who draws naturally, and is always

while pictures of her friends A.

The pictures A.

The pictures of her friends A.

The pictures A.

The pictur tree, her pet dog. It indicates a love of line. In music it indicates a love of tens and account of the public and a second of the public and the pet dog. It indicates a love of time. In music the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. It is the pupil is apt to turn on too much uerrous tendent. larg two look out for is to be sure that she avoids the Memoriang pieces faults of fingering and hand application.

Memoriang pieces to late. What is wanted is an instantant the full arm for heavy expenses the very moment the very moment the very moment the very moment. Too have to look out for is to be sure that she avoids the putting tension in a muscle over of muscle to seen, or putting tension in a muscle over of muscle to seen, or putting tension in a muscle over of muscle to seen, or putting tension in a muscle over of muscle to seen. Memortang pieces is one of the means of fixing the tancous effort, which ceases the very moment the work tancous effort, which ceases the very moment to tancous effort attention upon music and, by absorbing the music into is done. I think for pupils in lower grades speed is in done. I think for pupils in lower grades speed is in done. I think for pupils in lower grades speed in the measure of the manufacture of the measure of

your question, I do not like the " sequence " slan in The Fletcher kindergarten method is a system of the two-anger exercises. For put is in the west grades games in which the lines of the staff, notes, rests, sharps, at least, I am sure it is better to have two counts to flats, etc., are materials, the object being to interest each tone in the slow forms, the is in order to gain children in musical notation. Personally, I am not in repose and time for concentrating effort. At the way favor of the system, if I understand it, for two reasons: forms are very strong and take great | 60 | possible. So I prefer to early grades the alow forms at The heginning of musical education for a child must not faster than from 72 to 84, two heats to each note as be forming elementary perceptions of music—the scale, if playing half notes. The fast forms can then be

Who are the greatest living foreign composers ?- ? Greatest of all, I should say, Vell Hall Drot k. Mawenet, Bruch luchard the sa I ski-Korsakoff, perhaps Balaklereff There at an in y great componers recognized as yet, after we pure the Best Hilee. on the foregoing list. Two very great salero we led quite lately rechaikow ky a l line a We he not seem to have anyhody else to just a first parva think this is rather a good politic and a to sup all opinions might bring ont interreding answers

In playing chords, should the call he let fall upon the ke board on only the he det

A trill legins naturally with the open, or assurant, note never with tor sofe below the man all lens so directed by small notes we can help a the note In chains of tries, the to oft be a weather a note, in order to emphasize the same ties when the trill is operating

Your que ou regarding acai a aque so a life up. Scales go first along to the art and a second parties ularly in (6, 9's, and s left, 111, simo also in vestita. The tallers of grade depths are also taken up. Later, all the few size to

Arpeggios should follow in the lewer at the cale of deve opment I have several these problems in the

- Opportunity is kind but y the

To D. S. W. - Your letter is one which reveals the deep musical student, and the definiteness of your ques-their recitals. I am inclined to think that, if you have rhythmic flow, and to effect rhythmic flow there tions must claim approval, but a full and adequate reply really attained so high a degree of digital proficiency as must be accent. This accent may vary considerable of THE ETUDE columns.

The summary which you prefix as to your ideas of form shows that you have been well tanglit, and that Beethoven, the most brilliant Hungarian rhapsodies of must beat high, like that of the revelers so vivilly you have given heed and have digested what you have Liszt, his studes transcendental, the larger compositions painted by Byrou in the celebrated passage of the third received. Now, as for your questions: (1) As for the of Chopin, and the great transcriptions of Rubiusteiu, but canno of "Childe Harold"; but in a nocturne, in a sol sections, my opinion is that such detachment signs are very important, and should occur pretty often, but there need not be any bigoted adherence to the printed page. There are two reasons for this : first, the best edition in the world can not contain in its brutal visibilities all the subtle and poetic ideas of the composer, and, secondly, nearly all composers have been like Bach and Chopin, the former of whom made, as did also Handel, a meager and imperfect notation of his music, and the latter of whom was proverbially careless, and a bit indoleut as to the use of the pen, insomuch that he never indicated the pedal, without the dest use of which his music is a hopeless jumble or a lony skeleton, for he told his students who copied for him to put in the expression marks. The head or strong beat of the measure must be indicated always, or only omitted in certain temporary structures oft-repeated attention. Do this, and you will discover, Music is to thought what hot, scarlet, rushing blood is of rhythm, designed to give variety. When the notes to your joy, that the power to comprehend music, and, as to the framework of the winged hird. Keep your music to try to mark the structural divisions, as that would make a disagreeable hitching or halting. The ear can not perceive as a break of silence or rest a duration less than to three and a half hours a day. That seems to imply a quarter of a second—i. e., an eighth note at moderate that you have other pressing occupations which consume tempo. The use of the long slur is very vagne and conthe rest of the time. If that supposition be correct, the fusing. Indeed, it often does more harm than good. It time will scarcely suffice to make of you a professional would be better if the word legate or the phrase legate sufficiently equipped for the fierce competitions of this sempre should be set down, then all the closing notes of phrases marked round staccato, or, still better, employ the punetnation marks of literature-the coma, the semi-

Question 2. Yes, make your phrase-breaks in the melody in the theme, and let the counterpoint go its own back by degrees the money which has carried you the counterpoint and the harmony, which needs special attention, and it is in this microscopic work that the difference between the amateur and the artist consists, this manuer, secured the requisite extra power to gain (3) Whether the sentences hold strictly to filling out the his start. Do not fear the plunge, if you are really in ments; but can this he said of music? Does music rise and is no affair of the performer. The dilemma which you raise, is, therefore, no dilemma at all. (4) There are earnest and unless you are enough of a man to endure

The grand criterion must be in this case this question. when the closing tone of one sentence is earther than the sentence is much hard-hip in the case of the heatiful and its dis
"Are you seeking music for art's sake merely, or are sentence in the sentence of the heatiful and its dis
"Are you seeking music for art's sake merely, or are sentence in the sentence of the heatiful and its disthe initial tone of the next, and is to be welded into one semination among men. There are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the means of earnings are inefable rewards to you making of it a vocation, the properties are inefable rewards to you making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation, the properties are inefable rewards to your making of its avocation. sembation among men. There are the native rewards to you making of it a vectation, the making of it a vectation of its order of its effect very common, and very easy in the orchestra-viz, the half-hearted musician who is forever calculating and a stern one, too. They must at one get returns. the closing a thomost with another in the main mean opening perty money profits and comparing his occupation with Some can not wait, for their little stock of funds is almost the next simultaneously with another in unison. (5) the law, or medicine, or business, and that upon the gold exhausted when they begin their work. The mean optimization of the laws and false, there is little but disapthing the mean analysis in that duliness and same.

Lord for the laws and false, there is little but disapthan any paper or manager in this country. The blo ness which are the bane of all music, and especially of the piano, than the excessive length of phrases. Wag-solid character, and ample industry, if not extraordiner used that hereads a great using manners, much an arrive unificery, may succeed in the practice of music; ments without being known? What other way to the music, as in medicine and in the ministry, yes, but in advertising? What other medium is assettications are the musical and the ministry, yes, but in advertising? What other medium is assettications are the musical and the ministry, yes, but in advertising? What other medium is assettications are the musical and the ministry of the mi Finally, I advise a tendency to crispness of division and

To S. L. S. J - There is hope for you if, as you say, indeed, more than half. you learned masic between the ages of ten and fourteen,

The books which you say you have been using are in

the wave-higher such control and the state truthfully what one has to offer the world and sage. The sense with you say you have been using are in state truthfully what one has to offer the working and advanced as far as the wixth groud on a scale of ten.

**Comparison of the comparison o You have, of comes, lost much time, which would have "Tonch and Technic" of Mr. Mason and the "Graded and your references, and you thereby save an imment You lave, or course, man such that the property valuable to you as a musician, if you are now Studies? of Mr. Mathews can not be surpassed for the amount of correspondence. twenty five years old, but that need not be an inapperspecial purposes held in mind in their construction; but
the formulation of correspondence.

Illustrated advertising in the shape of a portrait of
the sha

notion, but is three parts poet and one part mechanical directed to the special performance of the special student expert. There is an advantage to you in that you at the special time. If you are in earnest with music learned the first steps of keyboard manipulation when a you will need to take a course of instruction with some boy. for there is a certain deftness which is never secured master before you will have the full armor, defensive and after adult years are attained, but there is wide room for offensive, of a warrior in the lists of music to-day. advancement even now, even in technic, and, more than To W. S. K.-You ask if the accent must always be that, in the higher regions of interpretation.

After all, that is the chief matter. Leave pheuomenal skill to the concert pianists, and religiously patronize what of it? Nine-tenths of all the music really worth emn sustained adagio, in a gentle cradle song or even playing, eujoying, and taking to one's heart is below in a flowing rondo and a plnyful caprice, the accents must those grades in difficulty. Leave all these pheuomenal creations to the phenomenal virtuosi. You say that web. your memory is good for other matters, but that you can not remember music; that simply means that you robiu, or even a common chick? If you have, you will do not as yet think music as clearly and completely as remember how there was a vivid seuse of trembling you do the other things which you are able to remember. warm palpitating life, in your hollowed hand, and there The cure for such imperfect memory is theory, theory, seemed no moment that the intensity and vividness of theory. Analysis of the tonal structure, whereby the that life diminished or ceased. So hold in your hand whole construction becomes as clear to you as the mechanthese poetic metaphorical birds, these "winged words" ism of a watch is to a watchmaker, will enable you to of the modern musician. There must always be the conremember. We always remember hest that which we sciousness of emotion, and emotion always must change understand best, and, in fact, memory really consists of from stage to stage, from strength to strength. two things-one the warp, the other the woof; the warp being clear comprehension, the woof being prolonged and that those who hear you will be compelled to feel.

epoch. If you really intend to become a professional musician, it would be better for you to borrow enough money to give you two or, better, three years of absolute freedom to study. Put all your available energy into the work of developing your talent as a musician, then pay through. This is often done, and in fact there is not one professional musician, male or female, of promi- LEGITIMATE. nence in our great cities to-day who has not, in precisely earnest as to devoting your life to music; but do not even to the dignity of legislative interference at this standard exclusively, as for the hypocrite who follows the

I control the advertising of 600 artists, probably more

Any one with a good, sound body, a bright mind, a ences that can not be gainsaid: even more than in them, it is necessary to feel really as the press? Naturally, the artist turns to the musical impelled from within—to be divinely called to the work.

Wherever this district the divinely called to the work. Wherever this divine call does exist, there is a wonderful public. The advertising that hurts and that is institute. inward delight, which is fully half our reward, if not, is that which states a lie, and this always hurts the

able har to musicianding. Especially is there hope for it must never be forgotten by all ambitions students that another can be overdone, but experience teacher anothing which can be exist. and any on it your idea of musicianship is not three parts nothing which can be written or printed can ever take quickly when the limit is reached. usednatical expert and one part poet, as is the general the place of the living comments of the living master,

A truthful card never hurs the artist, but is often the

present in a measure, and seem to think that the use of syncopntion shows that it is not obligatory. You are in error in that contention. No music is music without you indicate while yet a boy, there is very bright hope however, in its intensity. In a powerfully dramatic for you. It may never be possible for you to do the most composition, in a bold triumphal murch or polonaise, in transcendental variations of Brahms, the last sonatas of a sprightly scherzo or valse-caprice, the accentual pulse uot thrust themselves through the lacework of the tone-

Did you ever hold in your hand n hird, a cannry or a

Always feel your music while you play, and play so a direct corollary, the power to retain it, will grow up in fall of good, pure, scarlet, arterial blood at full palse.

ADVERTISING AGAIN.

[THE two articles on advertising, "Unprofessional Advertising" and "Honesty in Advertising," have called forth quite a number of replies. Although THE ETUDE discourages discussions and replies, we give space to two writers because they present new and original information that is quite apart from any form of discussion.-EDITOR.]

THERE are but three pro-ADVERTISING IS fessions-medicine, theology. and law. In all these the BY HERBERT E. HALL, M.D. public is protected against the

lowing ideas are based ou results positive, and on experi-

suppling abone to fame. Let use the scentistine proceed upon medical advertising ability. They are efforts in the right direction, and generalized as a serious measure. Let us, by way of of course, are restly better than an utter disregard for ne nathods of heating is victed uniform necess. So is it illustration, select the case of a patient whole in doubt in the cyclusive systems of teaching are which of two phristings to collect the case of a patient whole in doubt hanness enterprise, but they fail to estimate account. and by the individuals with columns systems of teaching are use in music that exclusive systems of teaching are use in music that exclusive systems of teaching are which of two physicians to call. Let as suppose that the columns of as in maste that extraording the native street of the stre

heman life. Miss A has \$2000 left her; she is a fair student has worked much harder than his indelent distant a place as Newfoundland. If any of my is build, and goes to Europe. While there she is brother, who may have had a struggle to pass the fessional friends think less of me for my street pannst, and pass the common trade in the way of skill. Now, Board of Health examinations. The man with the ex- certainly am not conscious of it. In fact, I can't in many se comes home with but a few hundred left, and she tensive experience is better prepared, and deserves to converts among municians of unquest ned state age not at once market this skill. What comes if she have the patient. But how is the patient to know this? who have profited by truthful, modest and ertising bee not do it? Hunger and the street. That is the If both physicians had prepared circulars describing not allow any one to lead us backward through the osterome, and last winter we had a taste even of suicide their particular specialties, and giving an ontline of their centuries to an age when musicians were drapused for

Time and again I have helped such through advertisis and it is not a disagreeable experience to place a tected as well as the deserving physician receiving the forward adverting pasticed in the progressive age. person out of the reach of hunger or need. I have come just reward of his years of hard labor. But no; a code to have the firm belief that a good, well-worded advertisement is like a savings-bank account.

Resplts tell, and we are living for them alone. When medical advertising as unprofessional. a teacher tells me to change her card, as she can not take my more pupils, I say all praise to advertising as a fine

a few, but consider the henefits to the many who need them. Consider that iu New York there are 8000 singers waiting for a chance merely to display their talents. The managers rob them, or at least some of them do, but sivertising gives them a chance to run their own business and to share the profits with no one.

of every musician to down, through its advertising colnmns, the practice of blackmail, by making the artist inlependent. Nothing will advance this cause faster than to advertise good, legitimate talent and spread the news world-wide

OVER a year ago THE THE ETHICS OF ETUDE did me the honor of MUSICAL ADVER- publishing a series of articles TISING. relating to musical advertis-BY J. FRANCIS COOKE, M.B. ing. Since that time I have

received many personal letters relating to the series from many distant parts of the mantry, where THE ETUDE evidently reaches. Nearly all desire to know the limit placed upon musical advertising in the line of professional conservatism. Upon the appearance of an article in the October ETUDE condemning anything other thau the mere display of the musician's name and residence in an advertisement, I am encouraged to reply, in a general way, to my correspondents, and particularly to the aforementioned

A RARE QUALITY.

Good common sense is a most valuable possession. Good sense is our only code of manners in music, or any Other occupation or profession. It is by good sense that people prosper. It is by good sense that people live. It is good common sense that forms the foundation for all advertising. If your good common sense hids you insert a plain business card in the advertising columns of a newspaper, do so. If your good sense bids you plaster the dead walls with posters, do so. And if your good sense bids you insert an attractive, straightthe convenience of those who know of his animy, but atmost array complete and it is value could be raised immensely by some simple in feedities into the bands of the mean and the value could be raised immensely by some simple in feedities into the bands of the mean and the value could be raised immensely by some simple. executly, go and do likewise. The results forthcommon will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your natural endowment

source will be in proportion to your eation." I consider that the professional card has very interpreted by all be extended. If your advertising is bad, you will be settended. If your advertising is bad, you like with consideration in the same professional card has very interpreted by the same pro will become notorious.

serping stone to fame. The doctor who claims exclulearn that the restraint placed upon medical advertising ability. They are efforts in the right direction, and
so considered as a serious means.

plano kemmer.

Masicians and methods find most speedily their own means of learning of their respective careers? One raple them. Musically and like water in this respect, or rather might be a graduate of some antiquated country college, he oil, for they do not affiliate with humanity generlike oil, he will discould point to diplomas from Johns Hopkins Univer. I am proof to my that I advertise, and I would be dain on the legitimate worker.

Let me ask a solution to this problem, the most serious University of Berlin hanging in his office. The hard Advertising has brought me pupils to New York [on, as

Let us not deride any practice because it is ahused by

The well-conducted musical journal needs the support

GOOD advertising? Here is where the great misun-

derstanding comes. Good advertising is nothing more or less than truth coupled with righteons self-reliance. It has nothing to do with dishonesty or flagrant concert to maintain that the people would be unable to discover dynamic at is a command to be obsysted. fraud in advertising. As truth in advertising builds up a person's business, and enables him to extend his good thinks that the piece can be grasped as a wards a a work, to the greater benefit of a community, so fraud in short time.

GOOD ADVERTISING.

of professional etiquette as absurd, insane, and unjust

as the religious tyranny of the Inquisition condamns all

DANGEROUS PRACTITIONERS

THE ETUDE

career is well-nigh impossible.

pupil from disastrons ends.

Don't make the mistake that publicity gained by means or primers are no near magnitudes over the second of if you are not able to fulfil the prerequisites of a fine teacher, no amount of advertising will give you a perm ment practice. As a musician who for years has made an arocatou or prominer and another periodicals and circulars the genius learns will study at hiposa a large will study at hiposa at my surprise to not units place to personant and circuits was the last thing a business man has to consider when learning. Of genue to desired to no many genue than undertaking to extend his histoness by means of advers

PRINTERS' INK.

WASTED ADVERTISING.

onr country, probably one half of the entire amount is thrown away in the manner already cited, and by means of poor advertising. An artist's name and address in a muncal potential serves as an intercons as a street only as the convenience of those who know of his ability, but almost always born poor, or is a fall say of as auditer star to the arready measures of the of the disc which he simultaneously consists attraction to distinguish it from any other. To the attraction to distinguish it man any other. For the practicing advertiser the long column of professional critical Table results on page to the fact the MEDICAL ADVERTISING.

practicing advertiser the long column of professional critical and it is a divine every by the many of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in this cards in musical papers are much as the attempts of the more advanced physicians in the armany of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the more advanced physicians in this cards in musical papers are much as the attention of the atten

user accessful when accessful vision are a lead to correct trained in modern therapenics. How she to determine which physician would must knowled the first trained in the state of the sta which physician would most benefit him if he has no ment, would not only double receipts, but easily sund-

sity, the College of Physicians and Snrgeons, and the very nugrateful if 1 did not acknowledge its be rate experience in plain, nnvarnished truth, the hesitating their "frivolous following" | Lord Chester eld | 1 patrons and the public at large would have been pro-

GENIUS.

MANY a student of music, to excuse his abort commaintains that the genius has an easy time of it, waste How many of us can recall cases of death in conse- fate has been a ulggard to him.

quence of the retention of a physician whose inefficiency Now, what is this genius which makes are secred. was unknown to the patient? How many can recall the where another fails? Buffon says, "Patience in gentine." instances of years of wasted time spent with teachers Patience is coupled with hope and hope impires person whose inefficiency has been nnknown to pupils. There verance. He does not work blindly he think - that he are grades of doctors and grades of musicians, and adver he reasons and reflects l'alience le calm and contratte de la ca tising would soon disclose to the general public the professional status of both, and save many a patient and goal.

The impatient student hopes to reach the goal in a is w short bounds lie rushes ahead without meth and finds him If entangled in thorns, or caught in a queg mire, gets discouraged and drops out of the race

sarlyle defines genius as "an immense tape ty for taking pains ' The student with this be ef mai on t infinitely mail the lafin taly can Not to It is an imputation upon the intelligence of the public trivial for notice | a rest is as imputed to a a note a

But the superfic al student ignores minor del

advertising is immediately discovered and its perpetrators so buried in public condemnations that a future energy. Work in that (aith means votary With per sistent pur, we the aim a fixed—to will in to a ver while the pu polema ent works we pu - state and dallies

George Heavy Lewes writes Many a series less been slow of a wib. Oaks the man a it

Of those who sigh has the aurel with a work, heavy Waid it a her says, "According to the page at

The power an in the of the sale alpha la Of the millions of dollars that are spent annually in ble and a the pattern to the in the second are worth, to mere an autence, a resultered with a see inton tim. (()

The ton post who gets his done at the

Moman's Mork in Music.

EDITED BY FANNY MORRIS SMITH.

ON " A RETIRING lished in the "Centnry," BOARD FOR AMATEURS." BY MISS C. N. SMITH.

amateur? Has it ever done without him?

When we consider the class who demand from a suffering public the recognition and remnneration legit- amateur. We confess that the trained writer might, perimately due to proficiency only, and give in return haps, have some grounds for dreading the incursions of unskilled and unsatisfactory work, we touch upon a the amateur into his particular field. His medium does real evil which is to be found in every art and profession not present any insurmountable difficulties in the matfrom the kitchen to the pulpit. So, too, when we ter of technic. In art and music-especially musiclament the mistaken ambitions and failnres in art and no jealonsy is possible. It is not only the relative amount music which sadden the world of art. There are many of talent, but of training, that separates the performheartbreaks, many failures, many instances of talent ances of one from those of the other, while it is to the forced by injudicious friends into a position only amateur that the musician must look for sympathy and genius can fill acceptably,-but does our critic employ encouragement. It is the amateur only who can apprethe right term? It is not the amateur to whom he ciate the difficulties conquered by the artist. It is he refers, but the would be professional, who wastes the who makes possible concert and recital; whose applause "flower-like years of youth" and lives in want and is generous, because untinged with envy; whose enthnhardship abroad. Never does any amateur turn her siasm is genuine, because infused by sympathy. back upon marriage for the sake of her art. These girls, for whose vanished youth the "Century" and amateurs retire. every one familiar with art life mourns, are studying for professional careers. Such ambitious students might be happier married, hut it may be safely stated that had marriage suggested itself attractively to them THE FUTURE OF as a profession, they would not be eating the bread THE LECTURE (without butter) of sadness in foreign pensions. These are girls who would be workers at home. What they are trying to do abroad is to gain an education which will enable them to earn their living to better advantage on their return. But should the amateur retire from art to make room for them?

The amateur is a very different kind of a person. He belongs to a class that needs all the aids and inentives may help to point out both the deficiency and its remcities one can, of course, have access to the public easily discouraged, diffident of his power to give pleasure to others, prone to inquire at every step cut bono, and often ranging from the entirely uninstructed music lover to circulate music. giving up a pursuit that is a resource and a real help to the artist. The latter does not need analysis or lecture

The Brooklyn library was the first to try this experience.

The Brooklyn library was the first to try this experience. character for lack of sympathetic and congenial aur to enhance his enjoyment of the program, but to the ment, which has been of great benefit to many, especially must, to a great extent, replace technic; one who gives not time, but leisure to his pursuit. Only those who conversation about him, between the numbers of a in the Newberry Library in Chicago there are soundhave tried it can tell how difficult it is to secure leisure recital, that his neighbors do not know when one piece proof music rooms, with piano and violin, which afford in a hnsy community; how frequent and apparently ends and another begins. imperative the calls upon time and strength, how firm must be one's resolution. This is particularly the case tainty prevailed, the artist had taken each of these num-works published in 1600. with the amateur musician, who must give long hours here, analyzed, interpreted, and placed it in its historical to monolonous practice, at times chosen to suit the conrelationships. Much that was important would even

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest

Section Public Library has an alcove filled with interest to the section of the section filled with interest to t often forced into the position of apparent selfishness, both in their eyes and her own.

In this country, especially, the path of the amateur it by way of analysis, is made thoray. In England the use and meaning of But let the musician resort to the means by which the there are 103 libraries with extensive collections. The accomplishments is better understood. Why, we ask lacting or geology or anatomy makes his subject-matter publishing house of Peters possesses the Peters Memorial pub ourselves, shall we teach a child to draw who has no clear, and this difficulty is obviated. The blackboard. onrest eet state to be seen. the colored chart, and the lantern-slide solve the diffi- scores are to be seen. has no natural ear? Why spend hours at the piano culty of the scientific lecture. They will be as useful when one intends to "do nothing with it"—that is to to the arist on the lecture platform. Let him copy the exclaim, "but I live in a small place. We have no asy, does not intend to earn money by it? This stand- numbers of his program upon a revolving music-roll, public library, and even if we did, I prefer to own my program upon a revolving music-roll, public library, and even if we did, I prefer to own my say, over not interest to case about the same and arrange that it turn as he plays, so that the audience has not learned that education should not only fosterour can be the music as he plays, so that the audience own books and have them ready for instant use.

actival covers, hat supply deficiencies, so that we can of the numbers of t natural powers, but supply deficiencies, so that we can of the numbers upon the program be a Bach invention

acks use of all this world offers us. Drawing should be for two values because of all this world offers us. Drawing should be for two values because of all this world offers us.

In an article recently pub- The dull ear can be cultivated, and even a small voice placed. Even if in after years we seem to make no perentitled "A Retiring Board sonal use of these things, they have still been keys to for Amateurs," the anthor unlock the world of beauty; the time and money are makes an onslanght on that not lost. The self-conquest that has been necessary to inoffensive and humble fra- make us do not what we like, but what we must, is ternity, and shows them the door to the temple of art worth a great deal to one's character, and while we may in vigorous terms. But can the world do without the not be among those who can create or interpret beauty, we at least have been trained to appreciation.

It is here that the professional should do justice to the

Decidedly, it will be a black Friday for music when

RECITAL.

BY ALICE E. MARSH.

Nor many years ago a new LIBRARY. planet appeared in the musical BY KATHERINE L. SMITH. firmament-the lecture re-

lecture recital is here to stay, and though as organized poser without knowing his life, surroundings, and at present it hardly meets the increasing demands upon motive in writing. A musical library is, therefore, of the lecture platform artist, a short study of the situation importance to all students and teachers. In the larger

How often the musician learns from the whispered an opera or oratorio,

Suppose, however, that at a recital where such uncer-

Because few in the audience would have been able to apply to a passage when played what had been said of

make use of all this world offers us. Drawing should be for two voices, how much clearer it would be if the will form a valuable nucleus for your own private temphs that we may learn to see correctly. Every musi.

music analyzed and discussed from historical stand points would aid intelligent appreciation.

It is easy to see what could be done in this way in the study of such large forms as the sonata,

The demand for illustrated musical lectures, both he amateurs and students, is rapidly increasing, and there is a promising field for the ambitious musician. What is the best preparation for this work?

The well-known president of a certain conservatory seems to have found an answer to the question. For the past two years a group of students in this conservatory have been studying Beethoven, Haydn, and Mozart sonafas. At this class the playing of perhaps two Beethoven sonatas by two papils is followed by written criticisms by the class, which are read and commented upon by the teacher, who closes with his own criticism of the interpretation and subject-matter.

This accomplishes, first, the ability to play before an audience with composure; second, the drill in preparing and presenting analyses; and third, the training of the class in writing tutelligent criticism.

When the program is a miscellaneous one, the numbers are prepared as before. The pupil lecturer, pointer in hand, analyzes and indicates important phrases, themes, etc. When the program is concluded, the class is again called on to write upon some important subject, such as sight reading, or the sonata : its form and his-

Such work is invaluable. It is one thing to appear before an audience and render one number, but to interest and instruct an andience for an hour and a half is quite another thing.

With such training, and with the use of ocular demoustratious combined with musical illustration, the future of the musical lecture opens on a new field of usefnlness and popular success.

A MUSICAL

WE all know that even an artist needs tools, though few teachers of music realize it. One of the essentials of a good

musical education (and not cital, introduced by Edward the only one) is the playing of an instrument; intelli-Baxter Perry, Walter Dam- gent rendition is another. No piece can be said to be rosch, Amy Fay, and others. thoroughly studied without an effort to interpret the A retrospective glauce affords the conviction that this composer's thought, and no one can understand a com-Music audiences are usually made up of a varied class, which not only contain musical literature, but also library. In Brooklyn and New York there are libraries

majority of the audience these would be great additions. to those who like to study the score before attending

opportunity to try the scores collected by the library. This collection is rich in old music, containing original

ing reading matter on musical lines : so have Astor and Lenox Libraries in New York.

Paris, Loudon, and Birmingham are among the cities Library, at Leipzig, where 10,000 volumes and rare

taught that we may learn to see correctly. Every musicell advantage bossible given, that we may hear and fiel.

and the other in a sulfate of the sulfate cal advantage possible given, that we may hear and feel. and the other in red. The sight of the notes of the library. For, of course, if you have scores to me process to can afford this luxury will find it gradually becomes a life, attractive, and excellent for amateur musical tabnecessity, and the collecting of a musical library will leaux. be a delight.

needs. There are biography, letters of musicians, essays pictures from Palestrina to Wagner; "Music Talks SCENDO," NEWon musical art, histories, and hooks of general musical

Every book on these lines she may not be able to dergarten songs and plays, are simple and suited to Fourth Week.—Music of Motherbood. Paper, "Music obtain, but she can, at least, make the beginning- children's tastes. obtain the nucleus of a library. She will find all such books, if reliable, are of immense value in teaching, for tire field, but is rather given as a hint to teachers of she can lend the works needed for the proper study of a what to buy. Magazines and periodicals bring to us piece to her scholars. Categorically arrayed, the average all valuable articles, and it is well to keep them on file. music teacher will find the following books desirable:

Riemann; "Musical Dictionary of Musical Terms," by time, and before long you will have quite a collection, Eighth Week.—Thoroughly Composed Song. (Illus-High A. Clarke; "Dictionary of Musical Terms," by which will be of inestimable value to the teacher, who

All of these are standard works of great value for reference and musical reading.

Louis C. Elson has a book, "Curiosities of Music." containing facts not generally known, which it is desirable to possess.

Among biographies, there is a series by Nohl, of which those of Beethoven, Haydn, Mozart, Wagner, etc., are good examples.

"Celebrated Pianists of Past and Present" is an npto-date book, illustrated with 150 portraits of Enropean and American planists of the past and present.

"Life of Chopin," by Niecks; "Life of Handel," by Rockstro; "Life of Schumann," by Reissmann; and Life of Mendelssohn," by Lampadius, are all desir-

Under the head of "Letters of Musicians" one would consider "Mendelssohu's Letters," illustrated by himself, and "A Conversation on Music," by Rubinstein, recent valuable additions to musical literature; " Letters of Mozart, Beethoven, Schnmanu"-all translated by Lady Wallace. Such an array of readable miscellaneons musical matter presents itself that only a few books can be jotted down. There are two volumes of "Music and Musicians," by Robert Schumann, that will prove of value. "Mnsic and Morals," by Haweis; "Woman in Music," by Upton-all good. "The 11. "The Orchestra, and How to Embellishments of Mnsic," by Russell; "The Mnsic Life," by Tapper; "Music and Culture," by Merz; "European Reminiscences," by Elson ; "Anecdotes of Great Musicians," by Gates; "Mozart's Journeys," by Mörike; "Musical Mosaics," hy Gates; "Rules for Young Musicians," by Schumann; "Music. Its Ideals special mention. We publish the two latter: and Methods," by Mathews; "In Praise of Music," by Gates.

History should also come in for its share of attention: such a book as "Lessons in Music History," by Fillmore, is a comprehensive outline of musical history, and "Pianoforte Music," by the same anthor. It groups composers and their works into epochs.

There are stories also to be added to our list, for a teacher can frequently arouse enthusiasm in a pupil by leuding him a story, where she could talk or read lec tures ad infinitum. One can learn from this class of works if they are well selected : "Charles Auchester," by Elizabeth Shepperd, is perhaps the hest-known musical novel; "The First Violin" has given much pleasure; "The Blne Rihbon," by the author of "St. Olave's," is worth a perusal. Some of these can he purchased in cheap editions. "Mnsical Sketches," by Elsie Polko, is a collection of short stories of noted people, showing care in compilation. A witty little paper-covered volume is "Scratch Club," by A. Clarke. "Mnsic Study in Germany," by Miss Fay, has had a wide sale, and one dislikes to lay down the book. "Alcestis" is a charming musical work, and we add to a collection "Studies in Wagnerian Drama," by Krehbiel.

The little folks, too, should be remembered in the teacher's library, and in this line they have been well provided for by publishers. The vast amount of kin-dergarten literature is a help here. Charles Kingsley 10. "How to Understand Music provided for by publishers. The vast amount of kinhas his "Water Babies"; Prang & Co. have some exquisite books, among them "Baby's Lullaby Book," a collection of "Mother Songs," with music by Chadwick. Walter Satterles has an illustrated volume, "Cradle Songs of All Nations," which are faithful to

THE ETUDE

"Musicians in Rhyme for Childhood Time" is sure FOR COMING YEAR Second Week .- Motives, Let me consider what a music teacher or student to attract the little people. It is a series of poems and OF "THE CREwith Children," hy Thomas Tapper, is a helpful, inspir BURG, N. Y. ing book, and "Plays and Songs," a collection of kin-

Our list has, of conrse, by no means included the en-The cost of these books is not much, and no teacher Dictionary of Music and Musicians," by Dr. Hngo would bny them all at once. Begin, buy a book at a will wonder how she ever thought of it.

"THE ETUDE'S" PRIZE LIBRARY

THE ETUDE'S prize contest for the twelve best books to number presented, the follow-

lowing, by Lillian Wildhaner, of Chicago, Ill., is the broadest and most comprehensive, and THE ETUDE has accordingly mailed her "A Noble Art," a history of the onstruction of the pianoforte itself, as the best compliment to her list.

cyclopedias, would form the best working library for a village club obliged to depend on its own resources?

1. "Chats with Music Students," T. Tapper.
2. "How to Listen to Music," ... Henry E. Krehbiel.
3. "How to Understand Music," W. S. B. Mathews.
4. "Woman in Music," George P. Upton. . George P. Upton. 5. "Celebrated Planists of the

Past and Present, '' . . . A. Ehrlich.

6. "Popnlar History of Music,'' . W. S. B. Mathews. . Karl Merz.

C. H. H. Parry. E. Hanslick.

S. Taylor. F Corder 12. "Voice, Song, and Speech," Brown and Behnke.

The lists by Miss Lola M. Gilbert, of Effingham, Ill.; CLUBS, MEMPHIS, resigned the vice-presidency Miss Effie W. Mnuson, of Zanesville, O, and Miss TENN. Willa Sidebotham, of Meadville, Mo, also deserve

1. "A Popular History of Music," Mathews. 2. "Masters and Their Music," Mathews. 'Great Composers,' Bonrne. 'Great Singers, Violinists, and

5. "History of Pianoforte Music," Fillmore.
6. "Oue Hundred Years of Music
in America."

"Theory of Music," "History of German Song," Elson.
"Celebrated Pianists of the Past and Present. . Ehrlich.

10. "Mezzo-tints of Modern Mu-11. "How to Understand Music." Mathews. 12. "Pipes and Strings,"

EFFIE W. MUNSON.

1. "Talks with Piano Teachers," Wilkins-Gutman. "The Music Life and How to Succeed in It," Thomas Tapper. "Chats with Music Students," Thomas Tapper. 4. "Music and Culture," 5. "The Embellishments of Mn-Carl Merz . L. A. Russell.

6. "Hnndred Years of Music in Mathews.

Mathews.

and History of Pianoforte J. C. Fillmore.

WILLA E SIDEROTHAM.

PROGRAM OF WORK Sea. Phrases, and Periods. (Illustrated)

Third Week .- Imitation and a Factor in Child Education.'

Fifth Week .- The Ballad. Paper, " Forms of the Ballad in Different Nations."

Sixth Week.-The Anthem, Madrigal, etc. Paper, "Historic Anthems and Their Composers." Secenth Week .- The Recitative. (Illustrated.) Aria and

trated.) Psper, "Ideal Song Composers."

Ninth Week .- Martial Music. Paper, "Music in His-

Tenth Week.-Unitary, Binary, and Ternary Form. (Illustrated.) Psper, "Descriptive and Snggestive

form a club library closes Eleventh Week.-The Sonata. (Illustrated.) with this issue. Of the whole Twelfth Week .- Music of Devotion. Paper, "Hymnol-

Thirteenth Week .- Chamber Music and Its Origin.

Fourteenth Week. - Antique Dance Forms. (Illustrated.) Modern Dance Forms. (Illustrated.) Fifteenth Week .- Music of Sentiment. Paper, "Music

in Literature." What twelve books, exclusive of dictionaries and en- Sixteenth Week, -Syucopation and Its Uses. (Illustrated.)

Seventeenth Week .- Music of the Summer-time. Paper, " Music in Nature."

In connection with the above a roll-call is used, each member responding by an item of current musical in-

Each member is expected to take an active part in the

program, her selection to be appropriate to the topic of the day.

MRS. NAPOLEON HILL. WORK OF THE NA. member of the Board of Man TIONAL FEDERA- agement of the National Fed-TION OF MUSICAL eration of Musical Clubs, has of the Sonthern Middle Sec BY MRS. THOMAS E. ELLISON, tion.

In June Mrs Hill opened with a concert the "Woman's Building," which she has built for the use of the women's clubs of Memphis

Mrs. Hill's extensive local club work deprives the Federation of a valuable Board member. Mrs. Engene F. Verdery, of Sand Hills, Angusta,

Ga., president of the Verdery Clnb, a director of the Southern Middle Section, an able member of the Board, has been elected by the Board of Management to succeed Mrs. Hill.

Clubs throughout the Southern Middle Section desiring to be in touch with the Federation through the sectional vice-president may hereafter communicate with Mrs. Verdery.

Miss Helen A. Storer, Artist Committee of the National Federation of Musical Clubs, has placed Miss Leonora Jackson, the violiniste, with the following clubs: Mozart Club, Dayton, O.: Tnewlay Musical Club, Akron, O . Fortnightly Club. Cleveland, O .: Saint Cecelia Club. Grand Rapids, Mich.; Chicago Amateur Club, Chicago, Ill . Schubert Club. St. Paul. Minn.: Tuesday Musical Clnh. Denver, Col.; The Musical Clnb, Portland, Ore. Several other clubs have in consideration the few remaining dates which Victor Thrane has for this young artist.

Miss Storer has also arranged concerts for the following artists: Hambourg, Kneisel Quartet, Max Heinrich, Genevieve Clark Wilson, Philharmonic Quartet of Cleveland, David Bispham, Mrs. Seabnry Ford, George Hamlin, Pittsburg Orchestra, Sara Walker Black, Regina Watson, Ernest Gamble, Frederic Bancroft, Mrs. Katherine Talbot, Frederic Archer, Luigi Von Knnits, Ericsson Bushnell, and Godowsky.

The Cecelia Club, of Grand Rapids, Morning Musical

Cluh, of Fort Wayne, and Tuesday Musical Cluh, of Akrou, have arranged all of their concerts for the season through the Artist Committee.

The Union Musical Club, of St. Louis; Tuesday Musical Club, of Knoxville, Tenn.; Philomel Club, of Warren, Pa.; Musical Culture Club, of Decatur, Ill.; Wednesday Musical Club, of Tiffin, O.; Polyhymnia Club, of Saginaw, Mich., and Ladies Matinee Musical, of Indianspo. lis, are also among the prominent clubs now in consulta tion with Miss Storer

Mrs. F. S. Wardwell, of Danhury, Conn., and Miss Helen Meeker, a committee appointed by the president, Mrs. Edwin F. Uhl, of Grand Rapids, Mich., have prepared a constitution and hy laws which is recommended by the National Federation of Musical Clubs for the use WOMEN AS of federated clubs. It is hoped this constitution will be of benefit to clubs just forming that contemplate nnion with the Federation, and an assistance to those already formed that wish to change their present constitution, or would like suggestions in the mansgement

A set of program books has also heen prepared by the Federation, Mrs. F. S. Wardwell, chairman of the committee. The course is for seven years, or each yesn's study may be used according to the needs of any club. The first year as planued is a general view of music, devoting a day to harmony, musical form, the piano, history of music, performers, teachers, methods of teaching, the voice, the opera, the oratorio, the orchestra and orchestral instruments, American music. Second year: "History of Music," prepared by Miss Mary G. French, New Haven, Conn. Third year: Nationslittes in music (except the German). Fourth, fifth, and sixth years : German music. Seventh year : Literary works of famous composers.

CHIPS.

BY H. SCHILFFARTH-STRAUR

HE that introduced into our musical world the enphonious term "eisteddfod" should have a monument erected to his memory, with his followers gronped around the pedestal on dedication day, shorting from morning nutil night " Eisteddfod ! "

Our women's musical clubs are accused of being too partial to ancient composers, who, according to the critic, are to-day "sufficiently recognized and understood." Ah, who would not like to witness the augelic smiles of those immortals when the interplanetary telegraph brings the glad tidings to Valhalla l

The same critic launches a philippic against "amatenrs" and "aliens." It seems to be the first time that these two classes are scolded nuder one hreath. The "Paderewskis," etc., will relish the compliment less than the much-abused amateurs.

Who knows of a better musical leaven for any country than a limited number of thorough, divinely inspired professionals and a host of enthusiastic ama-

The giauts of to-day are not measured by the yard. As physical exercise develops our physical nature, so mental and spiritual exercise develop our mental and spiritual natures.

The road to Parnassus is not laid out with carpets, Affluence favors the sway of the senses and dampens ad infinitu

The few rich men who ever succeeded in reaching the imheights of genius did not succeed through wealth, but in spite of it ; they were mental and moral giauts,

Women's musical clubs and women's clubs in general are unmistakable guide-boards at the threshold of the new century. En avant, sisters ! en avant ! May the spiritual germ working within you expand to its fullest capacity, heginning by killing off all petty vauity! But beware of the mautle of Diogenes.

-A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul .-

Organ and Choir.

EDITED BY EVERETT E. TRUETTE.

ORGANISTS. scriber in Florida :

"I read an article in the Angust ETUDE in which the author stated that several women of his acquaintance had well-developed cases of curvature of the spine. Does organ-playing always affect women in this manner, or were these cases exceptional? With all days correctly the spine. tional? With all due respect to the writer of the articie to when reference is made in the Angust ETEDE. I claim that there is no more necessity for a woman to contract 'enrvature of the spine' or any other serious disorder—internal or external—by playing the organ than for her to contract the same disorder rocking in a If she were to rock to and fro vigorously and steadily fourteen hours daily for weeks, she would undoubtedly 'contract' some disorder. Likewise, fourteen hours daily at the organ would be injurious, but a reasonable amount of organ-practice-say three honrs per day, with a rest between the hours-will not injure woman who is fairly well at the start, provided she si's properly and uses only the necessary muscles in pedaling. It is the snperfluous motions, strains, and exertions which cause the troubles of which some women

'It is an acknowledged fact that walking is invigorating and, at least, is not injurious to a person in ordinary health, but if a woman should cramp the body into some outlandish position, and try to walk on the sides of her feet, she would, undonhtedly, find walking iu-

It a woman sits erect at the organ, she thinks she is Ask her what muscles she uses in peds all right. Ask her what muscles she uses in penning, and she will generally reply, "why those of the feet and limbs, of course." Yery true, but in many cases she also uses and strains the muscles of the waist, of the back, of the shoulders, and even of the neck, to say nothing of the internal muscles, and all these are what

"One can contract some of the muscles of the stomach with every note played by the feet and hring on dyspep-sia. One can strain the muscles of the shoulders as each Sin. One can strain the muscles of the should have a care foot pits down a key and cause backache, etc. One can even jerk the head and twitch the muscles of the throat with every pedal, and after getting heat? good in the cold and a sore throat is the result. These are only a cold and a sore threat is the reanit. These are only a few of the nunceessory aslings due to improper methods of pedaling, and, mind you, they are not imaginary but actual experiences. Every case which I have men-tioned can be avoided without lessening the capability

of the performer a particle. Here is an actual experience, an extreme case, but there is an actual experience, an extreme case, but make the same. It was a man, by the way, but the application is true. It was a man, by the way, but the application is the same. Every time that he played a peelal, hesized the same of the country of the body, twitched her mouth, and squared me eyes. This is a test of his visible muscular contorting in pedaling that innocent pedal. What must have been the test of the internal and invisible muscular exertions? If he had been a woman, she would have had 'curvature, 'etc.,

"If a young piano pupil practices scales rapidly and complains that they make the wrists ache, the teacher immediately says: 'You must out let wrists get stiff. A pain in the wrist indicates that you are practices." ticing wrong. You should keep the wrist loose and flexible.' The same principle applies in pedaling. If a woman (or a man either, for that matter) fluds that help lank sphes in predictions. a woman (or a man either, for that matter) fluids that her luck action practicing perfal exercises, it is a sure indication that at practicing perfal exercises, it is a sure indication that at practicing perfal exercises, it is a sure indication that at practicing the macles of the back, which is whole sure in the sure in the practicing the same thing is true of internal without pedalting. The same thing is true of internal whom the practicing the practicing the sure in fairly good bealth, if a woman is no work that she can not sit erect in a chair a half-hour, without considerable futings, she certainly the practicing the sure in the practicing that is the practicing that is not the practicing that is the practicing that is not the practicing that it is not the practicing that is not the practicing that it is not the practicing that it is not that the practicing that it is not the practicing that the pr

THE following letter has study of the organ, and because their failing strength been received from a snb- gives ont entirely, they decry all organ practice

"In playing scales, arpeggios, and similar finger-work ou the piano, the muscles of the fingers do the playing and the arms simply support and carry the hands back and forth. The muscles of the back and neck are not exerted with every note or group of notes. If they were, 'curvature of the spine' might read from playing scales. Now, in pedal-playing of scales and similar 'passage-work' the same principles annie only in a larger degree, as, while we have ten fingers, we have only four equivalents (two points and beels) in pedaling to do the same work. The points and beels should move up and down and sideways from the ankles only, the limbs simply supporting the feet and carrying them hack and forth. The massles of the stormes that stomach, hack, shoulders, ueck, etc., should do nothing more than they do when sitting at the piano—that is preserving an erect position and turning the body slightly toward the treble or hass ends of the keyboard. as occasion demands. Four fifths of the pedsling can thus be done wholly from the ankles. When long skips are to be made quickly, requiring the rapid movement of either foot up or down an octave or more, then it is necessary to use the muscles of the hack. This occurs only in a small fraction of the pedal passages, and need

only in a shark research on the light roots of the gentier sex, do not be light roots.

"Now, I beg of you, readers of the gentier sex, do not misuanderstand me. I grant that organ practice is somewhat more fatiguing than piano practice, but any woman who can stand four hours' daily piano practice.

Description days at the organ, in place of the practice of th can endure three hours per day at the organ the piano practice, without injury, if she will but avoid unnecessary motious and exertions in pedaling,

EVERETT E. TRUETTE.

UNDER the above hesding

ORGANISTS I HAVE a writer in a recent issue of the "Nonconformist Musical Journal" (English) gives a description of several kinds of organists. As we have

"several of him" on this side of the pond, it may not be amiss to hold up the mirror which this writer has well silvered, and which reflects brilliantly, in order that each may see himself as others see him.

In introducing his characters the writer says, "There is a sublimity and ridiculonsness about some of the apostles of this high art that would be apparent to the most casual of observers," and then goes on to depict, first, "the plodder." There are two kinds. "The first, hy dint of hard work, eventually reaches to a good place in his profession. He plods on because he loves his calling, and has made up his mind to succeed, and persistence brings its reward. Plodder No. 2 takes up music as a profession as he would any other means of livelihood presenting itself to him. He must do something for a living, and in a hasinesslike way goes to the organ. He is somewhat intelligent, but does not aspire to a higher degree of excellence than circumstances actually compel him. He scarcely ever plays a wrong note, and follows printed directions in his organ music quite carefully. He keeps in the same rut year after year until he is superseded or dismissed."

Standing ont in extreme contrast to the "plodder" is the "genius," of which there are likewise two kinds. "The first is a man of excitable temperament, hetween whose soul and music there is a subtle affinity hard to describe but patent in its effect.17 Put this player at the organ and you get a revelation as to what the organ is capable of. His hearers feel his playing as well as hear it. In accompanying a service this player plays woman is so week that she can not sit erect in a chair a half-hour without considerable fatigne, she certainly of the composer are as apparent to him as the udiaorange practice; and yet some women, who find that they are not strong emough to do anything else, take up the from the words as much as from the music, and is

of omission because he happened to sit down to his piano a few moments before it was time to leave his the door of the church when the organ was being unthing "sweet and soft." They do not admit that dra-No. 2 has nothing ontwardly to show that he is a musician. He is to a degree methodical and nnassuming, and wss an extraordinarily quick pupil. He holds a prominent position and has won for himself an honored name. If conscious of his own ability, he never parades it nor looks down with disdain upon those who are laboriously trying to mount the ladder of success which he scaled so easily. Next the writer pictures the "fop, who is in appearance a 'gentleman,' but to those who become scquainted with him it is evident that the matter ends inappearance He prides himself on being a 'gentleman,' and is very careful with whom he associates," When the fop came to town, there was hardly any one good enough for him to associate with. The curate and school-master might be tolerated, only the curate had the same opinion of the organist as the organist had of the school-master. The way he walked into the church Sundays, the aristocratic look he favored the congregation with before he began to play-all proclaimed his says there seem to be six kinds of organists : (1) Those high hirth and origin. He had "a brush" with the curate and has since had plenty of time to study his nntraceable ancestry. The "milksop" is not overlooked: "long bair, a lisp, a dreamy expression; talents snpposed to be there, but although the napkin has been (6) those who express nothing at all. thoroughly shaken, only about half a talent has been found." Mr. Haydu Bach should be a geuius, and some of the maiden ladies with whom he occasionally takes tea say he is delightfully so, but he only poses as a genius.

Last and saddest of all is the "drunkard"-a man with talent but who has fallen a victim to the drinkcorse. What a strange thing it is, hy the way, that men can play difficult music when they are in a mandlin condition through "tarrying at the cup"! An organist has been known to accompany "St. Paul" through view should be taken of it. - "The Ecangelist." magnificently, although he was so drnnk at the time that he could hardly sit on the organ-stool.

'The world is much the same all over, and there is a No donbt many of the readers of this journal will recog- established at Monnt Holyoke College, resigning his uize the characters depicted above.

MR. SAMUEL D. MAYER MIXTURES. has been organist of the First Cougregational Church, Sau Francisco, for twenty-eight

MR. JAMES W. HILL gave an organ recital, September

AFTER the inaugnration of a large organ in a Western city, the leading daily paper appeared the next morning with the following brief description (?) of the organ : "The organ contains 4680 pipes, weighs twenty-seven

tons, and if all the trackers were placed in a straight line, they would extend six miles."

In a contemporary appears an advertisement for an organist: "Only a man who is also a good 'cellist need as if the major chord had been sat upon." apply." We fear the number of applicants will he small. If they had called for a "sellist," they would fare better, as there are plenty of "sells" who play

A MUSICAL enthusiast, who excels in playing the violin, once undertook to play the organ at a large parish church at a service. After going on smoothly for a There are a few steps at each aide of the keyboard. The while, he began to think there was something short, instrument was constructed by Astor & Co., of London, and that it was perhaps the pedals. A friend who was hut the date of its construction is nuknown. with him nudertook to try the pedals, and, marking the notes of a hymn down in a small diary, knelt down on the floor, and, putting his head under the seat, played the pedals with his hands. History does not relate how the music written to day for the service of the Protestant it sounded, but both gentlemen are quite prond of the Church of this country. Neither composers, nore hoirway each played the organ, and relate the story with masters, nor publishers are the sole offenders. The great glee. - "London Musical News."

THE architect of a certain church bappened to be at it is understood by the majority of churchgoes, is someloaded. The sight of the thirty-two-foot open pedsl matic expression has any place in the choir loft. Joyfal pipes filled him with dismay. He hastened flo to the music that accentuates the exultation of a pashm of priest, and told him that he had not planned the walls praise is to them a stumbling-block. It disturbs their and roof strong enough to withstand such tremendous meditation on worldly things. An unexpected harmenic sounds as must come from those monster pipes. The progression, a striking rhythmic device that italicizes, priest then became alarmed, and songht an interview some particular emotion of the hymn-writer' moves them with the organ-hnilder.

gested that that the priest interview some expert. This to that kind of music. Give ns something we under he consented to do, and wrote to the late Engene Thayer, stand."-" Boston Musical Record." who replied that "the only case on record when musical sounds had destroyed the walls of any building or city was when the blowing of the rams' horns destroyed the walls of Jericho, and this was undonbtedly due to the fact that the rams' horns were so out of tune.'

MR. J. N. HARDY, organist of Wakefield Cathedral, who express both themselves and the composer; (2) those who express the composer alone; (3) those who express themselves alone; (4) those who caricature both; (5) those who express other people's views; and too young. She could not reach the pedals."

THE sooner huilding committees realize that the organ is an indispensable adjunct of the church, and not an article of furniture, the sooner music will accomplish the missions it is designed to fulfil in the religious services. The organ should not be classed with the pews, windows, and carpets, and he selected from its external appearance and from a commercial point only. A much higher

MR. WILLIAM C. HAMMOND, of Holyoke, Mass., has striking similarity in human nature wherever found." been elected dean of the department of music recently position as instructor at Smith College to devote his time to Mount Holyoke. He will still retain his position as organist and choirmaster at the Second Congregational Church. Mount Holyoke College will have a first-class music school with all the necessary appointments.

THE following anecdote of Bishop Brooks is worth relating: When Mr. J. D. C. Parker, who was at that 11th, in the First Universalist Church, Haverbill, Mass., time organist of Trinity Church, Boston, was consulting with a program made np entirely of works by American with the noted divine in regard to the selection of music for a certain passage in the Bible, the hishop selected a certain tune or chant (it matters not which); the organist suggested that it was inappropriate, as the words were joyous and the music which had been selected was in the minor mode, and ought to be major. Bishop Brooks, who never concealed his lack of familiarity with music and its terms, asked what the difference was between major and minor. Mr. Parker illustrated by playing a major chord, followed by a miner chord, repeating each several times, till Bishop Brooks broke ont, "Oh, yes, I see the difference; the minor chord sounds

THE old organ on which Oliver Holden harmonized the tune of "Coronation" has recently come into the combination of the two rhythms is antirely nufeit by the possessiou of the Bostonian Society. The old instrument is simple in construction and free from superfinons ornaments. The case is of hard wood, and the keyboard, with four and a half octaves of keys, is very simple.

SENTIMENTALITY is the great curse of nine-tenths of

to speak of "the operatic taste of the choir," "the love The builder tried every means at his command to re- of personal display shown by singers"; and when they assure the priest, without any effect. Finally, he sug-

THE following incident is related as happening to one of the prominent organ teachers of this country, who resides not more than five bundred miles from New

A fond parent called on Mr. X- to inquire about organ lessons for his daughter, when the following con-

MR. X .- " How old is your daughter?" FOND PARENT .- "She is just fourteen."

MR. X. (impatiently) .- " Why! I am afraid she is FOND PARENT .- " Reach the pedals! Ugh! You bet she could reach them If they were anywhere in the

REGINALD MARTIN, of Chleago, thirteen years of age, ls said to be the youngest organist in the world. His father, su Englishman, plays in one of Chicago's large churches, and has been the boy's only instructor. Young Martin's father being taken ill some time ago, the boy made his first public appearance, at the dedication of the new organ lu St. Chrysostom's Church, by appearing In his father's place. Among other works per formed by the youth was the G-minor Fugue (the greater) of Bach. The audience was euthusiastic over the boy's work. On the two following Sundays he took his father's seat at the organ, and was soon appointed

Mgs, & N.— Exercises in Pedal Playing," by Dunham, and "The First Six Months QUESTIONS AND at the (brgan," by Whiting, will be as neefnl as any studies to be found for a begin will be an methian any audies to be found for a neighbore. Of course, self taught pupils will meet with many obstacles with all studies, as it is impossible to put on paper the thousands of explanations and allustrations which a teacher gives to a pupi. These studies can be procured through the publisher of The Erter.

-What Is to be done to check the craze which most of onr recital pisnists seem to have for playing this and that famous piece faster than somebody else playa it? One of these players takes, say, an innocent little Chopin waltz, such as many amsteurs can play anflicently well from an artistic standpoint. Our planist plays it as fast as ever he can; the andience goes wild over him, and all the smart pupils go home and try to work up to his rate Now, it is something, no doubt, to play a piece faster than anyhody else; but it is a mere mechanical affair, after all; it is not necessarily good art. Take the Chopin waltz in A-fist (Op. 42). Rosenthal and Saner rattle through the composition at such a rate that the hearer. What, theu, is the use of the high speed? It is simply a case of astoniabing the audience, and is not as supply a case of astoniabing the audience, and is not so satupid and as indefensable as if an actor in preparing Hamlet should consider that when be had become able to repeat the part more rapidly than any one had ever repeated it before, he had produced a Hamlet of the refroso type. The principle is entirely wrong, and something ought to be done to check the craze, instead of encouraging it, as our recital audiences do.— 'Musical Opinion and Munic Trade Review."

-Ye peddlers in art, do ye not sink into the earth when -Ye peddlers in art, do ye not sunt into threat in wear ye are reminded of the words nttered by Beethoven on his dying bed: "I believe I am yet but at the begin ning" or Jean Paul. "It seems to me that I have written nothing as yet."-Schumann.

An enconraging "sign of the time" is the rapidity The letters are C, D, E, F, G, A, B. They can come taking music seriously. The old order of things, which the staff letters but once. Here are two illustrations: was "glees with prayers" as an opening exercise, is 1. Difficulties encountered, but conquered, further giving way to a system which places the musical part of artistic growth. any and all exercises as a responsibility of a trained 2. Determination, force, and energy conquer gigantic musiciau employed for that purpose; and hetter yet, it barriers. is being adopted as a part of the curriculum, either The name of the person who wins the pin will be elective or compulsory, and the showing at examina- published in a forthcoming number of THE ETUDE, tions carries its appropriate weight in making up the and he or she will also be made an honorary member of average of scholarship. This is as it should be, and the Circle. just what this has to do with you, my young friend, is Send your efforts direct to H. W. Greene, 489 Fifth this. College faculties are made up of people of culture. Avenne, New York. A good all around education is taken into account by those who admit teachers to their fellowship. You must do and be more than a mere player or singer if you aspire to a position in an institution that is worth OF RESPIRATION. siècle days that it may be while. The emoluments are not only large hnt sure; BY MME. HENRIETTA BEEBE. pertinent to ask why it should they expect their money's worth, however, and that includes, in addition to whatever your specialty may about what would seem the most natural act in the be, culture. Culture is not a theory but a condition. It world—the taking "of the breath of life." It is sadly can not he purchased of an agent or dug ont of hooks true, however, that there is nothing we do with so little on theory. It comprehends genuineness of character, thought, and there is no privilege granted as that is so morals, purpose, and attainment, and is found wherever fraught with positive blessing or disaster to these the motives and the amhitions are parallel with the "temples" in which we live. pathway made by the progress of the world.

THE editor of the "Conrier" makes a strong argnment for greater versatility in the arrangement of programs in an article entitled "One More Query." His cne is found in the remarkable display of rare and nn-kind, is never to reach the perfect realization of its God-Her name is not given, but we presume it is Blanche Marchesi. The pith of the argument is contained in the not he said and written to arouse the dormant breathers which she replies, "Where don't I flud them?"

While incidentally praising the artist for her diligeuce and enterprise, he most effectively points the moral. Too many singers buy their songs as they do their vegetables, the most potent consideration being are they always taken through the nose, with erect head and "A song once good is always good." The butterflies of the profession flit through the modern repertoires at the music stores, while the few who comprehend the quality the errand pursued. Theu, too, the mind sets in harries and make their selections from the inexhaustible supplies they afford.

It is not surprising, in view of the monotonousness of the popular (?) modern program, that those who sing them ask with astonishment, "Where does she get them?" I shall be snrprised if the more progressive and thoughtful vocalists do not make a new departure in program-making after such an example.

The article mentioned closed by giving a list of eightyseven selections, representing but eighteen composers, which were only a part of the repertory of the artist nnder discussion, few of them in common use hy the prominent artists in our midst.

music wish to adopt a motto for a "circle pin" which desired by one and all, in a condition of health to really will, while it identifies them with their congenial work, be a closed hook to the laity.

A sentence of seven words, each word beginning with ome for many of ns will read: a different staff letter, is what is required. Now, you industrions people who are well acquainted with the dictiouary, see what you can do.

The one who sends in the sentence most appropriate for music students as a motto or craft pin, consisting of seven words, arranged as above, shall receive one of the pins, when completed, as a prize.

with which colleges and schools, great and small, are in any order, but must employ as initial letter each of

So much is being said about THE TRUE VALUE respiration in these fin de

Looking around at the large majority of undeveloped chests of the barely-breathing-to-live masses, one may conclude that the privilege of the taking of full, lifegiving inhalations is confined to the singers, athletes, and physical enltnrists, and that these, being in the given birthright. In view of this deplorable negligence of the greatest of life giving functions, too much can from a most cnlpable lethargy.

Until one has sensed the positive joy that follows the NOTES OF CASES man 28 years of age; good habit of deep-dresthing, they can not appreciate the force FROM THE RECof these admonitory remarks. Just the de ermination never to walk without an accompaniment of long breaths, quiet shoulders, will bring one to their journey's end without the painful feeling of having scampered, only mony or discord just in proportion as we preserve or lose the poise accompanying and succeeding correct carrisge of the body, which goes hand in hand with proper

No finer illustrations of well-poised bodies could be mentioned than those of the brothers de Reszkè and Mons. Plancon. Each of these artists has brought with him into our midst not only the finest realization of what goes to make the true artist, but also an ocular demonstration of what continuous, proper respiration will do to make noblemen of men, in the highest sense of the title, as pertaining to physical development.

To most of ns, living means bread-winning, and to live while we win the hread, in a sense of the enjoyment of our forces, rather than of a strained, racing competi-SOME of the young ladies in a New York school of tion, would bring us to the "easy street" so earnestly enjoy onr fondest anticipations. As it is, lacking the accumulation of the habit of right hreathing, life's epit-

"There was a man in our town invested all his health, with madily araricious aim, To win the goal of wealth, And when the same he had obtained, With all his might all his wealth To get his health again."

vote a portion of every twenty-four hours to a series of deep hreaths, taken on purpose, and with concentrated thought upon the act, we in America, with our native nerve and persistency of purpose, would as systematically win in any and every competition the world over,

Jenny Liud once said to the writer: "You Americana men and women, have a wonderful conrage to carryyou are a young people and possess all the elasticity of youth." This is hut one expression of the world's opinion of ns as a nation. To preserve and to profit. legitimately, hy onr forces, as was intended by Him who 'hreathed into our nostrils the breath of life," we should "call a halt," and each one demand of himself, Am I accepting all that which was provided for my fullest development, bodily and mentally?" Since we are all creatures of habit, and it is only possible to connteract a hahit by an ever-vigilant practice of a hetter act, a few snggestions as to when and how to acquire this better habit of deep and controlled hreathing will help us to gain ground at once.

When about to ascend stairs, take a full breath, keeping the body erect, not inclined forward, as usually done, and place the feet squarely upon each succeeding stair. This done with held breath, will find as at the top not exhansted and puffing, hut scarcely realizing the ascent. When sleep refuses to be courted, close the eyes, relaxing upon the conch with a sense of being held by it, -not holding onreelves down outo it, -slowly inhaling and exhaling, and a most refreshing sleep will soon overtake us. When riding in a cold conveyance. feeling a chilliness creeping over you, sgain resort to "breathing" deeply, with shoulders always passive, and thereby increased freedom of circulation of the hlood will promptly counteract the cold sensation.

Indeed, at any and all times deep inhalation is a regniator and panacea for self-imposed ills; and, too, we never quite do the baneful act of hurrying when we give thought to how we are hreathing. The advice of the elder Lamperti to his pupils is well suited to every one of ns, and furnishes the most terse and timely incentive. He said, "First breathe, then breathe, and finally, breathe."

Let us remember, then, at all times, and until it shall have become a voluntary hahit, that "the more we breathe, the more (and better) do we live."

ORDS OF A VOICE HOSPITAL.

vet nervous. Had been under treatment for more than IV.

a year by a tenor singer, not EDITED BY F. W. WODELL. a "professional," who finally told the patient he could do nothing more for him, and advised him to seek a "regular" practitioner.

physique; ontwardly quiet,

Patient, on examination, showed light, naturally high, tenor voice. At D, above "middle C" (actual pitch), tones began to sound "pinched" and metallic, progressively more so up to F, at which point, on singing softly, the voice hroke into a breathy "falsetto." On singing londly and with much effort, the voice was carried without hreak, hat with thin, metallic quality, to B-flat. On attacking a tone on a vowel, at easy pitches, there was a crackling sound, as of twigs on fire, and on singing an npward scale the larynx was carried to an abnormally high position.

Diagnosis.-Cramping of the chords and throat on generating tone; interference with poise of larynx on tone-production; lack of correct hreath-control below the larvax.

Treatment. -The patient was first taught to realize what it is to be "relaxed" at tongue, jaw, and neck. Next, how to slowly and silently inhale and exhale while retaining freedom from rigidity at points named.

To secure poise of laryux and free action of chords on attack of tone on a vowel: On preparing to "attack" on "ah," the patient was instructed to hring himself into the condition of relaxation as first described; next to assume the "smiling eye," which nucovers the upper Hurry and American life are synonymous terms, but good tone-quality. As the direction of thought and if a decree could be enforced obligates marked and the control of the teeth and disposes face, month, and throat favorably for if a decree could be enforced obliging everybody to deeffort with this patient had hitherto been upward and

outward, he was now instructed to reverse this, to slowly inhale without disturbing the condition of relaxation referred to, thinking, at the same time, of the vowel about to be sung; then to sound, or "attack." the tone, without the slightest hesitation, inst as he was finishing inhaling, with the thought that he continued. to a degree, the action of the inhaling muscles and "drank in " the tone. To assist in hreaking down the habit of jerking up the larynx on attacking tone, he was instructed to use the vowel on the same manner as he had used "ah," the natural position of the free larvax being lower for co than for any other vowel. In the use of oo, however, especial emphasis was laid upon the necessity of retaining a condition of freedom from rigidity at the tongue and neck. Continning this line of treatment, the patient was also required to practice the rapid repetition, on one note-varying the pitch of that note-of the sentence 1-2-3-4-5-6-ah, on controlled breath, with a prolongation of the first element of the word "one,"-namely, oo,-and the thought that all the vowels vibrated at the point where co was felt. He has known all the best singers, and of these he tells to make the lessons a pleasure to both parents and vibrating-the upper front month. This sensation of vibration was to be thought of as spreading around to tin kept his vocal organs soft and flexible by always well with me. Begin without book. Let the first lesthe upper back teeth as pitch ascended.

This treatment produced satisfactory results. The

patient is now singing acceptably in a church quartet. Memorandum. - The control of breath-pressure elsewhere than at the vocal chords is fundamental to good tone-production. The practitioner shows his skill by choosing that mode of presenting this principle which is best adapted to the mental and physical conditions of his patient. In the case noted the patient could most imhibition! Garcia refreshed her voice by driuking a Early bring in the according base notes. As soon as readily secure the needed control by concentrating thought upon the sensation of inhaling while sounding a note. In another case the same result might heat be obtained hy fixing thought upon sending out breath with energy, yet great slowness, on attacking tone. In each instance we have the condition needed for correct breathcontrol-inhaling versus exhaling muscles. In the artist or advanced student, immediate preparation for tone pro- o'clock in the afternoon of Feb. 10th of this year, the duction is a simple matter, -a question of hodily attitude. The artist has no conscionsness of great effort or struggle in the body. He assumes a certain attitude unconscionsly, in consequence of the thought that he is about to and Conception Marino, and the maternal were Jean express himself in song. If he has any consciousness of bodily condition, it is of an elastic expansion which gives into in the Pontifical States. The child bears the names an exhilarating sense of power under control and in reserve. But this point of perfection is only to be reached as godfather, Joseph Sinico, born at Venice, professor of by certain means. By technical study only can the music, and as godmother, his wife, Rosa Monara Sinico, papil hope to become the artist.

QUESTIONS AND ANSWERS.

- F. L. M.—The tenor voice is pitched precisely one octave lower than the sograme. For example: if you get a sogram and tenor to sing the third space C, you will find, by tonching the C one octave lower thought the theorem of the control of the con is the tone the tenor is really producing. For convenience, the two voices read from the same position on the
- E. P. H.-Behnke and Pierce is the best work for the voice in question. Get the first volume for mezzo.
- I. K ... I think "Marchesi's Twenty Vocalises" should follow the Seiher and Tosti's two solfeggio volumes, taking care, however, that in all solfeggio wolk the nse of the Sieher syllables should be contuned one syllable to each group of notes. When these books are synance to each group of notes. When these books are completed, report progress and write again. The songs must be carefully selected from middle grades of modern repertory. Gounod's "Are Maria" is the more difficult of the two. In fact, to render it well one must be an artist.
- C. E. C.—Get and read Shakespeare's book on the voice. Study the Behuke and Pierce, first volume, and take np Concone's vocalises, or Tosti's. Either will do for melodic study.
- A. G. C.-Use short sentences that ascend half the length of the scale, culminating with words containing closed vowels, such as doo, go, this, and be. Sing them lightly with a loose throat and carry them down to the starting-point of each exercise.
- R C. S .- At such an age experience and care are necessary. A few carefully selected exercises written for each voice are all that will be safe. Songs not exceeding an octave in compass and lying in the middle of the voice must he sung lightly, if at ali. Hymns will not do, except the young voices are carefully watched.

R. L. P.—Question No. 1. That depends usually on the data fourth space. If the voice is quite light and high, astep or half-step higher. If low, then as low as 1D. Question No. 2. It is well to settle the middle.

Let the child feel that your heart is in its progress. notes before attempting to sing high. When the notes are taken, the changes as noted above should be

THE ETUDE

E. C. R.-If the child had nine years more added to her life, it might be considered an nucommon voice. She has no right to be trying her voice ou those extreme notes. Wait five years, and then let her hegin again. If the middle voice is sweet and pure, that is all you

experiences, which are of many years, as to the effect on introduce the intricate works so delightful to ourselver the vocal organs of various liquors more or less ardent. We may not have been patient enough with the love for The diversity of views of vocalists themselves, he says, simple harmonies and common, old pieces which piease is very great, but none of them have been teetotalers. Moderate wine drinking, he believes, is useful, hat beer dren's music. I think we must meet our adversaries thickens the voice and makes it sound very gutteral. with their own weapons. We must strive from the first ns that Malibran drank Madeira and ate sardines. Mar pupil. Allow me to suggest a plan which has worked putting some grains of salt into his month before he sons be little tunes, on the first five keys, taught by the commenced singing. Chollet, however, drank beer as pupil playing after the teacher. To remember for prachis beverage: La Persiani used to suck a chop in the tice, let them be noted down in the way easiest for the first stages of cooking, between that of raw meat and learner, who must do it, with your aid, either by syllannderdone meat: Dumenal drank six bottles of cham- ble, letters, number, or a note which is merely a dot. pagne before singing, and declared that each bottle increased the strength and improved the quality of bis order you shall introduce certain points. What would voice; he was careful, however, not to go into excess of he too difficult for one, another might take easily. "gloria," alias a cnp of coffee mixed with brandy.

THE following is a translation of Madame l'atti's baptismal certificate: "In the city and province of Madrid, on April 3rd, 1843, I Don Joseph Lascda, parish priest of St. Lonis, solemnly baptized a girl, born at four legitimate child of Salvatore Patti, professor of music. born at Catania in Sicily, and of Catharine Chiesa, born in Rome. The paternal grandparents were Peter Patti Chiesa, born at Venice, and Louisa Caselli, born at Marof Adela Jeanne Marie. There assisted at the baptism born at Cremona in Lombardy, to whom I have explained the duties they have contracted by this act; and as witnesses, Julian Huezal and Casimar Garcia, born at Madrid, sacristans of this parish. In testimony whereof In making duets of her pieces, playing left hand to my

THE LOWLIEST TEACHER'S WORK.

BY ADA M. KENNICOTT.

PARENTS willing to pay ont money for instrument and teacher, but begrudging that required for music, ignore their own duties entirely. Then they complain that so little return greets their half-hearted efforts, nnaware or heedless that the fault is largely their own. It is not enough, O parent, that you furnish Instrument and teacher. The piano should be kept well tuned, and in a quiet, comfortable room; the teacher should have carte blanche in the matter of musical selections, and do need no suggestions of ours. They dwell in realms of not deem it too much trouble to see that the practicehour is faithfully observed. That is not, as most people imagine, the teacher's business, but your own, and by a little ingenuity you can secure it. Work with not against sini and asked him to look it over, and to make a cross your teacher. It is not long since a mother said to one at every error. After a few days he again called upon of my pupils whose practice program I had arranged, 'You can not practice any more until you have 'picked it. The composer said out a tune." And again, "You practice too slow. Why don't you play faster?"

As the girl was one whose mind did not act rapidly in any of her studies, - a point which the mother had English and American Register.

Notice and praise the smallest effort at improvement, and never sneer, ridicule, or contrast unkindly with the playing of others. Be on your guard against the ever-encroaching demands of the Procrusteau publicschool system and the countless number of parties, accieties, and enticing amusements and occupations. No wonder the music teacher becomes discouraged, in view of all the fascinations which draw away interest from our beloved art

Well, fellow-teacher, maybe we are growing to make A PARIS doctor has been giving the singing world his it too much an art; too eager for perfect technic and to the parents' ears and make them love to hear their chil-

> Watch your pupil for class to determine in what practicable let them write their lessons in the proper notes, dividing into measures. Bring in as little technic as you can, always gently and with example. A child of eleven has weak, donble-jointed fingers, and only a small organ to practice on, but she can sing very readily, so I early gave her the little song, "Lightly Row," with studies of easy chords and the harmonizing bass notes, having her compose little times. She would stop and exclaim, "Oh, I love my lessons!

When she had taken but seven lessons she brought to the weekly class recitation not only the melody to a short verse, but a harmonions bass; simple, of course, but true-and all correctly written down. At the tenth she conid sing and play, with full accompaniment, two additional songs and four small instrumental pieces; play in canon style the scales of C and G, and give the triad of any letter, in the three positions, with the proper fingerir g in either hand. She is now at work upon a full-grown march song and chorus, "For Old Glory," with patriotic zeal-and she will master it, too. Another delights

Play a difficult passage over many times, while the pupil listens; then let ber cassy it, and continue until thoroughly understood. Point out fine places in the harmony, bring out the idea and beauty of the base, make them perfect in common chords and many simple pieces, using any that pleases them and their parents. You can soon lead up to better things if they continue lessons; if not, you have done the best for them and their home music

Bring them together every week have musical games, unestions, and exercises, with constant varying of the program. Have public recitals as often as practicable.

Our space is filled, and we have yet only considered a part of the lowliest teacher's work.

Well, those privileged ones who hulld upon these patiently laid foundations and " reap where others have sown," who can teach only what and whom they wish, musical bliss,

- -One day a young composer brought a score to Ros-Rossini, who returned the score without any marks upon
- "Ab. you found no faults?"
- "If I had put a cross at every error, ' said Rossini, it would not be an opera, it would be a cemetery

which retails for \$3.00, the same price as that of the the application with a characterization given of the toneone we have been selling. There is a large discount colors it produces. These touches are also applied to given on this to the profession. The satchel which we melody-playing, and their tendency is to lead the pupil mention here is full sheet music size, has extra strength into a careful and discriminating use of his listening given to it by a number of buckles around the edges, powers-in fact, it is a new obspter in ear-training from and can be used either in full sheet music size where the artist's standpoint. The book is sold at the original bound books are to be carried or doubled into half size; price of one dollar, for this latter there are two other buckles, and it is just as neat as the smaller satchel. The large-sized satchel which we have been selling has been used par-lowing works: "Touch and Technic," by Dr. Wm. ticnlarly by women. We would recommend this one Mason. The best, if not the only, school or technic particularly to men as well as to women, as it is neat, known to pianoforte pedagogies. It comprises an origi-

cording to onr enstom, to those of onr subscribers who count. desire to renew during the current month, no matter whether or not their subscription expires, we will make Msthews. Published in ten grades, a book to each this offer: for \$1.75 we will not only renew their snb- grade. We have reprinted a number of these during scription for one year, but we will also send a life-sized portrait, on the finest plate paper, 22 inches by 28 inches, To those who are not familiar with them, I would say of any of the following subjects: Rubinstein, Bach, Liszt, Beethoven, Mozart, Chopin, Wagner and Mendels-

we include in this offer, entitled "Inspiration," "Mo- published as "sheet music." We should be pleased to zart Directing bis Requiem," "Beethoven in bis Study," and "Harmony."

These are all that could be desired for framing purposes in a musician's bome or study. They are also for Morris. This is a primer giving writing exercises to be sale at 50 cents each.

WE have an edition of our own of "Dictionary of for 20 cents. Music and Musicians," by Hugo Riemann. This is a "The Violin," by E. Tours. This is a complete inwork of 900 pages, bound in half leather, octavo size. structor, containing illustrations, complete instruction Be retails for \$6.00, upon which we allow liberal dis-as to bowing, etc., etc.; plenty of exercises. This is a for every occasion. connt. This is equal, if not superior, to any encyclowell-known work with a reputation. We publish it in pedia of music which is published at the present time. a very substantial cloth back binding for 75 cents. It is not as large, because the subjects are not treated at anch length; this may be a disadvantage, but to most most complete work, and might be called a perfect it will be an advantage. In addition, the matter contained therein is brought up to within a few years of tematic progressive exercises, in addition to a treatise the present date, which can not be said of any other enof every college that has music in its curriculum, and every teacher should own a copy.

For Harvest, Thanksgiving, and Christmas music for written more original music; besides this, Chopin is the Snuday school and the choir we have a complete first of all a piano composer. The great masters genline of services and exercises containing responsive readerally wrote from the standpoint of the orchestra; ings and recitations, and interspersed with beautiful Chopin always had the piano in his mind. Most of his music. Our stock of soles, dnets, quartets, and anthems music is beyond the reach of the average planist, and is very complete, and we will be pleased to send same there is no volume published containing his lighter com-

THE HS: CHIEGO OF AMERICAN PRACTICAL VALUE. THE WE have a volume containing something of all, There are additional pages of note writing for beginners and all are popular. The volume will have a portrait There are adultable pages of both staves, especial atten-to teach them the letters of both staves, especial atten-and a sketch of his life. It will be called "The Lighter to teach need to the added lines. The manner in Compositions of Chopin." We will make our usual tion being given or the above the pupil to think advance offer on this and for 40 cents will make our usual which the subject is presented requires the pupil to think advance offer on this and for 40 cents will send the volont the problems of note position in a way that fixes the ont the propens or memory. Pupils become very much and send for it. It will be ready this month and the letter hands in working out the exercises, for they call for special offer will only last during this month. seven letters of the musical alphabet. The other feature is technical, with part applications. There are fifteen Becomiss, "" and the carriest student throughout the month which will interest a large class of readers.

The adaptions of them are written out. The adaptions have been supported by the country with the country of them are written out. The adaptions have been supported by the country of the

WE again draw your attention to the new-style satchel, this new festure, each touch being fully explained, and

ual system for the development of a complete technic, from the beginner to the finished artist. It is pub-SPECIAL RENEWAL OFFER FOR NOVEMBER.-Ac. lisbed in four books, \$1.00 each, with a liberal dis-

"Standard Graded Conrse of Studies," by W. S. B. the present month, which proves their acceptability. that they are a collection of standard études and studies arranged in progressive order, culled from the entire literature of the piano, furnishing every necessity in a We have also 22 by 28 inch musical pictures which teacher's experience. They retail for \$1.00, and are send any one or all of the grades to any teacher to ex-

"Writing Primer for Music Students," hy M. S. done on music tablet paper. The beginner is taught the radiments of music by writing the exercises. This is a very practical and valuable little book; it retails

"Method of Singing," by A. Randegger. This is a mannal for the teacher who needs the guidance of sysetc., etc., and all the necessary exercises. It retails for for this purpose. \$1.50 in a substantial binding.

No composer is more played than Chopin; none has positions. We have undertaken this in a volume which will be issued this month. The volume will contain THE last edition of Landou's "Foundation Mate-Usnally, all of the Nocturnes or Polonsies come in a volthe gems of Chopin within the reach of most players.

taries, marches, transcriptions, etc. All the good writers of organ music are represented, such as Batiste, Batt. mann, Leybach, Scotson Clarke, Wely, Salome, etc. The size will be octave form, and contain 120 psges, None of the music is poor; all is interesting. If you bave an organ or play in a church, be sure to have this volume. The title we have chosen is "Classic and Modern Gems." Our advance offer is 35 cents, postpaid. Order it this month, as next month you may not be able to purch se it for double the money.

GRIEG'S reputation as a composer is steadily rising. He is played more and more. He is characteristic; he is interesting. We have been engaged for some time in collecting his compositions which are played most. The volume is now ready to be announced. The pieces will be graded, and there is not a dry page of music from cover to cover. The volume will be called "Album of Grieg," and our advance offer is 35 cents, postpaid. We will send the three above-mentioned volumes for one dollar, delivered to your bome by express or mail. This is the price of one volume.

WE will issue about December 1st our eleventh annual circular containing a list of musical Christmas presents. It will be printed in the December issue. Our patrons who are far removed can bave one of the circulars sent in advance of the December ETUDE by writing to as. Do not select your Christmas presents until you have examined what we have to offer.

"CHORAL CLASS BOOK" is the title of the latest work which bas been published for the use of chotal societies, singing schools, and such organizations. It has been compiled by two of the most successful teachers and directors in this kind of work, Mr. L. S. Leason and Mr. H. H. McGranahan. The work bas been very successful. We have received an order, we can almost say, as a result of every sample copy that we have sent out. The discount on the work is liberal, and in addition to other advantages it has one which it is not possible to obtain in any other work; that is, that it is published in parts-the Primary, Intermediate, and Chorus. The complete book retails for 75 cents, the parts at 30 cents each. There is an abundance of material in this work

THE ETUDE for December will, as usual, be an enlarged holiday issue. It will contain, as a supplement, a large portrait of one of the great masters. These portraits can be found framed in the studios of a great number of onr subscribers; they are in every way snitable

The December issue will be an especially valuable number in every way.

THE advertising pages of THE ETUDE have been appreciated more by the musical public of late than ever

We have the largest circulation of any paper devoted in any way to music. According to the reports of circulation, ours exceeds all the rest combined, so that for the making known of anything appealing to the cream of the musical public no better medium can be found.

Onr rates are low, and we should like to hear from music schools, teachers, manufacturers, anything relating in any way to music. The December issue will have an extra large circulation for the bolidays, and no additional charge will be made. Any one contemplating the placing of advertising with us would do well to do so before the first of January, as our rates will be incressed after that time.

FROM the many kind words of commendation, unsolicited, which we receive from our subscribers, we are Wz will issue a volume of excellent reed-organ music ing of this journal is of great assistance to the teacher and Technic," although many of them are written ont. The selections have been made with the greatest care.

and the carnest student throughout the combands of the greatest care. for the first time. There are four extra pages given to It is suitable for parfor or church. It contains volunnals from year to year, we think that we have done this. have issued one equal to Stainer's in every respect. Be-Rossa, and the different movements are very effective and We have covered larger fields, and by the aid of the sides, being a later work, it contains the latest ideas of inspiring. The "Willow Grove March," by the same liberal support which we have received, bave been able to increase the size of the journal to a large extent.

If it is not asking too much, we would like every one of our subscribers to send us at least one other. The preminms in the way of musical goods which we give are the most liberal that you can obtain, and no donbt, from our premium list, which we would be pleased to send to you, you would be able to find something that yon bad just heen wanting; for instance, for only one other subscriber besides your own we would send you any of the following :

"Class Book for Music Teachers" (50 cents), by E. M. Any one volume of "Tonch and Technic" (\$1.00), by

Dr. Wm. Mason "Theory Explained to Piano Students" (50 cents), hy

Dr H. A. Clarke "Fifty Lessons for Medinm Voice," Op. 9 (50 cents),

by J. Concone.
"Ear Training" (75 cents), by E. A. Hescox.
"Choral Class Book" (75 cents), by Leason & McGrsna-

Any two grades of Mathews' "Standard Graded Course"

Of course, if you were able to send more than one, it is not necessary for me to say that we would be most thankful, and the preminm is, of course, larger in proportion. We make the premiums as large as we possibly can. This is the only way in which we can return these many favors which we have received, except by giving the journal the most careful attention, and, we might say, the many jucreases in size.

We should be pleased to correspond with any, as regards terms, who can give their entire time to this work. If any of our new patrons desire our new issues, we shall

WE wish to draw special attention to the following preminms outside our musical goods, but articles which we have selected as the most snitable to our clientage, We have given these for the least number of subscriptions possible:

Lady's rolled gold watch, for 15 Fine silk umbrella.

The fonntain pen and the revolving book-case are new additions to our list. Of the first, we would say that it Scharwenka, is one of those besutiful inspirations that is the very best pen that is manufactured at the present composers have at times written, and will well repay time; self-cleaning and filling; ordinsry ink may be used without any danger of clogging or corrosion. It is used and recommended by some of the greatest writers in the country. The oak reading-stand and revolving book-case has an adjustable slanting top 14" by 18", the shelves of the book rack are 15" by 15", and the height over all is 34". It is made of hardwood, well fluished, and is a most convenient office or library srticle. You will notice that this is given for only six subscriptions, which is a very good offer, but it must be remembered that it is received by you in a twentyponnd package, f. o. b. Chicago; that is, you pay the express charges from Cbicago.

THE new work by Thomas Tapper, " Pictures from the Lives of Great Composers," will reach advance subscribers about the time this issue is ont. All special offers for the work are now withdrawn. This book is one distinctly for children's use. It can be read by the child or to the child by au older person. The salieut features of the great composers' lives are woven into a tale, told in the simplest language, no date or bistorical fact to he remembered. The book is for entertainment and inspiration. The retail price is \$1.23, subject to the
usual reduction to the profession and trade. Do not
forget this book in making a Christmas present to a

"Souvenie," Op. 10, No. 1, by G. Karganoff. So perhaps
the modern Rassian composers, Karganoff is perhaps
the wall direction of Nio 2. Crawford. A planeforte Kindengarva

ANOTHER new work has just been issued by us, an organ (pipe) instructor, hy James H. Rogers. There bas The one anally chosen by teachers is Stainer's. We march is written by the gifted director of the Banda and also of Pinnsarg, died is that city recomby.

teaching the instrument. If any of our readers in need composer, is one of the most popular two-steps ever of an elementary work for pipe-organ, hear in mind written. "Graded Materials," by James H. Rogers.

of Interpretation," by Goodrich. The delay in getting the book ont is the peculiarity of the work, being filled with numerons examples of music which requires a shifting of type from one printer to snother. The book is more than three-fourths ready and we hope to have it completed next month. We bave a special circular giving details of the work. If you have not subscribed for an advance copy, send for circular. The advance special price is 75 ceuts, postpsid. The price, when the book is once on the market will be at least \$2.00 Mr Goodrich is the anthor of two books along the same lines, -one on Theory, the other on Apslysis. In this work some of the points are gone over again where they bear on interpretation. He is, perhaps, the most able theorist we have. He is now issuing a work that every theorist we have. He is now issuing a work that every
stndeut will find neeful. Send on your special (ffer J. E. Webel, Creatine, Ohio, and attended by the Papille Fand. order this month; you may be too late another month.

those of our patrons who are on the list. This new public. music is ou sale, and can be retained during the teaching season. We send from ten to fifteen pieces monthly. all for piano. Onr vocal pieces are sent, also, to whoever wants them : we never have more than five monthly. We have a special circular, setting forth our on-sale plan. be pleased to hear from them. The plan has proved successful, and our natrous are glad to examine new music and use it with pupils when occasion requires. It costs little or nothing. The postage only is charged, about 10 cents monthly. The music is returnable. We can not undertake to send only a part of our music-the packages are all the same, and to divide them would

NEW MUSIC IN THIS ISSUE.

"MOMENT MUSICAL," Op. 46, No. 1, by Pbilip any one to carefully study its beauties.

"NORWEGIAN DANCE," Op. 35, No. 2, by Edward Grieg. A dnet for the piano. Grieg to day is considered one of the best living composers, and there is something fascinating and weird about all of his works. They are not easily understood, and may not please at first, but any one who will persevere and study them assisted. conscientiously will find new beauties each day. This dnet is written in his most pleasing style.

"LULLABY," by W. Kienzl, is a little gem; poetic, easy to plsy, and without octaves. It is one of those study pieces used to cultivate taste and expression in Mr. E. A. Smith, mustcal director, was given on October 14th, by young papils.

"CAVATINA," Op. 85, by Joachim Raff. A beantiful composition which was originally composed for piano and violin, and belongs to the repertory of every great violinist. For the study of cautabile playing this piece will be of great service. When you practice the different phrases, try to imagine bow a great violinist would play them, or a great singer would sing them, and endeavor to hring out of the piano that full, round, singing tone. This piece is well worth careful study and can be skill has won the title of "Blind Pedarcwski" His genius was used as au A or B on any concert program.

the best known. His compositions are mostly written in the lyric style and require a good singing touch for have been attained. their proper performance. This little piane lyric is

"A DARKTOWN FROLIC," by W. F. Sndds. This composition is written in the popular style and depicts THE only new work advertised and not ont is "Theory a jolly time that the darkies occasionally have. It is bright, easy to play, and should become popular.

"THE CROWN OF LOVE." Song by Frederic N. Löbr. Of the modern song-writers of England, Löhr perhaps is one of the most successful. He has written msny beantiful and effective songs and the one we offer in THE ETUDE this issue, we feel, will please you.

HOME NOTES

MR. WM. H. SHKRWOOD, of Chicago, gave a recital in University Hall, on October 24th. Mr. Sherwood will also give a series of four morning recitals during the season.

MR, PERLEY DUNN ALDRICH, of New York city, who makes a specially of the interpretation of songs, has just issued an interestng pamphlet, "Song Slihouettea," Many of his programs are This month we begin sending out our new music to nnique, and include a number of delightful songs seldom heard in

THE fifteenth ennual senior class recital was given by the pupils of Mrs. Role Adams Grumbine, of Lebanon, Pa., on October 19th.

A sone recital in aid of the new gymnasium of Haverford Coilege was given by Mr. David Bispham, in Wilberspoon Hall Phila-

MR CHAS, W. LANDON, a former musical director of Claversck The new school is well equipped in avery department, and every indication points to a successful year. Mr. Landon is the author of a number of educational works,

OR account of lilness, Mrs. Cora Griffin Jones, musical director of the Howard Payne College, Brownwood, Taxas, has resigned ber position, and is now in Winchester, Tann.

WM. J. HALL, director of the Cedar Rapids College of Music, has wed the most successful summer school in the existence of

MR. HENRY LAHR, who for the past eight years has filled the position of secretary et the New England Conservatory, has severed his connection with that institution and established the Boston Musical Bureau, which has made a remarkably auspictous opening. Me Labn is enabled, by Ibis change, to give more time to literary work, and already has two books in the hands of his publishers.

THE Crescent Hail School, of Jersey City, N. J., of which Mrs M. Finn is principal, has just enlered upon its tweaty-fourth year. Its past record has been a successful one, and it, no doubt, will continne to merit the increased patronage which it deserves.

THE plane pupils of Harry N. Wiley, "underland, Mass., gave a

THE Derthick Musical Club has been organized in Austin, Texas THE DEFINITE NUMBER CHROMAS OWN OFFICER IN AUGUST. 1978.
Mrs. J. J. Lane, president. At each meeting the risk will study by careful analysis the lift and work of some one of the measure jumusic. The sim of the club is a broad cultura in the art of music.

THE nineteenth musteals of the Fargo College, Fargo, N Dak . Mr. Smith and pupils in the College Chapel.

Wa acknowledge the receipt of prospertus of the Conservatory of Music, Mount i nion College, Alliance, Onio, of which Lyman I Brown is musical director. Mz. F. W. Wonkil, barilone, of Roston, gave a recitei on Nove

ber 1st, assisted by Miss Florence Purrington, violiniet, and Miss Lonise Emilia Wailt, planist.

THE pupils of Min Grace Mose, Lebanon, Mc., recently gave a piano recital, assisted by Miss Elsie Noel, reader.

Signor ARTURO NUTIKI, the blind virtuose, by his remarkable

In the last issue of THE ETODE we made mention of the death of theif proper jetturns and a well worth careful study.

"Hamilt Marcu," by Eugenio Sorrentino. This day, Richard Marcu, "by Eugenio Sorrentino. This day, and that Mr. Look Zitschart, undelan, UNDER the management of Mr. F. F. Shearer the following I have recently examined with great care, "Evoluarities appeared at Lockport, N. Y., on the 24th of October in a tionary Technics," by Ferdinand Dewey. This collection ums ever built, two concerts of the history. concert: Madame Elenore Meredith, soprano; Miss Kate Sher-hourne, contralto; Miss Clara B. Clark, reader; Mr. Gustave C.

THE Broad Street Conservatory of Musle, No. 1831 South Broad Street, began its regular fall term Monday, October 9th. During the summer months the hullding was thoroughly renovated. The taculty numbers some forty artist-teachers of International reputa-Dr. Hugh A. Clarke, Honry Schradleck, and many others equally as Dr. Hugh A. Charke, Honry Schröderer, Rose many observed that of think it will prove a great help in my work, Sr. M. Delores. Southern States, showing that the conservatory has a national as

HENRY PURMORT EAMES, director of the planeforte department of the Nehraska State University School of Music, may be classed as one of the younger artists of this country, and is rapidly establishing himself, particularly in the west and northwest. Mr. Eames is also a concert pianist and lecturer

LEWIS B. SHOCK, planist of the Hamburg Orchestra, has opened a school of muslo in Hamburg, Pa. Mr. Shock, though a young man, has been leaching for a number of years, and has already made a reputation for careful and thorough work.

Max. Pears. Max Hexar, principal of the Irontou School of Music, with an able corps of teachers, has begun work for the season Music, with an able corps of teachers, has begun work for the season H. L. Yerrixotox. with promise of a successful year.

MRS. E. S. BURNS, of Livonia, N. Y., has opened a school of music in Rochester, N. Y., where her method of Musical Kinder-garten will be taught. Assistant teachers are Miss Ethel N. Wilson, plaue and mandelin, and Mrs. Ida Wilson, eleentlen.

a representative audience at Grace Church, Middletown, N. Y., on of harmony. evening of September 19th, under the direction of Harvey



I have always found your music just what I needed. MISS E. M. HITCHELL.

I would say that the Riemann Dictionary is, indeed, very flue work.

SISTER GENEVIEVE.

I am delighted with your "On Sale" plau.
ALICE W. HICKS.

Presentation Convent.

I have sold several copies of Mathews' book of "Fifth and Sixth Grade Pieces," and the people that bought them think, like myself, that the book is especially to be recommended for the selection of pieces

LETTIE BRADLEY. I must congratulate you upon the high tone of your magazine, The ETUDE. I read it with the greatest pleasure and profit, and certainly intend always to subscribe for it.

C. E. SHIMER. C. E. SHIMER.

I have had more answers from my advertisement with you than from any card I have yet published in any journal. F. W. WODELL.

Vol. II. of Landon's "Sight Reading Album" was thoroughly tried by me, and I am highly pleased with it. MRS. LEWIS MERIWETHER.

I find THE ETUDE the most beligful of any musical journal which has come under my notice, and think that any up-to-date teacher can not afford to be without it.

Miss ALICE J. READ.

I like THE ETUDE so well that I would not like to do without it.

I am sure every teacher must be grateful for the "Graded Course of Mathews' Studies." The list of pieces for each course is not the least of its virtnes. The grade of each is not only gradual, but most satisfactory JULIA STRONG. I have received "Key to Mansfield's Harmony." and

cau truthfully say that it is good suvestment to any one D. S. ANTHONY. studying the work.

THE ETUDE has been a source of great pleasure and instruction to me, and I hope to be able to take it always.

MISS FRANCES HEINZER.

The "Key to Mansfield's Harmony," which came to The "key to Mannistics Harmony," which came to hand during September, betrays at once through knowledge and fine taste. Of particular interest are the alto and teuro parts; the harmonized melodies be-come, in this manner, emineutly clear and well hal-F. GREGORY HÜGLE.

THE ETUDE

of short, helpful exercises for the pianoforte, seems to me to be the most direct, concise, and condensed sum-Miller, tenor; Mr. A. L. McAdam, bartions; and Mr. Jarones we and the best and quickest means of mastering tenorised by the article of the lown, and the crowled boas showed its appreciation of which I have yet found in my thirty years of experience of the control of the contr by every grade of player, from the beginner to the artist, and no progressive teacher, who is striving for the hest and most rapid results in his work, can afford to be another week without "Evolutionary Technics" EDWARD BAXTER PERRY.

I am very much pleased with "Ear Training," and

I fully appreciate the prompt and careful attention you have given to my orders this year and last. MISS VICTORIA MCLAUGHLIN.

I am using "Landon's Foundation Materials" for most of my pupils, and can most heartly recommend it to all teachers.

MAY WILLARD FISHER.

I do not need to request that my orders be sent immediately, as I could not ask for more prompt and satis-factory service than that always afforded by you. EDWINA H. BARNEY.

I appreciate very much the advance offers that you

Yours is a most satisfactory house to deal with.

MISS E. BLANCHE LITTLE.

gaten will be taught. Assistant inschen are Kina Eidel N. Wilson,
place and manifoli, and Mrs. I dea Wilson, elecution.

GAUL's secret causes, "The Ten Virgins," was rendered before HARRIET R. GARDINER.

I use Howard's "Harmony" exclusively in my classes, and consider it the best in existence for that purpose.

WM. E. SNYDER.

"Staudard English Songs" has been received, and I say unbesitatingly that it contains more really heantiful songs than any collection I have seen.

ALIGE PREUSS.

Your firm has given perfect satisfaction in every respect in filling orders and making favorable offers to patrons.

M. L. EWELL.

I am delighted with Tapper's "Music Talks with Children." MISS ANNIE MAY VANDE MISS ANNIE MAY VAN DIVEN. Allow me to thank you for your correctness and promptuess in filling orders.

RUTH FEATHERSTONE.

I have always been pleased with the way my orders have been filled. SADIE H. GRAY.

I would like to say right here that THE ETUDE always contains so many useful hiuts; indeed, it is crammed full, and the works that it advertises are all

crammed Init, and the worse and the reliable and very helpful.

The writer has taught a number of years, and has need the works published by the editor almost exclusively, and attributes his success largely to that fact. J. E. WEBER.

I have examined the three volumes of "Schmoll's I have examined the three volumes of "sensoliss Studies," and am highly pleased with them. They seem to me to fill a long-felt want, and I have no donbt, if properly studied, will do much to develop the musical taste of young students. I shall use them with my pnpils, and I know they cau not help but enjoy them.

BLANCHE HIGHEE.

Felix Smith's "Pedal Studies" are the best I ever used.

MABEL E. BUTLER.

Upon examining the "Modern Sonatinas" hy Leefson, I am very much pleased with it, and shall use it largely in my class in future.

LAURA S. KIBBE.

I am using Book I of "Schmoll's Studies," and can recommend it very highly.

THE NATIONAL EXPORT EXPOSITION AND

music trade is well represented; better, we should say, in comparison, than any other line. Most of the better known piano manufacturers have large exhibits-Mason & Hamlin, Estey.

Perhaps the greatest attraction, outside of the purely

ums ever built, two concerts of the highest order are given each day by the finest musical organizations to be procured. Among those which have already heen heard are the Damrosch Orchestra, U. S. Marine Baud, the peerless Sousa Band, Scheel's Orchestra,—all have rendered programs of the highest merit, and the immense auditorinm has been crowded at every concert,

Second only to the Exposition itself has been the assembly of the International Commercial Congress, Nothing has happened in recent years of more significance to the trade interests of the United States, it having every benefit possible for the Government and for trade interests in the entire country, attended by several members of the Cabinet, the entire Diplomatic Corps from Washington, and representatives from nearly every country on the globe.

Delegates have gathered from every nation having commercial relations with each other, and these delegates are not only men who have given their best energies to a study of trade and manufactures and who have won distinction in the field of letters and science, but also men who have devoted themselves to the practical details of international trade and are competent to consider and discuss every phase of every one of the various subjects which will be under discussion. There will be no narrow limits to the scope of the debates in the Congress, the question of the whole world's trade interests being presented and examined in the broadest manner. The light which such a body will throw npon the subject of international commercial relations will have no inconsiderable effect upon the foreign policy of the nations, both in regard to their commercial and social

Among the wide and numerons subjects for discussion by the Cougress will be the question of foreign trade in general; the advantages of an extension of international parcel-post facilities; the inter oceanic canal, and international banking and currency. That very pressing and absorbing subject, "Onr New Spheres of Influence," will be a prominent matter for examination from the stand-

The Congress opened under the most favorable cirenmstauces, with the Hon. Thos. B. Reed as presiding officer. Some of the speakers were as follows:

Hon, T. B. Reed, opening address. Lieutenant-General J. W. Laurie, Londou.

Governor Stone, of Pennsylvania. Herr Arnold and Dr. Vosberg, of Berlin.

Interesting addresses were made by representatives of the following countries: England, Canada, Victoria, New Zealand, South Anstralia, China, Russia, Austria, Spain, Japan, Mexico, Argentine Republic, Germany,

This will give a small idea of the scope, magnitude, and importance of this great trade congress and ex-



payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next nur

TEACHER OF VOICE AND PIANO IS WANTED THERE is now being held here in Philadelphia a enlargement of export trade.

A EEACHER OF VOICE AND PLANOI SHAWAIR in a Southern institution. The application has the thoroughly equipped for the work, and one with European education is preferred. A young, unmarist enlargement of export trade.

Here in the proper state of the property of the property

Here, in the display of the manufactured goods by the various firms represented, are rare opportunities for instruction and information of the mechanic arts.

The mainst trade is well represented, and the manufactured goods by the various firms represented are rare opportunities for instruction and information of the mechanic arts.

The Notes Theorem A YOUNG LADY OF HIGH SOCIAL Particulars address Miss M. J. H., Academy (Notes Theorem 2019). of Notre Dame, Berkeley Street, Boston, Mass.

OWING TO THE DEMAND FOR TEACHERS O the Fletcher Kindergarten Music Method in Canada, if a sufficient number of teachers register, a class will be opened in Toronto, Canada, in the spring of 1900 of 1900. See advertisement in this issue,

VOLUME XVII & DECEMBER, 1899 & NUMBER 12



882 882 Too Much Talent. C. A. Korn, The Social Element in Success. H. C. Lahee, Sugno Experiences, The Penalty of Genius. W. J. Baltzell, Narrow and Broad Pianoforte Instruction. E. R. Kroeger, Odds and Ends, or Ideas on Many Subjects. Thateon Fallacious Notions. Bette Squire. The Teacher Student. Mary E. Luger. The Musician's Life Work. J. F. Cooke, Letters to Teachers. W. S. B. Mathews, Study the Life of Schnmann. W. J. Henderson Robert Schumann as a Composer for the Piano. Alfred Niet. Robert Schumann-Biographical. Fred S. Lau The Piano Works of Robert Schumann. Mathews, The Point of Utility. Jon Buron. The Autobiographic Character of Schumann's Music. Louis C. Elson, Some Side Lights on the Making of a Musician. Marie The Songs of Schumann Henry T. Finck, The Technical Demands of Schumann's Music. Emil Schumann—The Man. Frederic Dean, Schumsen—The Man. Frederic Draft, A Christmas Story, Jame M. Treey, The Successful Teacher. H. Wichken, The Successful Teacher. H. Wichken, The Education of Musicians. O. Fred Krayon, Do You Expect A Testimonial F. E. Story, Woman's Work in Music. Fanny Merris Smith, Chilithod Songes That Expert Timely Suggestions. Timely Suggestions. Topic and Chole Expert E. Trutte, Organ and Chole. Expert E. Trutte, The Committee of the Comm Vocal Department. H. W. Greene Home Notes, MUSIC PRICE IN SHREET FORM Nachistiick (Nootaras). Schumann, Love's Murmur. Marti. Holiday Spirits. Four Hands. Engelmann, Rastic Chit Chat. W. F. Sudda, Can Amore. Beaumoni, Canzonetta. Hollender, Cradle Song. Schubert, Cradle Song. Schubert, Cristmas Song. Behrend,

ISSUED MONTHLY \$1.50 PER YEAR SINGLE COPIES 15¢







AN EDUCATIONAL MUSICAL JOURNAL THEO PRESSER DHILADA, DA