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Winton J. Baltzell

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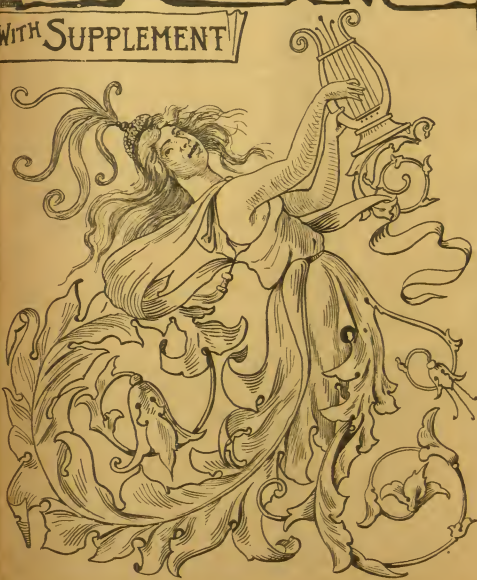
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THE ETWING

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Don't rush into print! If after a few lessons in composition you happen to chance on a little melodious strain, and it makes you happy, content yourself with this happiness, but do not inflict your "composition" upon the world! There are, to be sure, plenty of shyder-musicians who, for your papa's money, will "put the thing into shape"; there are also plenty of shyder-publishers who will "publish" it on the two conditions that your "papa's money" will buy the first 100 copies, and that a musty corner in their garret means "publicity." Don't fall into these traps! Remember that your work is not ripe for the public until some one else shows enough confidence in its merits to invest his money in it. Anybody can have anything printed nowadays, but not everybody can find a publisher willing to risk the expense of engraving, printing, and advertising, and pay you a handsome price for your work to boot, or make you an advance on your royalty. You cannot purchase merit, no matter how much there may be of "papa's money," and the very attempt to purchase it, or to pander to your vanity in this way, is unapologetically vulgar; besides making you the laughing-stock of your own friends.

This is a free country where anybody may call himself anything, from a magnetic healer to a trust company; but for all that you have to wait until others call you what you purpose to be. Look at the concert-stage! Every little music-school girl who can play three pieces tolerably well gives a "concert" (the rest of the program falls generally on the shoulders of the "kind assistance"); papa's money pays for the hall, the advertising, the piano, the unavoidable "pieters," the newspaper puffs, and—mayhap even for the subsequent "read-off"; the rest is—eternal silence. Well, that does not make an artist of her! But if the New York Philharmonic Orchestra, or the Boston Symphony, or Theodore Thomas, or Damrosch, engage and pay her to play, or if a society engages her, or a

manager ventures his good cash on her ability, then, ah! then, she can begin to hope to become a professional artist, namely: if her success justifies the confidence that was reposed in her.

A concert announced by the performer, and a composition published by the composer will never attract anybody's attention; and if the performer or composer (let us say, for short, the perpetrator) may disguise papa's money ever so cleverly, it makes no difference! Not the slightest! An artist you have "to be"—or—"not to be!" And, until you are, don't rush into print!

It is not enough to teach music alone to young students with never a suggestion about any other thing, and expect that at home, or in the public schools, they shall receive all that which is necessary relative to morality, politeness, perseverance, and industry. True, the music teacher is a specialist, and is not employed to look after the welfare of his pupils beyond the studio; but is he acting the part of a wise and honest man if, when he discovers that any of his pupils have habits that must interfere with study and progress, he does not advise the erring one, lovingly, kindly, and judiciously, drawing upon his broad and mature knowledge of men, and of the world, for examples and precepts? Nay, is it not the duty of anyone to counsel the young, in a sensible way, when they are known to be contracting habits detrimental to themselves?

Of course, music teachers are not spiritual monitors by virtue of their relations with the young, nor would they be necessarily unmindful of the interests of their pupils if they were blind to all but musical shortcomings, yet does it not seem right that a conscientious teacher should drop a word, or a little advice, or a caution, if needs be, albeit shortcomings in general, in a friendly manner, so as not to give offence. A word of kindness might sometimes do a world of good.

Why is the piano the most unpopular instrument? Were it not for the fact that it seemed paradoxical, I would answer on account of its great popularity.

The piano, unlike the bicycle and other ephemeral productions, has come to stay. There is scarcely any household, from the mansion of the rich down to the hovel of the poor, that does not boast of a piano. One of the first questions of a young married couple on going to housekeeping is the question of the piano, especially if it be a baby grand. Flats containing pianos are considered more desirable and rent better than those without an instrument.

The present writer, during his student days, one fine day endeavored to elude the tyranny of music, and especially that of the piano. He decided to travel. He started out and arrived in a small town somewhere in Germany. He went sight-seeing. He had not seen or heard a piano in easily twenty-four hours. He began to breathe freely again. He congratulated himself upon having escaped the ivory-toothed monster. He was told he could get a beautiful view from the

tower of some church. He ascended the steps leading to the tower. He found himself in mid-air. People appeared like insects crawling around in the streets. He only had a few more steps to go. With a final effort he reached the tower. He opened the door leading to the same, and there sat a blond little Gretchen, with pigtails hanging down her back—the daughter of the warden—calmly massaging a Beethoven sonata at a moth-eaten piano!

Notwithstanding the fact that the piano is seen everywhere, there is no disguising the fact that the instrument is not popular. At social functions singers are heard, and so are violinists and cellists. Pianists are not to be seen. Society and piano playing do not agree. People are bored by piano playing. The statement that people only care to listen to the best piano-playing consists of seven-eighths of affectation and one-eighth of truth. People that are interested in the piano are the piano alone (Beethoven, Chopin, Schumann) are only those that have devoted years of their life to the study of the instrument, besides a few exceptional cases. Rubinstein once wrote that the piano is an aristocratic instrument, and appeals to the few only. He was right. The piano is the most unpopular instrument on account of its popularity.

Last month Paderewski was heard in this country after an absence of several years. It had been a question whether he would retain his former popularity. His appearances thus far have answered this question emphatically in his favor. Since Rubinstein's visit, nearly thirty years ago, no pianist has aroused a like enthusiasm among all classes—the lay, the critical, the professional.

In appearance he is still the same grave, self-contained man, evincing no sympathy with the hysterical demonstrations of applause which characterize some of his feminine hearers. The famous "chrysanthemum head" still waves its luxuriant locks as before. His art has gained in breadth and impetuosity; it now reminds one of his great predecessor.

Rubinstein was not an accurate player. No one knew this better than himself. After the famous series of historical recitals, which covered the whole literature of the piano, a friend in conversation with him referred to them in admiring terms. "Yes," rejoined Rubinstein, "and enough notes were dropped under the piano to make another series!"

Paderewski is by no means inaccurate in his playing, but an occasional slip in moments of excitement and great climax, noticeable, perhaps, only to critical ears, shows that his added fire and passion have attendant disadvantages which no temperamental artist escapes. It is not probable that this generation will hear a more complete exemplification of pianism in all its phases than is afforded by Paderewski at present.

Another notable personality in the concert-world is de Pachmann. For cunning artifice and sensuous beauty of tone he has no superior—possibly no equal. His conception and interpretation, however, must be

praised with more reserve. He reminds one of the criticism passed by Malibran on her rival, Sontag: "She is first in her power, but her power is not the first." It is essentially a miniature, he plays little things in a great way and great things in a little way. Then, too, his personal eccentricities often offend good taste, and tend to obscure his really admirable art.

The latest newcomer is Mark Hambourg, a Russian youth of but twenty, who has been trained by Leschinsky, Paderewski's teacher. He is strikingly characterized by the critic who called him the Siegfried of the piano. Not as yet a great temperamental artist, he ways by the vivid splendor of his playing. Like an infant Hercules, he strangles the serpents of technique with such youthful vitality and joy in his own strength as to arouse the most blasé connoisseurs. He surely moves toward a brilliant future.

Too complaint is made of musicians constantly that they are narrow and immersed in their own art to the exclusion of all other human interests. There is, or rather used to be, some justice in this complaint, in the days of Haydn and Mozart, but in our day the representative musicians are all of them men of cosmopolitan culture. It is very desirable that musicians should know poetry, painting, and have a relish for the beauties of Nature; but how about the ignorance of the poets concerning music. Tennyson, in "Mande," speaks of the dancers dancing in "time," when he evidently means dancing "time" or rhythm, for, if he does not mean this, he can have no meaning whatsoever. However, the slip of dear, lovable, blundering old Oliver Goldsmith is worse. In his poem, "The Traveller," justly rated as one of the classics of the English language, he says (lines 247, 248), when alluding to his playing the flute on his foot journey through France:

"For, haply though my harsh touch faltering still,
But muffled all tune, and muffled the dancer's skill,"

and so forth. Now, of course, the touch upon a flute can have but one merit, viz: the fingers must close the vents positively that the tone may be correct in intonation. A bad touch could make an untuneful melody, but on a flute you cannot, as on a piano, create, by the mode of attack, a harsh and disagreeable sound. When your fingers are working off on the trille old saw about the narrowness of the musical fraternity, might it not, at times, be well to ask whether they are not, also, a little limited?

APPREHENSION is often expressed by writers upon musical topics concerning the result to executive art, and to the calling of the musician and teacher in general, of the invention of the mechanical instruments which this closing year of the nineteenth century date brought well-nigh to perfection. They anticipate with evident solicitude the future, and question, in view of the strides which progress is making, even the present need of individual effort and incessant striving toward that goal of musicianship, artistic interpretation, when the art works of the masters can be so easily, and with vivid perfection, reproduced by mechanical device.

Were it possible for the self-playing piano and organs at present astonishing beholders and listeners with their marvels, to become perfect in the matter of the side-issues which, as yet prevent their reaching actual artistic execution or performance, there would, indeed, be reason to question whether mechanism in perfection might not do away eventually with the self-illumination and life-long labor of the artist and teacher. From that wonder at the world's fair, the electric piano, to the improved styles of the instrument an immense step has been made, yet among the side-issues or disadvantages referred to are lack of individualism, the absence of the difficulty, which is the one thing in life that cannot be analyzed and in art that cannot be initiated, the presence in fact of that bridgeless gulf that, while music exists as an art, will continue to mark dis-

tinction between technical achievement and soulful interpretation. There are limits to human invention. Soul cannot operate through the effect of an effect, and human nature, which does not alter with the changes centuries bring, must always demand, as did the Duke in "Twelfth Night," music more satisfying than the

"light airs and recollected terms,"
Of these most brisk and giddy-paced times."

THERE is quite a difference between musical taste, or musical appreciation, and the power of feeling music, and of thinking in it. In America the growth and increase of refinement among the masses has culminated in a taste for music. But will this encouraging progress stop here? Is it enough to train our ears for music? Our students go in for technical skill with all might and main, as though this was all that is needed to make perfect artists, apparently considering the development of poetic musical temperament as of secondary importance. Never was a greater fallacy entertained.

Great technical skill without a remarkable sense of musical expression never has, and never can, win for its possessor either fame or prestige. What American students need is more genuine musical feeling combined with their aptitude for technical excellence. More heart, more warmth of soul, more inspiration and poetic fire. Without this no one can achieve immortality.

THE maxim of the old Greek philosophers, "Study moderation," finds nowhere a better illustration than in music. In no department of music is it better exemplified than in the art of playing the piano.

"Hobynism and a tendency to run into extravagance often render conspicuous talent conspicuously ridiculous. Paragon devotion to method as such is very likely to develop distortion and absurdity. Any violent and overbearing fondness for even a good quality creates deformity. He who is too anxious for note-perfection or mechanical faultlessness of the finger-work runs a risk of becoming dry and formal, giving interpretations which are not interpretations, but suggestions of the composer. He who makes a bobby of the lyric style may find himself, ere he is aware of it, feeble, lackadaisical, and rapid, lacking in vitality. He who prides himself overmuch upon speed degenerates into a race-horse, the overblown becomes a pouter, the overmimic becomes a dandy, the overemotional becomes a mere hysteric. All good qualities are necessary in some measure to all good pianists. Do not be too good. A nose is good, necessary, and beautiful on the face; but just fancy a nose a foot long! Ears are good; but do you wish them to rival that solemn quadruped of the saw-voiced? As to size, would you have a pair of eyes like goggles or a mouth like the crocodile?"

It is becoming more and more a recognized fact that, for the exactions of modern pianoforte playing, a fine physique and perfect health are indispensable requirements. The most eminent teachers in Berlin, who have such a press of business that they are only able to teach the most promising, now pick and choose from the ranks of those who apply for lessons students who have the finest physique as well as musical talent. They choose the healthy with almost the same care that Uncle Sam chooses recruits for his army.

An American student just returned from Berlin said, on this subject: "I applied for lessons in Berlin to one of the most eminent pianists and teachers in the world. After I had played for him he thought a moment and then said: 'Well, I will take you, not for your playing, for you don't know a thing about healthy fellow, with hard muscles, and strong body, and you can stand the work.'"

"A few moments later a slender, delicate-looking German girl applied for lessons. The professor rejected her application without hearing her play. 'No, my dear,' he said, kindly, 'go to Herr . . . , he will

teach you. I cannot take you in my class, you could not stand the work; you are too weak.'"

"The girl cried bitterly, for she had set her heart on entering the great pianist's class; but the professor was obstinate, and no amount of pleading sufficed to make him alter his decision."

A clear brain, rugged health, and a strong nervous system are the best basis for success in piano playing, and in fact in any branch of the musical art.

HOME NOTES.

EDWARD BAXTER PERRY left Boston January 1st for a tour of forty days in the South, including Louisville, Nashville, Memphis, and a dozen Texas engagements, Jackson, Columbus, Mobile, Montgomery, Atlanta, Savannah, Wilmington, Raleigh, Richmond, and Washington, with a score of club and school engagements at the smaller cities along his route.

A COURSE of five lecture recitals was given by the Music Department of the New Jersey State Schools, commencing October 12th and closing December 7th.

A PUPILS' recital was given on November 23d under the direction of Mrs. M. Price, of the Conservatory of Music, Seventh Avenue and One Hundred and Twenty-fifth Street, New York City.

Three Chamber Music concerts are announced for the season of 1900, to be given at the College of Music, University of Denver, on the last Monday evening of January, February, March, and April respectively.

The pupils of the Fremont Normal Conservatory of Music, C. J. Schubert, director, gave a recital on January 18th.

A RECITAL was given at the Conservatory of Music, Upper Iowa University, B. Dubbert, director, on December 12th.

MISS LAURIE MEAD and pupils gave an At Home on the evening of January 2d. Miss Emma A. Whitney, vocalist, and Mr. William J. Mead, violinist, assisted.

THE fourth program in the series of evenings with the great masters of pianoforte literature was given by Mr. Carl Paetzel on the evening of January 19th. The fifth recital of the series will be given on February 10th. A pupils' recital was also given on January 20th.

A RECITAL, by Mr. M. Earl Clark, pianist, and Miss Stella Davis, of Humboldt College, Humboldt, Ia., was given on October 25th.

MR. EMIL LIEBLING, of Chicago, appeared in two classical programs, on January 6th, at the Ouachita Conservatory, Arkadelphia, Ark.

MRS. STELLA PRINCE STOCKER, in her lectures on American Music, shows the result of personal observation, as she is acquainted with the most, if not all, the best American composers and directors, and is, herself, an active member of the Chicago Music Society.

THE 1890-1900 catalogue of the Seminary Conservatory of Music, Troy, N. Y., Marion Sims, director, has been received.

THE Virgil Piano School, of Chicago, has just entered upon its fourth year. Mr. Charles N. Laupfer is principal.

TWO hundred and fifty-first pupils' recital was given on November 17th by the pupils of the Virginia Female Institute, Staunton, of which F. R. Weh is music director.

AT the concert given by the Chicago Symphony Orchestra, on December 15th, the soloists were Mr. William H. Sherwood, Mme. Ragna Linde, and Mr. Heinrich Moyn. "Wanderer Fantasie," Schubert, and "Hungarian Fantasie," Liszt, were given by Mr. Sherwood.

A RECITAL, by the little students of Miss Dwight's Piano School, Burlington, Vt., was given on November 4th, and one by the advanced pupils on November 24th.

THIS second pianoforte recital, of the seventh season, was given by Mr. E. R. Kroeger, of St. Louis, on January 18th.

THE regular semi-annual meeting of the Gallic Piano School Teachers' Association was held in Philadelphia on the tenth of January. Representatives from New York, Pennsylvania, New Jersey, Maryland, California, and other points. A feature of the meeting was an exhibition of a patented instrument making the staff on charts. The next regular meeting will be held during the second week of June.

Musical Items.

MR. YSAE is playing in London.

MARK HAMBURG has lately published two piano pieces: "Explicite" and "Minute in F."

LILLIAN BLAUVELT and Frangon Davies are singing in London.

RUSKY-KOBSAKOFF's new opera "The Bride of the King" has been successfully produced in Moscow.

MR. EUGENE BERTHARD, Director of the Paris Opéra, died December 30, 1899.

THE Khedive has ordered the performance of "Tristan und Isolde" in Cairo.

NOVELLO has published three "Hymns for Use in Time of War."

LONDON boasts a "Stock Exchange Orchestral and Choral Society" which is in its seventeenth season.

GEORG HENSCHKE's opera "Nubia" has been produced at the Dresden Court Opera.

PENOSI has begun his seventh oratorio, "The Entry of Jesus into Jerusalem."

F. R. SIPR, Wagner's teacher, has just died at the age of ninety-three.

MR. PLUYET GREENE and Mr. Leonard Borwick have lately given a mixed recital of piano and song at St. James's Hall.

LEONCAVALLO has requested an audience of the Kaiser to play him his opera "Roland of Berlin," which he was commissioned to write three years ago.

PROF. HORATIO PARKER's "Holy Child" was performed for the first time in England at a National Sunday League concert last month.

ACCORDING to an English contemporary, Sir Arthur Sullivan's services as conductor of the Leeds Festival was £210 per annum. A munificent sum, surely!

BREITKOPF & Härtel announce the publication of Queen Elizabeth's "Virginal Book" under the title "The Fitzwilliam Virginal Book."

AT a general meeting of the Lamoureux orchestra, lately held, Mr. Camille Chevillard was unanimously elected president and *chef d'orchestre*.

CINCINNATI is considering a project for a performance of Wagner's four Nibelungen operas on a grand scale, with Mr. Van der Stucken as conductor.

SEVENTEEN hundred admissions were said to Paderewski's concert in Philadelphia, after every seat was taken, and hundreds were turned away.

HEAR MILLOCKER, composer of "The Beggar Student" and other comic operas, died January 1, in Vienna.

MR. KARL GOEDLICH is at work on a new opera, "Goetz von Becklingham," the book compiled from Goethe's drama.

THE National Theater of Bucharest has published the program for its winter season, on which figures "Néga," poem by Carmen Sylva, and music by Mr. Holström.

MME. GABRIEL, soprano; Miss Fink, contralto; and MESSRS. Moore, baritone; and Clark, bass, are among the soloists engaged for the Choral Symphony Concerts, St. Louis, Mo., beginning February 8.

FERRUCCI B. BURNI gave his final recital in St. James's Hall, London, early last month. He has not grown more moving since he astonished America by his erudition.

MARIETTA PICCOLIOMINI has recently died in Florence. She made her debut in 1832, when fifteen years of age.

old. She has been many years married to the Marquis Gaetani della Farga.

MR. JOSEPH DUPONT, for many years head of the orchestra of La Monnaie, Brussels, is also dead. He was a Wagnerite, and the first to give "Die Walküre" and "Die Meistersinger" in French.

REUBEN GOLDMARK's American symphony "Ilsebeth," was well received at its first hearing in New York under the baton of Mr. Gerike. It is interesting, but not American.

THE famous violinist, Elsa Ruenger, of whom Eugene D'Albert said, "Miss Ruenger is one of the greatest violinists of our day," is concertizing in the West.

BARON NATHANIEL VON ROTHSCHILD has presented the Paris Conservatory with several autographs of Chopin, a long piano piece by Rossini, and several piano pieces by Franer.

LOUIS BREITKE, one of the eminent pianists and teachers of Paris, now on a visit to the United States, gives a great deal of his attention to chamber music. He studied with Rubinstein, von Billow, and Liszt.

JOHN ALBERT, a famous violin-maker, died in Philadelphia last month, aged 91 years. He claimed that American wood was superior to foreign. Ole Bull was one of his patrons.

THE death of Charles Lamoureux withdraws a valuable and potent influence from French music. At the Lamoureux concerts innumerable artists have been successfully launched, and by him were produced the masterpieces of Germany, on French soil.

THE Leipzig solo quartet for church song, which gave seven auditions in five churches in St. Petersburg during Christmas week, purposes to tour through Russia. It has been invited to visit America next autumn.

THE largest piano-makers of London have agreed to accept what is known in America as "Philharmonic pitch," in Europe as "French diapason normal"—435 vibrations. This pitch has been in vogue in America for some years, and is, on the whole, satisfactory.

THE new comic opera written by Basil Hood and composed by Arthur Sullivan, "The Rose of Persia," is said to be very unequal. The music sung by Yusuf is voted excellent, and the Dervish quartet followed by dance and chorus full of Eastern color and quaint devices. It is not likely to become as famous an allusion as the "Hardly Ever" of years gone by.

SIR C. H. HUNTER PARRY has been appointed Professor of Music in Oxford University, to succeed Sir John Stainer, who resigned some time ago. Dr. Parry, who was long known, has contributed a number of important works to musical literature, his articles on theoretic subjects in Grove's dictionary being among the most valuable of the kind. He has also written a number of compositions in the large forms.

THE project of holding a theatrical congress at Rome on the occasion of playing of Puccini's "La Tosca" has been realized. At the sitting of the society of dramatic and lyric Italian artists at Rome the general committee convened under the presidency of Henri Panzocchi. The Marquis Adolphe Restorip-Capranza del Grillo has been elected honorary president of the congress.

M. COLONNE has made a great success of "La Prise de Troie," at the Liceo in Milan. At a succeeding symphony concert, Bizet's "L'Arlésienne" was well received. Colonel in Milan, Lamoureux in Berlin, Leoncavallo and Mascagni in Germany have opened a composers' musical library on a grand scale. It is a pity that America has so little of this sort of musical inspiration, and that Americans patronize so badly what is ventured on.

THE distinguished composer and pianist, Antoine de Komski, died in St. Petersburg, December 6th, at the age of 82 years, having been born October 27, 1817. He lived for some years in Paris, then in Berlin, and

in St. Petersburg, and, also, several years in New York and Buffalo. He wrote many solo compositions which obtained popularity, especially "Le Revêtu du Lion," which is known the world over. In 1872 his opera "Les deux Diatribes," was given in London.

M. LÉYQUE has indicated the role which he wishes to see played by French music at the exposition, viz: to give the public an idea of the history of French music from its origin till present. The committee of musical auditions will choose from the most significant works of each epoch, including many not published. The committee of musical auditions comprises M. Saint-Saëns, president; Messrs. Theodore Dubois and Massenet, vice-presidents.

THE association of German composers has presented to the federal council a memorial upon the rights of authors which contains some curious statistics: Germany contains 580 solo singers; 240 pianists; 130 violinists; 110 virtuosos, playing diverse instruments; 650 organists; 13,000 orchestral musicians, of whom 8000 play in theaters and municipal orchestras; 1300 orchestra leaders and directors of music; 8000 military musicians, headed by 410 leaders; 2350 chorale directors; 3700 professors of instrumental music; and 1350 professors of singing in 455 conservatories. Among the musical associations are 420 for sacred music, 840 amateur orchestras, and 6580 singing societies. In 1898, 277,100 different productions of music took place, at which were given 2,701,900 different pieces, of which 181,800 were classical, 164,000 *genre* pieces, and 1,654,900 light pieces. There are 273 musical editors, 1900 merchants of music, 35 establishments to engrave music, 300 factories of musical instruments, 2500 vendors of musical instruments, and 150,000 people live by music in Germany.

MR. JOSEPH WEISS has given two of the seven recitals which he has promised to play. The interest of the interpretation of this remarkable player is in inverse proportion to the reputation for dryness which clings to the composer of his choice, Brahms. Brahms under the hands of Weiss is melodic, clear, reasonable, playful, gay, loving, human. Higher dances than his waltzes were never tripped; sweeter impulses than his reveries were never dreamed; manlier imitations than his earnest march rhythms never carried men on through the battle of life. But this far very few more lovely loaves have gathered to hear and ponder. We do not know how long this unique artist will remain in America; but to hear him play Brahms is as much of an education as it was to see his great countryman's picture, "Christ Before Pilate." It affords an experience absolutely new.

RUSKY-KOBSAKOFF has written a new Russian opera, "Die Caesarenbrant," text by Mey, which will be soon performed in Moscow. The music is constructed on the principles of old national Russian music, which the composer follows by the use of original melodies conceived in the old forms.

MISS KATHARINE HEYMANN, whose successful engagement with the Boston Symphony was announced in these columns last month, has since played with great effect at the Aschenbroedel, New York.

MR. GERRIT SMITH has resumed his annual series of free organ recitals at the South Church, Madison Avenue, New York.

ANNA FALK MEHLIG, Cesar Thomson, and Edmond Jacobs will give three music soirées in Antwerp this winter.

In Bucharest a new opera, "Néga," by Halström, the text by Carmen Sylva, is in preparation.

ANSWER TO MUSICAL PUZZLE IN JANUARY ISSUE.

THE melody of the puzzle in THE ETUDE for January is "Then You'll Remember Me" from the opera, "The Bohemian Girl," by M. W. Balfe. The first correct answer was given by Kathryn R. Christ.



"Will you please to inform me whether a pupil can derive any profit from 'Bertini's Method'?"

"Will you kindly give me some definite means by which I can determine whether music is classical, popular, or trash?"

"What would you advise for the strengthening of a thumb that is weak in the second joint?"

"Which is the simplest means of distinguishing whether a composition is major or minor?—S. M."

A pupil can derive profit from any material whatever which is difficult enough to afford her opportunity for exertion. "Bertini's Method" is very old fashioned, and so far as I remember (for it is about fifty years since I studied it in myself, and I have not used it in teaching for nearly that long), it consists almost entirely of exercises and studies by Bertini himself. It is therefore monotonous, and, as his style was not particularly original or forcible, a pupil gets very little out of it. Any modern course is better. Best of all a good modern course selected from all sources and compiled by the Mason exercises.

Classical music is that which is distinguished by elegance of style and sincerity of musical effect, including under that term not alone the melody, harmony, and rhythm, but also the states of feeling which the music engenders in the sensitive hearer. In order to pronounce authoritatively upon these points you need to comprehend them all; and even then your opinion would very likely be contradicted by the next teacher who pronounced. Wanting this equipment of expert, you will best fall back upon the list of classical composers, which contains all the great ones (in this lower sense) down to and including Mendelssohn, Chopin, and Schumann. Liszt is still outside the sacred inclosure, although many things of his are full of fine effect. You will be safe to include Brahms in this category.

For strengthening the thumb you mention, I would recommend (in case the pupil is grown, so that the hand will reach) the Mason two-finger exercises in sixth, Nos. 86 to 90, in volume I of "Touch and Technique." The practice with the elastic touch, in which the hand shifts completely after the strokes, will strengthen the hand very much and this joint in particular. Chord playing with the thumb held properly—that is, well out away from the hand (as if reaching around a half-dollar, the point bent in parallel with the fingers)—will also be a good exercise. In order exercise will be to hold, for instance, a with the little finger and play the scale down and back slowly and active with the thumb. This reaching out away from the hand assists the thumb.

In order to distinguish between major and minor mode, first of all, listen; then observe whether the harmonies are major or minor. Compare the music, and particularly the first few chords and the end of the passage, with the signature. For instance, with two flats, you must be in D-flat or E-flat in G minor. If the latter, you will have sharp accidental; you will also have for scale chord G minor, and D-major for seventh. If now you find a chord of F with the D-flat, that is of D-flat. In other words, determine how ought to learn it as soon as possible, if teaching; also you can determine by the melody, if you have sharp E of the major, you are probably in the relative minor.

"What is the significance of the terms 'under' and 'over' as applied to the notes in Lesson I, of Fillmore's 'Lessons in Musical History'?"

"In the illustration of Greek Music System, page 6, under 'Lessons,' why is it that the second and third staves do not overlap?" The illustration does not seem

consistent with the explanation given above it. Hoping to hear from you at your earliest convenience.
—M. J. B."

The expressions "under" and "over" in the book mentioned are original with Dr. Fillmore. He holds that in the same way that the major scale is reckoned upward from a given note, two steps, a half step, three steps, and a half step, making what he calls the "over" scale; so also you may reckon downward from a note, by the same intervals, and arrive at a form of minor scale which he calls the "under" scale. He applied the same doctrine to triads, having for "over" triads the usual major triad (a major third and perfect fifth above the fundamental). For "under" triads, he reckoned downward by the same degrees. The "under" triad of C, therefore, in his view, consisted of the notes C, A-flat, and F, being uppermost. To call this a triad of C is to contradict the testimony of the ear, which insists upon regarding it as the minor triad of F. Why? Because C is a partial tone of F. A flat is not, but neither is it a partial of C. The ear accepts the combination F, A-flat, and C as an approximation to a triad of F; in other words, a minor triad of F.

Fillmore insisted that the Greeks thought their scales downward. This is not known to be true; even if it were true it would not follow that their way was the true way. The whole of the Riemann doctrine of the scales and keys rests upon the exploded philosophy of dualism. It has no basis in acoustics—at least I believe, and so I have always believed.

Professor Fillmore followed Riemann in this doctrine faithfully, against my earnest advice. Just before he died he had practically given it up as questionable in truth, unproductive in practice, and inconvenient, because contrary to the usually received doctrines of harmony. With reference to the scales of the Greeks, I believe they sometimes made the first tone of one triad the same as the last tone of the preceding triad, the "conjunct" system; at other times they began the new tetrad on the next tone. Greek theory has not the slightest interest or importance to our modern art of music, and it is merely befogging the issue for an author to pretend that he has. There is nothing to learn in our modern art, and enough to understand in consonance and dissonance as used in modern applications to occupy any student all his natural life, without wasting time in theories which are imperfectly understood at best and of no practical use.

"How is a phrase played that has a short line and staccato dot over each of four notes in succession? With what touch?"

"When should the clinging legato touch be used?"

"How do you pronounce Leschetitzky? Is his method of teaching like that of Mason's 'Touch and Technique'—M. J. B."

The combination of marks you mention is sometimes called "portamento," and it is played about as legato as possible to do easily with one finger; i.e., each note is slightly detached from the one before. Approximately, the separation should be about a quarter of the duration of the note. Such passages employ a which.

The name is Leschetitzky—accent the penult. All of his short. The F is short—F. Mr. Leschetitzky was formerly a very good pianist, a fair solo composer, and a very excellent teacher. Among his pupils have been Enslinoff (his second wife), Mme. Bloomer. I had quite a talk with him at Hamburg, and many others. He said that Leschetitzky has no method; that of any particular way of practicing exercises or any and arms free and loose, prefers the knuckles high, tone. What he would call good playing probably would not differ appreciably from what any other good teacher would regard as good playing. His celebrity rests upon his personal qualities, which are so attractive that they have drawn to him a suc-

cession of talented pupils, many of whom have become of world-wide fame this twenty years hence. He plays everything, and never plays a thing twice alike. He drills resolutely upon the minute nuances of every important piece one studies with him; when you bring it for lesson he has a different mood, and so a new set of expressions, which also you must learn. You will always be safe in betting upon water running down hill; all you have to do is to stand back and see it flow. If it is doing business upon a sandy and very level soil, like the place you seem to be living in, the water will flow very slowly; but down hill it is bound to go; all the ages of God are pledged to send it there. Just wait. Meanwhile, see the diplomats shrivel and pucker up.

Dr. Mason is entitled to the credit of having shown methods of practice and of touch which train the hand, form good tone, and bring into the playing many of the qualities which belong to artistic work. The ordinary run of German professors of piano do exactly the opposite; when they have done with a pupil whatever else he can do at least he cannot play the piano. Leschetitzky gets his results mainly by the music practiced—and from his intelligent, minute, and searching criticism of technique, tone, expression, general and particular conception, and all. He is a very witty, clever, and capable man; also at times very rude and disagreeable. A great player of billiards.

"Has the poem 'The Rubaiyat' been set to music? If so, by whom, and for what occasion?—R. E. G."

The celebrated Persian poem "The Rubaiyat" has been set to music by Mrs. Liza Lehmann Bedford, of London, for voices, under the title "In A Persian Garden." It was extensively given last year. Mr. Arthur Foster, of Boston, has published instrumental pieces founded upon passages from the same poem. The publisher will send them.

"The Crescendo," a woman's musical club of this city, wishes to give a musicale from the works of women composers. We are unable to find material for two pianos, four and eight-hand work. Could you advise us? Especially from the works of Mrs. Beech, Chamade, or the writers of the present day."

There is very little music for four hands or eight hands by women composers. Mr. Presser will send you such as there is if you write him requesting. I think there is some by Chamade—at least a second piano part for her concert piece; possibly Mrs. Beech's symphony is also available in this form.

"A music teacher who for two years taught from 'house to house' rented a room last winter and hung out her sign-board. In June gave diplomas to several pupils who had no knowledge of harmony or used any text-book. They could not count music or read it correctly, unless she demonstrated the melody by hand. She enticed other pupils by telling them that if they graduated in her school, they will not be examined at conservatories. It was my impression that only charter schools gave diplomas, and that pupils entering colleges of music were first examined. She claims to require course of study, but makes offer of diplomas indiscriminately. What shall I do in the case?—A. E. M."

The best thing you can do is to let that teacher alone. Give her rope enough and she will hang herself all right. We are all in a sort of civil-service competition, secretly conducted. When they are examined all the generally have a very good and handsome thing, which has cost you some money; frame it and take care of it for you may some time need it; your ordinary artist may find it as item.

Practically, in the profession it is of value from two points only: First, from the name of the pupil who is

diplomated; second, if on examination she proves sound, the diploma is respected as the work of a judicious and discriminating artist. But if she proves unsound, what is the diploma? It is not even a sounding brass or a tinkling cymbal; it is a symbol of fraud, and sooner or later it is bound to come back upon the fraud who gave it. You will always be safe in betting upon water running down hill; all you have to do is to stand back and see it flow. If it is doing business upon a sandy and very level soil, like the place you seem to be living in, the water will flow very slowly; but down hill it is bound to go; all the ages of God are pledged to send it there. Just wait. Meanwhile, see the diplomats shrivel and pucker up.

"About when is it advisable to instruct a pupil in Mason's 'Touch and Technique'? And what are the exercises and studies you would recommend being used in conjunction with the work?—R. P."

From ten to fifteen minutes after the teacher has found out about them and the pupil has entered for a term. In other words, tone-production is the thing you begin to teach at the first lesson; and fluency follows close after. Volumes I and IV contain tone-production exercises; they also promote fluency, and volume II and III are entirely devoted to this part of the work. Introduce them at the very beginning and use any good graded system of studies, using the Mason work as a fundamental part of every lesson. That is all.

FOOLISH AMBITION.

BY ALEXANDER M'ARTHUR.

NOTHING is of greater importance in music study than the selection of pieces given the student for practice, for there is more depending on this than the average teacher or student dreams of. Unfortunately the desire of the ambitious student, usually tends toward pieces far beyond his powers; hence the slipshod technique and murder of musical ideas we hear so generally. A student should never attempt pieces of greater difficulty than he can master with an average study of a few hours daily, and when he finds he requires to give more time than this he should immediately select pieces less difficult. Many professors claim that two or three hours daily practice, at most, is all that students should do. This, however, while it works admirably for amateurs, is a mistake for professionals. All great artists have studied from eight to fourteen hours daily, not, however, at pieces, but principally at studies and etudes. In our day artistic excellence is so high that it requires years of the hardest work before young players can hope to appear with anything like success on the concert platform; so that three or four hours' daily practice would necessitate at least fifteen or twenty years' study before anything like real perfection was reached.

But the student should beware, above all things, of forcing or cramming in his studies, for in music the only process that ever brings beneficial results is one that is gradual. The student must creep before he tries walking, and not the least of the tasks that teachers have before them is that of holding back the too ambitious student, who attempts to climb musical heights too far beyond the student's reach brings the inevitable fall, and one fall is sufficient to weaken the nerves of some students forever. The evils arising from students' attempting pieces too far beyond their ability are not confined to faulty technique and interpretation. The most harmful of all, and the most frequent, is a loss of self-confidence. That untrollable nervousness which has played havoc with so many promising careers nine times out of ten has arisen from the foolish ambition of attempting pieces too difficult for mastery. Skill in executive art arises more or less directly from careful training, very little of it naturally; and skill is—apart from the necessary music-training—really confidence. Confidence, therefore, is one of the most important factors in the career of virtuosi, and the destruction or weakening of it means musical ruin.

It has long been a matter of wonder that great artists should, as a rule, make such poor teachers. But the reason of their failure is largely due to their inability to estimate rightly the powers of their pupils. To men like Paganini or Rubinstein the violin or piano are instruments comparatively easily mastered, whereas to the rank and file their difficulty is enormous. A great artist generally gives his pupils pieces too difficult for them; then he fumes and frets over the faulty interpretation until he discourages and discards the students utterly. The continual occurrence of these discouragements and failures finally undermines the greatest self-confidence possible. Of course, a pianoforte or violin genius will find no obstacle or difficulty too great, but genius is rare, and talent is more easily crushed than brought out. Nervous and coolness are all necessary attributes in instrumental study, but it is impossible for any student to be cool and nervous if he has a task in hand beyond his powers.

Rubinstein used to say that injudicious training has ruined more careers than good training has formed, and he was so firmly convinced of this that he instituted two divisions of study in the St. Petersburg Conservatory, one for students who were to be come teachers and the other for virtuosi.

The student should rely on studies and exercises for his advancement in technique, and these, consequently, should always be more difficult than the pieces he studies. A study can be taken in any tempo that suits the fingers and ability of the player without damage to the musical idea; therefore studies should be studied far more than they are, the student relying on these for advancement rather than on pieces. It is only by slow and careful practice that difficulties are overcome; hence, if the student is ambitious and anxious to get on, he should be given plenty of studies to tune and fret over, and continually cautioned against playing them in any but a uniformly moderate tempo.

It is absolutely suicidal for young players to study alone or even with a master the pieces they have heard performed by men like Paderewski or Joffe. Of course, the temptation is great, but it should be fought against bravely, simply because it tends directly to the retardation of their advancement. It is always well for a teacher to have the confidence of his pupils in order to save them from the many false steps foolish ambition lures them into taking. With out ambition there can be no real success, yet too much ambition, on the other hand, prevents all success. The middle part is the most difficult of all to find and finding to keep, and the wise student will use every effort to do both.

A pianoforte student who has mastered one or more of the earlier sonatas of Schumann is not in a position to take up the study of opus 106 or opus 111, even if he has the highest desire possible, and although he may have heard Paderewski play the Schumann "Cmajor Fantasia" and knows every phrase and note of it by heart; he should not attempt this study when equal only to a study of the Nocturnettes.

The etudes of Chopin, Liszt, and Rubinstein, enormously difficult as many of them are, are excellent for development, both of the fingers and the intellect, but the student should be warned against playing these either in tempo or before an audience or even a friend until he has completely mastered their difficulties. They should serve him as stepping-stones, but nothing more.

Music study requires time and infinite patience, and without these nothing can be accomplished. The wise student therefore will curb his impatience early and thereby be guided from falling into the many pitfalls foolish ambition prepares.

A NATIONAL DISEASE.

BY GEORGE LEHMANN.

THE really gifted pupil is not long in learning that he must depend, not so much upon a teacher's constant watchfulness, as upon his own untiring efforts

to succeed. In America the average student does not enter upon his work with anything resembling a spirit of independence. Rather does he endeavor to bear in mind his teacher's corrections and general advice, seeking the profit that may result from their strict observance, without further attempting to enlarge upon the ideas thus communicated, or probing more deeply for the secret of his deficiencies. This eager obedience, unaccompanied by the higher requirements of artistic attainment, is, and can be, productive only of successful imitation and a lower order of ability.

When the pupil goes abroad for further study and development, he very soon discovers that the road to higher knowledge is the long, interminable one of deep research and serious introspection. The discovery is inevitable, and when it comes an inner and an outer musical life more vigorous and inspiring. He begins to look to himself for the solution of many serious problems. The sure and practical results of assiduity and higher purpose are a constant delight, urging him farther and farther away from his old-time, stolid dependence, creating newer and nobler fields of activity for toil and vanquishment. Thus, from year to year, his evolution leads to some high goal of musical and instrumental ambition.

But why is this great change wrought in the pupil only after America has been left far behind? Why does he take art so seriously in Europe, and regard everything in connection with his studies in America less seriously or even flippantly?

The average pupil fails to receive training in the rudiments of his art at home; and, even long before he has mastered these very rudiments, he has decided, with unyielding determination, that all higher training necessitates a trip to Europe. Long before he is capable of appreciating the true significance of art the national disease takes its toll and instrumental effort. Always the thought of Europe is present; and the element of true pleasure in study and progress exists in the feeblest degree, if it exists at all. The years of home-study are regarded as a period of inevitable drudgery—a period of disagreeable duties the performance of which finds its sole and ultimate reward in the long dreamed-of trip abroad. Everything associated with these few years of superficial inquiry—even the very able, and perhaps distinguished teacher who, were he living in Europe, would receive the unqualified homage of his devoted and admiring pupils—everything is regarded as a disagreeable stepping-stone to future greatness and happiness. These years simply represent a captivity, against which it is useless to rebel; and resignation and endurance chiefly characterize studies that should be strongly marked with enthusiasm, ambition, and extreme conscientiousness.

Arrived in Europe, however, all things are changed. The pupil immediately devotes six or eight hours of each day to study; and, quite forgetful of the fact that two hours' daily application at home had been regarded as a burden, is filled with amazement, at the termination of six months, that even to spend a period of study abroad should yield such immeasurably superior results. These results are at once, and unquestioningly, placed to the credit of the foreign teacher, foreign musical atmosphere, and foreign institutions. And the delighted parents at home, realizing at last that no good can come out of this musical banishment, and, upon their child's appreciation of European advantages, and forthwith zealously discourage all attempts at home-study that may come within their experience.

Leaving entirely out of the question the advantages and disadvantages of a European training, and without attempting to weigh the respective educational riches at home and abroad, it may safely be said that our whole student-world is yet too fearful of American possibilities and too ignorant of European realities to welcome, at home, the severe educational process demanded by art.

Violin Department.

Conducted by
GEORGE LEHMANN.

THE
ARTIST-TEACHER.

STRANGE as it may seem, the old fallacy, that "a good performer is rarely a good teacher, and that an incapable player is frequently a most excellent pedagogue," is almost as popular today as was the recently exploded theory that the instruments of the old Italian school owed their superior qualities wholly or chiefly to the tonal revolutions wrought by more than a century's usage. Now, the incompetent performer's pedagogical results have amply demonstrated that the first theory is fully as baseless and illogical as the second. Everywhere exists incontrovertible evidence that the teacher who is unable to serve as a worthy and reliable model is incapable of molding his pupil to artistic achievement; just as Time, alone and unaided by primal spontaneity, is not the process by which fiddle attains their tonal beauty and vitality. Yet every day we see people of more than ordinary intelligence instructing their children to teachers who possess not the very first requisites of the able pedagogue. Often it happens, indeed, that a very skillful violinist is too lamely experienced in pedagogical work to impart, both lucidly and successfully, that knowledge which he himself possesses. Or, again, he may have little love for the art of teaching, or temperamentally may be inclined to act as a rational and authoritative guide.

But more frequently it happens that the teachers chosen to lead young talent into wise and artistic channels are men who, theoretically, perhaps, have a good grasp of their subject, but from the practical and highly important stand-point of able and artistic demonstration are utterly useless as instructors; or, at best, their instrumental deficiencies very soon prove them to be either false guides or very frail supports.

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ADVICE
TO EARNEST
AMATEURS.

At a time when they should be devoting their attention to the first three positions. Their ambition to scale the dizzy heights of technique frequently destroys their ability to play the simplest melody in the first position in fairly good tone. And often they are utterly amazed that, despite many very positive indications of musical feeling and an accurate ear, the simplest progressions are as far removed from the correct pitch as though the player had insuperable difficulties to grapple with and any approach to good tone were an extraordinary virtue.

In this respect, full grown amateur exercise is little more than the very youngest of misapplied, albeit ambitious, students. The pleasure they might derive from playing such compositions as they can master both musically and technically, is to them, nothing as compared with the delight of torturing something incomprehensible out of a composition vastly beyond their technical possibilities.

Both to the former and the latter I can recommend a collection of easy, melodious pieces by different composers (arranged for the first position) and very shortly to be published by G. Schirmer. They are in every way calculated to instruct as well as to give musical pleasure to the inexperienced violinist.

IMPORTANCE OF AN
ARTISTIC MODEL.

It would be impossible to offer a more convincing illustration of the vital part played in pedagogical work by an artistic model than by stating my own experience in observing the work of Joseph Joachim. The many ambitious young violinists who flock to Berlin every year firmly believe that when this great master admits them to his class they will be told things undreamed of in their knowledge and experience of violin playing. That they are doomed to disappointment is but mildly expressing the thought and feelings of such students after a six months' course with the representative violinist of the age.

I very soon observed that, if the pupils in Joachim's class hope to see their ambitions realized, they must not wait to receive instruction and information by the oral method by which these ordinarily are imparted, for Joachim's method of imparting knowledge consists not in the saying of things, but in the *doing*. Indeed, the amount of knowledge which he chooses orally to impart with is so meagre, and the occasions on which he utters a phrase of any importance are so rare, that one might truthfully say Joachim's art of teaching is, pure and simple, that of demonstrating his ideas instrumentally. It follows, then, that all pupils who are eager to possess themselves of the secrets of Joachim's art, must acquire such knowledge by the most careful and reliable observation of Joachim's manner of doing things. They to depend upon an oral analysis of the process by which Joachim is enabled to produce some of his most masterly tone-effects, their instrumental development would prove a very uncertain matter, indeed.

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VISITING ARTISTS.

This yearly visit of European violinists, who come to us laden with honors that have been accorded them abroad, suggest a much-needed warning to our student body. The purely commercial manager of to-day and his very clever and ecstatic press-agent are thoroughly well schooled in the art of infecting the musical public with the spirit of adoration. With certain methods peculiar to themselves and their vocations—methods which are little understood and more often misunderstood by the public at large—the manager and his invaluable assistant have only to attend faithfully and persistently to the various details of their labors in order to achieve the purpose aimed at after the contract has been signed with an artist for an American tour. Briefly speaking, the task which the manager sets for himself is that of procuring for the artist as many good paying engagements as possible, and of employing every known or unknown method whereby the general public may be led into thoughtless idolatry of all those virtues, imaginary or real, which the visiting artist is said to possess. This is the manager's "business," and that he is quite competent to attain his ends is only too clearly demonstrated every season.

But our students should learn the inner truth of such matters, not with the purpose of contending against managerial ambition, but purely with the object of establishing for themselves standards of excellence unimpaired by fashion eulogy—"sounding brass and a tinkling cymbal."

The visiting artist should represent to our student world a serious phase of education. If all, or even many, of the foreign violinists who have been heard here during the past ten years are accepted by our students as representatives of the higher art of violin-playing, the injury wrought has been incalculable. The brilliance and parity of the Belgian school, as demonstrated by a Viennese; the simple yet wonderful art of a Henri Wieniawski; these are now but echoes from that world in which two great artist souls have long since died. And though, occasionally, we have before us a European artist of dignity or of great musical gifts, the customary yearly offering from abroad is too insignificant—too utterly mediocre—to merit serious attention or stand for an effort of true art.

HIGH-OR LOW-
ARM BOWING.

PETCHENIKOFF'S visit to the United States has no doubt had the effect among violin students of reopening the question of the advisability of employing either high- or low-arm bowing. That the unripe student seeks now more than ever before, convincing evidence that one of these two positions is preferable to the other, is only a natural outcome of the various and perplexing positions of either high- or low-arm bowing have been furnishing us with during the past few years. However calmly the mature artist speculates on this matter, and decides for himself, on some logical basis of reasoning, the advantages of the one method of bowing over the other, it cannot be reasonably expected of the inexperienced student that he decide this question for himself, and just because the student is so easily influenced by example, and more especially influenced by the methods employed by European artists, it is little to be wondered at that he is in a perpetual quandary, and stands in sad need of elucidation of the principles of good bowing. Here, however, a treatise on bowing would be quite out of place. For one, to speak of the bowing characteristics of some well-known violinists, and, from these, endeavor to draw some profitable information.

Joachim, the master-technician in all that appertains to the work of the right arm, has struck a happy medium in the height of both fore-arm and upper arm. His constant striving, both in his own work and that of his pupils, is, in general, to so train the wrist that, in strength, agility, and independence, it becomes the chief factor in all kinds of bowing. His tone has always been characterized by breadth, purity, charm, and variety.

Sarasate's right arm always occupies a higher position than Joachim's and, though he performs most intricate bowings with apparent ease and great perfection, his wrist is neither so supple nor independent as Joachim's. Nor is his tone so large, though it is undeniably polished and beautiful at all times.

Ysaye holds his elbow rather high, and, though at times his wrist is employed with considerable strength, his fore- and upper arm may be said to perform the greater part of the work. His tone, though brilliant, is not large; and while he easily performs any number of difficulties with the whole arm, his bowing is far from graceful—frequently, indeed, it is very awkward and unweelcome to the eye.

Saurat's arm is generally far removed from the body—consequently, well elevated—and his wrist is most stiff, rather than agile and independent. Yet he, too, performs with apparent ease the many difficult bowings that torture all students of the violin. It may be interesting to add that often he has expressed regret that his wrist was neglected in his earlier studies. Whatever attractive qualities Saurat's tone may be said to possess, it has never been considered large or imposing.

So here we have four very eminent violinists, each with a higher or lower arm than the other, each one capable of performing all the requirements of right-arm technique, and, in all respects but one, achieving, approximately, equal results. But this one difference in general results is worthy of note; and inasmuch as a similar distinguishing feature may be observed elsewhere the question of high or low arm arises, it should carry a lesson, and one of grave importance to all students who have the ambition to acquire a large and resonant tone; besides which, there can be no question as to the advisability of making the wrist the chief factor in all bowing. As I have illustrated, it is possible to attain exceptional mastery of the bow with an abnormally elevated arm; but the unemployable, or unfeasible, wrist throws a burden of unnecessary difficulties on the fore- and upper arm, necessitates an unweelcome activity on their part, and greatly reduces the possibility of acquiring breadth of tone and dignity of style.

THE SELECTION OF
A VIOLIN.

NOTHING, perhaps, more greatly perplexes the amateur and student world than the selection of a good instrument. But when one considers the wide differences of opinion among professionals whenever the worth of a fiddle is to be decided, one can heartily sympathize with all those who desire or actually require a good instrument, but are incapable of distinguishing between the good and the bad. And especially deplorable is the fact that, latterly, the public at large has developed a feeling of suspicion against all men who have fiddles to sell either as private individuals or as established and recognized dealers.

The general public is not greatly to blame for withholding its confidence goes without saying; for in no commercial transactions can greater imposition be practiced than in the selling of stringed instruments—and more especially those purporting to belong to the old Italian school of violin-making.

In the selection of a fiddle, however, the purchaser should always bear in mind one important consideration, viz.: that he, more than all others, is the person to be pleased, since the instrument to be chosen—if it is to give him future satisfaction and musical pleasure—must meet the requirements of his comprehension of good tone. At first blush, this statement may seem puerile, or, at best, a superfluous warning to all those contemplating the purchase of a fiddle; but the writer has rarely met with anyone, professional or amateur, who escapes the grave error of submitting his prospective fiddle to the unreliable tests of numerous "experts." Immediately there is a great dash of opinion. The A-string greatly pleases one or two, but equally displeases others. Some pronounce the G-string hard and metallic, yet others, again, decide its tone to be round and powerful. One professional violinist is convinced that it first felt the touch of a human hand in some workshop in Cremona; while a prominent dealer indignantly, if not contemptuously, decides that it was made in New York not more than twenty-five years ago.

And thus, among such conflicting opinions—some sincere, others decidedly and designedly misleading—the fate of the instrument is decided in a moment of caprice or despair, and its true worth discovered only when it is played upon under favorable or exacting conditions.

Under any circumstances, the choosing of a fiddle—particularly one that is pronounced to be *gentle*—is an extremely delicate matter, and one requiring very calm procedure and conservative judgment. With care and common sense, the difficulty of selection may be materially diminished; but no better method of increasing such difficulty can be adopted than that of seeking the advice or opinions of a dozen or more dealers and professional players of the instrument.

THE HOME PIANO.

BY CHARLES M. SKINNER.

THERE are more pianos in America, in proportion to the population, than in any other land; and in no country are the poor things more cruelly tortured. (It might almost be said that piano-playing has become our national vice, and that it has formed, in that respect, an indifferent substitute for the chewing of tobacco.) Yet it is not the playing that causes so many to suffer, but the tweeking and pounding and ignorant misuse of an instrument that was made for comfort and joy.

When the day's work is over, and before the lamps are brought in, while one lounges in slippers and reclines in the easy-chair watching the fall of night through the windows, then blessing on the daughter of the house who goes quietly to the piano, puts her foot on the soft pedal and turns the hour

to poetry by playing a Chopin nocturne, a pensive bit of Schumann, or a mad blunder of Heller. Sweet, with a touch of sadness, such music composes the mind while it stimulates imagination, the home grows cooler and dearer, and the night comes more soothingly. But woe to that house—and it is not always a hard brain, a thick ear and a strong arm alone open the piano cover, glares, squares off, and falls to beating the keys, filling the unhappy instrument with shrieks and the place with trouble. And it may be stated as a rule that the more worthless the music, the more insistent and sonorous will the performance be, and that the less of an artist the performer, the longer he will perform.

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We are the most patient people in the world, or we would not endure this treatment of ourselves, to say nothing of our piano, with the despairing resignation to which we yield when the sleazebag from the second floor front, or the bookkeeper from the third floor back, and sometimes both, descend to the parlor, open the doors and windows, and give what rural papers call, with unconscious truth, a rendition of "The Tra-la Polka," or "Hullo, Mah Rag-Time Gal," or the march from "The Blind Cow." It seems as though they had four fists apiece, and were using their chins and feet besides. And if some insatiable and misguided person then wants vocal music, there will presently be a husky and unattractive performance of "Rocked in the Cradle of the Deep," and a shriek from "Mother's Bangs Will Soon Fit Lizzie," and we will huddle upon the precincts.

Now, these innocent people do not realize the amount of pain they cause, and once in awhile they do not cause any, for they play to an audience as untaught as themselves. It is otherwise, however, in many of the homes of the land where rudiments of taste exist and where there is an honest ambition to know and to excel. We should be amazed at the effrontery of a man or woman who, on being asked to recite for a company—supposing such an extraordinary request should—should seriously declaim "Mary Had a Little Lamb" or "Little Jack Horner"; yet the music that is played on thousands of pianos, before writing and helpless companies, is precisely the effrontery of a man or woman who, on being asked to recite for a company—supposing such an extraordinary request should—should seriously declaim "Mary Had a Little Lamb" or "Little Jack Horner"; yet the music that is played on thousands of pianos, before writing and helpless companies, is precisely the effrontery of a man or woman who, on being asked to recite for a company—supposing such an extraordinary request should—should seriously declaim "Mary Had a Little Lamb" or "Little Jack Horner"; yet the music that is played on thousands of pianos, before writing and helpless companies, is precisely the effrontery of a man or woman who, on being asked to recite for a company—supposing such an extraordinary request should—should seriously declaim "Mary Had a Little Lamb" or "Little Jack Horner"; 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BY FRANK B. MELVILLE

Country swains exerted themselves to make

refuse privately what he would have to grant if asked in a public way.

though Dobson could not have refused Amelia's request without seeming to fear a fair contest, this

age, to the delight of all who have admission to their
ome.

studies has been issued recently in this country. He has composed some two hundred drawing-room pieces,

It is absolutely necessary that the name and address of writer be placed on *each* manuscript.



WISE AND OTHERWISE

A REWARD

It is absolutely necessary that the name and address of writer be placed on *each* manuscript.

POINTERS FOR TEACHERS.

BY FREDERICK W. BURY.

The successful teacher is one who co-operates with his pupil, and thus helps to draw out the latter's capabilities.

Musical is the voice of love; technique is the guide of expression. Emotions always need this crown of intelligence.

Only students require different methods of instruction, based on the same foundation principles. Humanity is complex; each personality is distinct, yet all men are one in nature.

There will be no "drudgery" in teaching, or practice, if you develop concentration. Let your mind be calmly centered on your work, and it invariably becomes interesting to you.

So many teachers neglect their own practical education. Some say it is impossible for one to be both a virtuoso and a teacher. I deny this statement. The best teacher is necessarily one who is on all sides practically acquainted with his work. Concentration is the key to this great end.

Make your pupils' lessons interesting. They will naturally become better musicians this way. You can do this without sacrificing any principles. You only need tact—the most important requisite of the teacher.

We read about certain ill-mannered "geniuses," as though superior merit necessitated these strange accompanying characteristics. But they are really weaknesses, which happily are becoming extinct. You can be a genius without being cranky.

Be careful how you tie yourself to systems, for the advancing intelligence of the age demands a continual change and reform of all methods.

Dare to look upon the masters as examples for you to emulate, and in many cases to improve upon. Have confidence in yourself, but do not try to dominate over others.

Combine the qualities of strength and gentleness in your personality. You will then beneficially impress your pupils.

Let your pupils offer their suggestions. Try to develop originality in them.

Keep cool, above all things—for your sake, as well as your pupils'.

Give your pupils encouragement; you can't realize how much this alone does for them.

You should select the character of music in consonance, to some extent, with your pupils' desires. It is useless to force anything not wanted. Excellence is developed only where there is a degree of interest.

You can be firm, and yet be kind—under no circumstances have you a right to show anger. You must develop self-control.

The questions you are asked may be great evidences to yourself. They will suggest ideas which present new views.

Don't let in any way that tends to make your pupils nervous. Nervousness is unfortunately very common among musicians. Calmness and concentration is the cure.

While the taste of the "classics" should be cultivated, don't be over-particular in this direction. Here, again, study the individualities of your pupils.

No piece is theoretically perfect until it is well memorized. The mind is then at ease, and the performance is consequently more perfect.

While you should not give your pupils pieces that are too difficult, you must not go to the other extreme. You know every obstacle surmounted is a gain of the utmost importance.

Inspirations are suggestions born of experience. Your previous should offer you many of these suggestions.

While you are teaching others, remember you are always also a student. Travel side by side with your pupils.

Don't forget that mistakes show the way to greater perfection than if there was a mere mechanically correct performance.

Patience and judgment can overcome a natural lack of musical ability in a pupil; this is the time when there needs to be a particularly close co-operation between teacher and pupil.

WHY DO I STUDY MUSIC?

BY Z. N. HATTSSTADT.

If one should put the above question to every student of music, the answers could be classified into two categories, speaking in a general way. One takes up the study of music either for an accomplishment or for ultimate professional ends. The purpose of this article is not directed toward the accomplishment side of the question. It is now recognized that the study of music forms an integral part of a general education, and so its utility is no longer debatable. Our present subject concerns the aspiring professional. To what practical use may I put my musical knowledge? This is the point we wish to discuss.

There are, generally speaking, but two kinds of musical activity—public performances and teaching. Let us briefly consider the chances of a pupil as regards the first.

A pianist may give recitals of a high class, including appearances with orchestras. If not equal to the task he may engage with some bureau to tour the smaller cities with a more or less distinguished aggregation of musical luminaries. There are also some successful accompanists; that is, financially successful.

The same might be said in regard to the violinist, excepting that he has opportunities of joining orchestras of various calibers and standing.

An organist has an exceptional advantage in that he can turn the Sabbath school account without any detriment to his concert work or teaching.

The singer's opportunities are more diverse than those of the pianist. There is the church choir, the oratorio, the opera, the concert stage, and the public recital.

On the other hand, the pianist, the violinist, and the singer have the choice of devoting their life's work to teaching, either in a private capacity or at colleges, academies, and conservatories. "How shall I choose?"

That is the question which necessarily arises in the experience of every music student.

At the outset we would say: Do not choose entirely on your own responsibility but defer to a great extent to the advice of more experienced and disinterested people. "Know thyself" is a maxim generally accepted, and yet it is a fact that but few people are really acquainted with their deficiencies or limitations. Thus it comes that scores of radically un-musical people adopt the profession of teaching music, that thousands of commonplace pianists endeavor to fatten on the suffering public their piano recitals, and that multitudes of singers, possessing neither voice nor talent, aspire to the opera or concert stage.

In many cases the noble profession of teaching is regarded with contempt, or, if taken up finally after repeated disappointments and failures, is considered only as a necessary makeshift. It is not our desire to discourage healthy and righteous ambition. The concert or operatic stage is certainly a tempting one, and, when successful, the highest and noblest aspirations of an artist are fully realized. Our duties, however, are to speak plainly in plain language, and a subject so far reaching as this one under discussion is certainly an important one.

Let the talented, fiery, world-daring young pianist understand that the goal of his ambition, though not impossible, is exceedingly difficult to attain. The requirements are varied and high, and the few who have succeeded do so only after years of experience, many bitter disappointments, and tremendous exertions. Let him attend to the fact that scores of excellent pianists combine teaching with their concert work, finding equal satisfaction and delight in both branches of their musical activity. Unless he possess qualifications of the highest order, and has the advantage of a skillful management, he has no chance

whatever to succeed as a virtuoso and to depend on such a career for a living.

The same might be said in regard to the singer. Remunerative choir positions are obtainable only in the larger cities, and competition is sharp. Right here it may not be out of place to remark that a large percentage of applicants are sadly deficient in fundamental training—they are poor musicians. They have no knowledge of elementary harmony, are weak in keeping time and rhythm, and do not readily read at sight. They seem to depend entirely on the excellence of their voices.

It is really surprising to notice how many choose the opera as their prospective field of operation; surprising, indeed, when one considers the almost insurmountable difficulties of such a career—at least in this country. Grand opera, until now, has been confined almost exclusively to one or two imported companies, the few smaller American companies being limited mainly to the performance of comic operas. Within the last year or two, we rejoice to see the dawn of better days; namely, the establishment, in some of the larger cities, of stock companies for the production of good opera in the English language by home talent. If placed on a high artistic plane, the results will undoubtedly be far reaching and of incalculable benefit for the development of this important branch of musical activity.

The experiences of the American composer have generally not been particularly happy or encouraging; at least not those of the earnest, cultured musician. There are but few whose works found an extensive sale, and these usually were shallow ballads or piano pieces, cheap collections of so-called sacred music, choruses, and comic operas. In justice to the musical taste of our public, it must be stated, that but few composers of high rank have, as yet, appeared in this country.

The haven of refuge for the music student has been, and still is, the school room. It is true that the ranks are rather crowded, but there is always room for the really capable teacher. If a student is equipped with the requisite capacity to do successful work he need not hesitate to devote himself to this mission. And if anyone should wish to inquire what these requirements are, we should answer: A thorough musical training, instruction in the art of teaching, gifts for imparting knowledge, energy, earnestness, tact, good habits, and a constant effort to improve by observation and study. Failures are frequent, but they may be traced usually to a natural cause—the inexorable law of the survival of the fittest.—*American Conservatory Quarterly.*

THINGS THE MUSIC STUDENT SHOULD REMEMBER.

BY ALFRED ALDRON SATLER.

REMEMBER that your teacher shows you the thing to do, and how to do it; but the thing to be done must be done by you.

Remember that the rapidity of your progress depends entirely upon the amount of labor given to your work.

Remember that one hour of genuine study is worth four of mere mechanical "banging" away.

Remember that it is not the quantity of medicine that cures, but the quality, regular and persistent use of which shows telling effects. Likewise, with your daily practice, be punctual as to your regular time. Remember to keep up to the required standard of quality, and persevere.

Secure, as early as possible, the aid of your teacher, so that your way of working and your actions will be in harmony with the intentions and ways of your teacher. When you once lose respect for him, you lose interest, and upon this depends, to a great degree, your future success or failure.

HOW TO GET UP CONCERTS IN SMALL TOWNS.

BY W. Y. BALTZELL.

EVERYONE has probably read the fable of the old man who, lying at the point of death, taught his sons the lesson of united effort by bidding them break each one of a bundle of faggots on the floor close by, and then to try to break a similar bundle as a whole. The lesson is just as salutary at the present day in all fields that touch the public as a mass. Organized effort alone counts toward success. The few cases, here and there, which seem to show that success can be achieved by the individual, without reference to his neighbor, are of no value as precedents. They are purely sporadic and do not, in any way, justify the thought that solidarity of feeling and effort is not necessary to cause any enterprise or movement to be an assured success.

One application of this principle can be made to the great advantage of the members of the musical profession in any community. Particularly in the smaller urban localities and even in the more sparsely settled districts. We hear from the floor in conversation, and we read in musical journals, that one of the strongest educative influences is the hearing of the standard works of the art as interpreted by competent players. It is not likely that anyone will dispute the truth of the statement. But there is to every question a side which hinges on the word "How!" Those who live in places removed from the centers of business and art life must dispense with many things they would enjoy could they but have the opportunities. When they read in the metropolitan press or in the columns of a musical paper that certain great artists are making concert tours of the country, they lay down the paper with a sigh and say: "It is not for me." The local purveyor of entertainment cannot offer sufficient guarantee to secure an artist of high rank; or, if he does, he invites financial disaster. Some of the greatest artists may be nearest large city to hear, perhaps, one great player or singer every season. But there are other enthusiastic amateurs with well-lined pockets or some ambitious professional who feels that he must have musical fare more nutritious than that his own community affords. He denies himself in other ways to make up for his extravagance in this one direction.

The crucial point is just here: How can the musical public—teachers, pupils, and those who have discontinued instruction—secure an opportunity, once, twice, or oftener in a season, to hear representative artists without going away from home? By united effort. Let those who go to considerable expense to attend concerts in some other place throw themselves in the breach and hurl back the surging hosts of indifference and ignorance. The expense will be no greater if that money is spent at home. This is one factor. Next let every teacher be visited and his co-operation be secured. Let it be plainly understood that no one is to secure undue prominence from the effort, and, indeed, no one will, if everyone does his share. The organization, which may be effected, is merely a co-operative club to enlist the interest of every musically inclined person in the community.

The scheme might be somewhat as follows: Call together all the music teachers of the town, talk over the matter of making a united effort to give to the public the best concerts that can be furnished for the money. Let every teacher pledge himself that he will make it a personal matter to enlist the help of every one of his pupils and their parents. The amateurs, not actively engaged in study, the choir singers, those who are known as concert-goers, the local musicians, and the press must be interested in the scheme, and civic pride be aroused. The writer has known this method to be tried with good results. No financial loss was incurred, the audience was assured beforehand. The teachers—before suspicious, jealous eyes, and on the alert to improve everyone's position at the expense of some other—learned to know the good qualities of their fellows, and lost that

air of forced neutrality which once distinguished their social intercourse. Publicly the interest in music was stimulated, and as a result there were more pupils to be divided up among the various teachers. The pupils were able to form their work on higher ideals, and received the encouragement of knowing what difficulties had been conquered. They became acquainted with works they had not known, and the musical horizon broadened correspondingly. Although it is not possible for a small city to raise enough money to secure one of the great artists of the profession, there are many players of great ability that can be engaged at a reasonable price that on one might say concert every season.

The idea is one that deserves the most careful consideration in every community. Some one must make the start and set the ball rolling by broaching the idea to some other, and still another, until the help of all is secured and enthusiasm aroused. But this is not for one season only. It must be regarded as a permanent organization of the teachers to provide for themselves and their pupils something which they cannot do without. It is worth the trial, and it is to be hoped the attempt will be made in many localities this winter. The interests of our art must be advanced and everyone must do a part of the work.

APHORISMS.

BY CARL MARIA VON WEBER.

To endure the applause of fools is a most difficult thing; one could easily put up with being hissed off the stage, but one would like to bow the ears of the ignorant who indulged in *bravos*. He who can endure and swallow such applause has advanced far in self-denial and worldly wisdom, and I congratulate him.

Voice is a gift of Nature, for which I make allowance because its superiority or mediocrity is plainly discernible to everyone. However magnificent it may be, yet it alone does not make the singer, no more than a beautiful figure constitutes an accomplished dancer. But the metal which Nature has given, however brittle, soft, or malleable it may be, yet if it can be made malleable and apparently bend and yield without force in the production of all shapes, then it shows the true artist and what many wish to express with the words "perfect school."

It is certain that no music would be composed, no picture painted, and no poem written if the instinct did not exist in man to make an impression on others and if he were not spurred on by this. A certain external stimulant is therefore imperative; mere knowledge gives but half-satisfaction and soon all efforts, without this external incitement, will relax.

Modulation is something sacred and only then in its place when it helps to elevate the expression, but without this purpose it is disturbing.

The apparently disconnected fantasia, which seems more a fantasy than an ordinary well-ordered composition, if of any value at all, can only be the work of the greatest geniuses, who create for themselves a world, or live in an atmosphere, where seemingly only strange things happen, but which actually have the most subtle inner connection if they are able to enter into the feeling. But in music, whose expression is so indefinite and where so much is left to individual feeling, it is possible only to a few congenial souls to keep pace with the sentiments which develop themselves in this manner, to find just these contrasts necessary, and consider these opinions alone true. But it is the business of the genuine master to keep his own feelings, as well as those of others, under subjection, and the sentiment which he sets up must adhere to and interrelate merely with the colors and nuances which furnish at once a perfect picture in the soul of the listener.

¹Translated by Waldemar Malmgren.

Truth is really often stranger than fiction, and in the form of a poem would be considered absurdly incredible; but this is the peculiar bizarre proceeding of life that it passes by which which lies nearest and thereby stamps truth as a fable. One might almost say that not all is true what has really happened; or that there are things which have occurred but which when related become fables.

Of what effect is this modulation? His! the modulation, consisting of three or four measures and perhaps only of one, taken out and preserved in spiritual alcohol. Whence it arose, why it is so, and why it should occur at this particular place; these are matters of which no one thinks. It is somewhat as if one would cut out of a painting a single nose or a felicitous ray of light and exhibit them apart as rarities. It is the association, and not the isolated parts, which is of weight.

Truth is the never-changing divine ray which penetrates the soul-clouds and imparts to the prisms of fantasy its different colors.

Variety and egoism maintain under all circumstances their rights with women, they can be flattered where and when one feels disposed to use the most sorrowful circumstances are they susceptible to the proffered income with pleasure.

The bad people, especially the German composers who like to speak of the Italian opera: thus they assert that the best Italian writers had no characteristic individuality. That is a little exaggerated; the ear is so susceptible of everything; nothing can surpass melody. It is true that in this opera the *prima donna* was unfortunately hoarse, so that the celebrated composer, in order not to lose his best numbers, was obliged to have her aria transposed to a lower tone so that the *primo basso* could sing them, while, on the other hand, the *seconda donna* had to sing the bass aria without anyone noticing a flaw in the character-representation. But that is really the beauty of true music which places always, no matter who sings, whether it is transposed a tone lower or in the original key; it is always the correct music. Universality and an Italian aria are fit for everything; therefore I maintain that Italian music stands first.

Ideas, or the mind, must be educated and nourished like any other part of the body in order to develop thought in a certain form. The composer of operas is not lacking in capability to write good symphonies, nor is the composer of symphonies incompetent to produce operas. The first attempt of every new species of music is always the most difficult, one is apt to err in imitating; but if the first ordeal has been made and one's ideas have been molded in this new model, then others following will be easier; hence Haydn was so great in symphonies, etc. All melodies, perhaps instinctively of this character and form. Genius is universal; he who has it can accomplish everything; circumstances and accidents direct it. It is not possible to be equally strong in all styles and species, for which reason one must take up but one branch at a time. All good operas follow close upon each other.

Only the harmonically related tone causes the string to vibrate, awakens its inner life without touching it; a glass will break if the tone which is in consonance with it is too forcibly produced. So can also man's heart be broken, moved and, vibrating with emotion, break if you strike the right tone.

A JAPANESE proverb says that a thousand miles begin with one step, so the greatest journey begins with the first rudiments. When you take the first step, look not impatiently at the end of the journey, nor fix your mind, when taking your first lesson, upon the time when you will, and in due time you will have walked the thousand miles, and so you will also be prepared to perform great works by the masters.



WHAT CONSTITUTES GOOD MUSIC? 107 pp. MARTIN A. GEMSLER. Blumenberg Press, New York.

The theme treated at length in the publication bearing the above attractive title has been the subject of wide controversy; the question in essence the same which has animated countless discussions from the time of its earliest recording. And even as opinions theoretical differ, still readers still demand anxiously "What is Truth?" the arguments for a standard standard of taste in matters musical seem to have effected little in the way of disposing of the subject to the popular satisfaction.

Mr. Gemslar, in his exceedingly original treatment of this contested question, considers the inquiry as set forth in his title in a manner unique, and decidedly masterly, if not convincing. Development, as he has characterized musical expression from its beginnings, bears its analogy, he asserts, in the life of the individual, and even as in all evolution the law is growth from within, and not through force from without, so, he assumes, may the individual be left safely to fit his own standard—take pleasure, if he so elect, in rag time music, or gratify his tastes, if he so elect, for the creations of Bach, Handel, or Beethoven. The same law that governs, or, further, that ordains, all unfoldment will, if not interfered with by the forcing process, constantly raise the tastes to high and higher standards, and the question "What Constitutes Good Music?" must, during this evolution, be individually settled. In the author's own words: "The thing most useful is not a musical erudition, or cult, but entire absence of all coercion."

Should, however, it become a matter of necessity or desire that an individual advance as rapidly as possible, then there is evidently but one course to follow, and that is, as before stated, to allow him a sufficiency of that which affords satisfaction, and promptly supplying the new forms as call themselves arise. The same law that evolved a Beethoven will also develop him to his utmost capacity.

The book is eminently readable, and the subject as thus presented worthy of study.

RECOLLECTIONS OF AN OLD MUSICIAN. 274 pp. THOMAS RYAN. E. P. Dutton & Co., New York.

Mr. Ryan, the veteran clarinetist, is the only remaining member of the original Mendelssohn Quintette Club, of Boston, which has had, in some respects, an unparalleled career. Organized in 1849, it celebrated its golden anniversary in 1899, and in the first concert of its history reminds one of the venerable Jack-knife which gradually lost its blades one by one. These were replaced, and finally a new handle was added, when the question arose whether it was the old blade or a new one. In the case of the club, various members dropped off one by one after long years of service, but Mr. Ryan has always been at his post—the handle which has held together the new blades and preserved the individuality of the club.

Born in Ireland, he came to this country in 1845, at the age of seventeen, and soon secured a position as flautist in a Boston theater. His book contains a pleasant, gossip account of music and musicians in New England half a century ago, and relates the article journeyings of the club in this country and in Australia. It makes no pretensions to literary finish or chronological order of reminiscences, but reveals the gentle and genial personality of the author. The picture he draws of the musical life in Boston during the middle of this century is noteworthy and

interesting. He relates a curious instance of versatility on the part of John L. Hatton, composer of "Good-bye, Sweetheart, Good-bye," who was brought over from England to direct the Handel and Haydn Society for two years. He was a fine composer and conductor, an excellent pianist and singer, excelling as a player of comic songs. One evening at a concert given by Mendelssohn's "Concerto in D minor," his first performance in Boston, and sang some comic songs. The next evening he conducted a performance of Elgar. The singer who was to sing the title role suddenly fell ill and Mr. Hatton sang the part, facing the audience when singing, yet continuing to conduct his forces.

In those days theatrical performances on Saturday were not allowed in Boston on account of the near approach of Sunday. This left the day free to professional musicians for concerts and rehearsals, and thus the Mendelssohn Quintette Club was formed. A number of musicians used to meet on Saturday to play chamber music for their own enjoyment. The first concert given in Boston was so successful that arrangements were made at once to repeat it in several adjoining places. The scope of their engagements gradually extended until they became well known in almost all parts of the country, and undertook a tour of Australia. The standard of music and performance was set high in the beginning and never lowered; they acted as veritable musical missionaries and played no small part in the development of musical taste and culture in remote parts of the country. They penetrated to places where the great composers had been unknown, to give names to the great mass of their hearers, and sowed the seeds of appreciation for what was best in their art. This service and the unique record of fifty years' existence as a musical organization deserve permanent chronicle in the art annals of America.

THE STANDARD OPERA GLASS. 446 pp. CHARLES ANSELBY. Brentano's, New York.

A GUIDE TO THE OPERA. 350 pp. ESTHER SINGLETON. Dodd, Mead, and Company, New York.

THE MUSIC DRAMAS OF RICHARD WAGNER. 811 pp. ALBERT LAVIGNAN. Translated by ESTHER SINGLETON. Dodd, Mead, and Company, New York.

If the way of the opera-goer is not made straight and plain before his face it will not be the fault of publishers and writers. These seem to vie with each other in producing aids to smooth his path, which in some modern music dramas is somewhat rough and forbidding. Time was when the thought of seriously studying the dramatic features and musical structure of an opera would have seemed incongruous with the popular idea of the opera as a mere amusement. But now arises *chantez tout cela*. Wagner raised the lyric drama to a higher plane. Thanks to his works, it has reached the dignity of being regarded as an intellectual pleasure, and as such demands more or less thoughtful preparation for true appreciation and enjoyment.

"The Standard Opera-Glass" is simple and popular in design and execution. The scheme is extremely comprehensive, and, considering the limited space which can be devoted to each work, well carried out. It contains a concise statement of the plot and a brief characterization of the musical style of 123 operas, ranging from the time of Gluck, 1714, to Massenet, 1883. Many unfamiliar and unknown works—16, receive notice. *E.g.*, Gluck's "Armida," his two "Benvenuto Cellini," Schumann's "Genara," Smetana's "Soldier's Bride," Goldmark's "Cinderella on the Heath," Wagner's "Return of Odysseus," etc. As practice there is a sparkling "Treasure" by James G. Hunker, the well-known "Raconteur" of the Musical Courier, followed by a chronology of the composers represented.

Miss Singleton's book is much less extensive in range, but broader and more scholarly in treatment. It is confined to twenty-nine operas, which are those most frequently heard in this country. She explains her purpose as being to remedy the shortcomings of librettos, which generally represent only a given man's opinion of certain operas. They not infrequently suffer in intelligibility by the arbitrary omission of whole scenes and, sometimes, even acts. She therefore gives a clear, coherent sketch of the plot abridged directly from the original text. The details of each scene and each act are given in exact order, the most striking orchestral effects are indicated, and the instruments by which these effects are produced. In the Wagner operas the leading motives (*Leitmotive*) are named, as well as the instruments on which they are first heard. A short introduction gives a history of the opera from the first lyric work sung in Florence three hundred years ago down to the most complex music drama of the present day. Structure and form are explained; the several varieties of opera and how differentiated; the significance of the overture, its form, etc. All these features make the book valuable to those who wish to enjoy modern dramatic music with the spirit and the understanding. Its attractiveness is still further enhanced by cuts of the principal operatic artists of the day in their favorite characters.

M. Lavignan reviews nine of Wagner's music dramas: "The Flying Dutchman," "Tannhäuser," "Lohengrin," the "Nibelungen Tetralogy," "Meister-singer," "Tristan und Isolde," "Parsifal," omitting "Rienzi" and his two early attempts, "Die Feen" ("The Fairies"), and "Das Liebesverbot" ("The Measure for Measure").

For simplicity, directness, and clearness of style his book has no superior—if, indeed, an equal—in Wagnerian literature. Its lucidity and logical arrangement illustrate the advantage of the French mode of thought applied to German profundity. It is a proof of Brunetiere's dictum, "*Ce qui n'est pas clair n'est pas Français*." ("What is not clear is not French.") He first describes Bayreuth, its surroundings, the Wagner Theater, etc., and follows with a brief biography of Wagner. Each drama is then taken up and analyzed; first the poem, and then the music. These analyses are reduced by synthetic tables entirely original with M. Lavignan, the most ingenious and perhaps the most valuable, feature of his work. Two charts of vertical parallel columns, each representing a scene, are given of each opera. In these columns are noted the appearance of the *dramatis personae* and the principal leading motives; so that the entire musical or dramatic treatment can be taken at a glance. The motives are elsewhere given in musical notation, and where more extended quotations are desirable exact reference to the standard editions is made. The two concluding chapters deal with the interpretation of Wagner's music; his system of leading motives is explained; the Wagnerian melody considered, and many interesting details as to his manner of composition are given. Those who have visited Bayreuth will be interested in the complete record of the performances given at the *Festspielhaus*, including full casts, conductors, number and balance of contras, etc. A few well-chosen illustrations add a little to this clear and practical exposition of the art-works of Richard Wagner.

UNLESS the pupil has a clear conception of the works of art he is to perform, there can be no clear expression. There is a two-fold study—namely, that of the spirit and that of the technique. Many are satisfied with the latter, neglecting altogether the former.

THERE are hundreds of music teachers that never read a musical journal, much less a book on music. What is the matter with you, brethren and sisters? Are you so full that nothing more can be put into you? Are you so tall that not an inch can be added unto you? Awake! arise! look about you and perceive the fact that this world is so moving, that it is progressing. It is your solemn duty to advance with it.

BEWARE OF CONCEIT.

BY HENRY C. LAHEE.

SOME two or three years ago one of the most prominent vocal teachers came to my office and said: "I have a pupil—a tenor—who has been obliged to give up his lessons on account of poverty. He could, I think, fill a small place acceptably. I should be very glad if you could put him in the way of getting some church position, even if it is only to sing in a chorus. He needs some money badly."

I was able to notify him of several positions, none of which he secured. I never saw the man, nor heard why he did not get these places. A few weeks ago I had occasion to call on a gentleman who is at the head of a music school, and we were discussing old incidents when he began to tell me of a man who had visited him a few days previously. This man, so my friend said, marched into his office and began thus: "I am a tenor. I am first-class. I can sing anything, Italian or German opera, or anything else that you like. I have studied with the greatest masters, and now I want to secure a position as a teacher. I would like to teach in your school if you will agree to my terms."

"Thank you," my friend replied, "but there is no vacancy at present."

"You will make a mistake if you let me go," said the visitor, "I am great. There is no mistake about it."

He had a good laugh over the vanity of the man, whose manner had effectually prevented his being asked to sing, or, in fact, to give any further account of himself. He was not even asked to leave his card.

I had almost forgotten the incident, when one afternoon, while I was busy with my correspondence, a somewhat grotesque looking individual burst into the office and without any ceremony began:

"Have you any engagements to offer to a first-class tenor? I want nothing but what is first-class. I am a tenor, and I am a great singer. It is no use to talk to me about anything small."

"Let me see," I said to myself; "there is something strangely familiar about that story."

"What style of music do you sing?" I asked, trying in the meantime to collect my thoughts and place the man.

"I sing anything," he replied; "Italian opera, German opera, oratorio—anything."

"With whom have you studied?" I asked, trembling lest the great man should take offence at the idea of his being a pupil of anybody.

"I have studied with the greatest teachers. I have studied with S—."

"Oh, yes," I said; "I remember; he spoke to me about you some time ago. Have you studied with him lately?"

"No, I have not studied with him for two years," replied the artist, seeming much pleased at having been specially mentioned to me. I did not repeat what his teacher had said.

"I think, too, that you must be the tenor concerning whom Mr. X spoke to me a few weeks ago," I continued. "Let me see; want to know some talk of your being engaged in his school as a teacher?"

"Yes," he replied, "but he cannot appreciate a fine teacher. We could not agree on terms. I suppose they only have beginners."

"(Well, now," I said, "let us get to business. What do you want me to do for you?"

"I want to get a church choir position."

"I am afraid," I answered, "that one of the churches about this city want so great a singer. There seems to be a rather foolish objection to opera singing in church. Don't you think you would do better in an opera company?"

The conversation continued for some twenty minutes, and by the time it was over my visitor had expressed his desire to sing anywhere, for any price, and I had promised to remember him if I heard of any small place where he could have a trial. But I

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could not refrain from giving him a little advice before he left, for he had become quite plastic.

"The next time," I said, "that you go to anybody to talk business, don't tell him how great you are. He will find that out if it is true, and if it is not true you will have saved your reputation. As it stands now, you are ruining your chances."

He looked doubtful for a moment, then thanked me, shook hands quite warmly, and withdrew, leaving me to reflect upon the beauty of conceit.

WHY TEACHERS LOSE PUPILS.

BY CLARA A. KORN.

In considering this subject as many reasons may be found as in most things, competition and the fickleness of the individual ranking first in importance. These two causes cannot be overcome by any one teacher, nor is it necessary that they should be. Competition is healthy; and the pupil of changing mind serves a better purpose than most of us believe. The experienced teacher recognizes the latter at sight and never hopes to retain him for more than a quarter or two. When a pupil in applying for instruction, boasts of having studied piano with six different teachers; singing with five; violin, theory, organ, etc., with a number of others; the teacher is warned in advance of the person with whom he has to deal. Nor can one always blame the pupil for this wandering tendency. Who but a person of strong mind and settled aim, can resist the many tempting advertisements displayed in our music journals? Who—even if possessed of firm determination—can decide which one of these men and women will prove just the right person for one's needs?

These are not the points to be discussed. They are unalterable characteristics of our musical life, and necessary. There are, however, numerous teachers of unquestioned competence who lose one pupil after another through their own negligence; in whose case the old saying of "new brooms" sweeping clean is very true. Who never takes pains with a pupil unless that pupil be a newcomer; who feel that everything and anything they do is good enough.

The teacher's teaching is never good enough, nor is the pupil's playing or singing good enough. We can, each one of us, continually improve, and it is our duty to try to better ourselves in all things. It will not do for a teacher to fossilize. It will not do for him to feel that the one music book which proved successful with his pupils of twenty years ago when he was a beginner, enthusiastic and watchful, would be the only acceptable book for his present pupils; it will not do for him to continue to give his pupils of the present day the same pieces which his pupils of a decade ago enjoyed. He must be progressive; he must be ever alert, ever painstaking, ever self-critical, as well as generally critical. He must never be satisfied, either with himself or with his pupils; take of giving utterance to that dissimilation by haranguing at his pupils or losing confidence in himself. He must deal out praise as well as condemnation; he must judiciously mix encouragement with censure, and, above all, preserve an amiable temper.

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penetrated the room. Liszt played a nocturne of Chopin, and, according to his habit, embroidered it as a *la list* with trills, tremolos, and organ-stops. Several times Chopin betrayed signs of impatience, when, finally, no longer able to control his wrath, he approached the piano and said to Liszt with his finger-plum:

"I pray, my dear sir, if you do me the honor to play one of my pieces, play it as it is written, or play something else. Nobody but Chopin has the right to change Chopin."

"Very well, play it yourself," replied Liszt, piqued, and rising from the stool, he said:

"Most willingly," said Chopin.

At this moment the lamp was extinguished by a moth fluttering into the flame. As some one was about to relight it, Chopin cried: "No! on the contrary, put out all the lights—the moon gives me light enough."

Then he played—played for a whole hour. To relate how would be impossible. There are emotions one experiences which cannot be described. The nightingales ceased their singing to listen; the flowers drank as a divine dew those celestial sounds from heaven; the audience, in mute ecstasy, hardly dared to breathe, and when the enchanter finished all eyes were bathed in tears, and above all those of Liszt. He hugged Chopin in his arms, crying: "Ahl my friend, you were right. The works of a genius like yours are sacred. It is profanation to touch them. You are a real poet, and I am only a mountebank."

"No more of that!" quickly retorted Chopin. "We each have our kind—yours refers to Chopin. I know very well that no one in the world can play Weber and Beethoven like you. By the way, I beg you play me the adagio in ut diem minor of Beethoven; but play seriously, as you know how when you will."

Liszt played this adagio, putting into it all his soul and will. The effect produced upon the company was of an entirely different sort. Some wept, some sobbed; they were no longer the gentle tears Chopin had caused to flow, but the cruel tears of which Otello speaks. The melody of the second article, suddenly of softly penetrating the heart, plunged into it like a dagger. It was no longer an elegy, but a drama.

However, Chopin thought himself the victor that evening, that he had eclipsed Liszt, and he boasted of it in saying: "How angry he is!" Liszt, hearing this, resolved to avenge himself. The opportunity offered four or five days later. The same company was assembled, and at about the same hour, toward midnight Liszt begged Chopin to play. After a good deal of wringing, he consented. Liszt asked that all the lights be put out and that the curtains be drawn, so that the obscurity might be complete. It was the caprice of an artist, and readily granted. But at the moment when Chopin was placing himself at the piano, Liszt whispered a few words in his ear, and took his place. Chopin, who had no suspicion of what Liszt intended to do, noiselessly sat down in an easy-chair near the piano. Then Liszt played exactly all the compositions that Chopin had rendered on that memorable evening of which we have spoken, playing them with such careful imitation of the style and manner of his rival that it was impossible not to be deceived, and, in fact, everybody was deceived. The same enchantment, the same emotion, acted upon them all. When the ecstasy was at its height, Liszt quickly struck a match and lighted a candle on the piano. A cry of surprise broke from the company.

"What is it you?"

"But we thought it was Chopin."

"What did you think?" gaily asked Liszt of his rival.

"I, like everybody else—I thought, too, it was Chopin."

"You see," said Liszt, in rising, "that Liszt can be Chopin when he chooses, but is Chopin able to be Liszt?"

It was a challenge that Chopin neither wished nor dared to accept. Liszt was revenged.

A CHAT WITH AMATEURS.

BY W. F. APFROD.

SOME years ago, I was struck with the following sentence, in a memoir of a certain prominent personage in this country: "He was a devoted lover of music, and had a thorough musical education." Being somewhat surprised at this possession of a "thorough musical education" by one whose main activity in life lay in another direction, I took a little trouble to investigate the matter. I found out that what the writer really meant amounted to this: the subject of the memoir had long been an ardent concert- and opera-goer; could pick out easy pianoforte music with tolerable accuracy on the keyboard, and was able to hold his own in the choruses of the Handel and Haydn Society. I must own that such "thoroughness" as this seemed to me not untinged with dilettantism. I was reminded of what I once heard reported of August Haupt, the Berlin organist, saying of the young American music students who had come under his notice: "Talent haben sie oft, aber, im Durchschnitt, keine Grundbildung." (They often have talent, but, on the average, no thoroughness.) Which shows, among other things, that there may be two quite different standards of thoroughness. I have known people who thought that six years, or so, of musical lessons must mean a thorough musical education.

As a rule, no one but a professional, in any country, has really a thorough musical education, only a professional has time for it. You often meet with outsiders who have highly cultivated musical perceptions; now and then, with one who has studied harmony to a certain extent. But anything approaching to thoroughness is exceedingly rare in the unprofessional music lover. No doubt, some such music lovers have got a certain reputation for musical learning.

After all, it may be said, and specially enough, that the amateur does not need a thorough musical education. No education of real use to a man until it has been more or less completely digested and assimilated, until acquired knowledge has brought with it increased and more accurate perceptive power, and learning has been turned into culture. Music being at best, a side-issue with the amateur—it being presupposed that his mental activity runs mainly in other channels—he has neither the time nor energy to digest and assimilate more than a certain amount of musical learning; to assimilate a really thorough musical education is the work of a lifetime. Unassimilated learning almost always shows itself in the form of pedantry; and, if beneath the lowest deep in the abyss of pedantry a lower still is discoverable, the distant is the man of all others to discover it. Of all pedantry amateur pedantry is the most to be avoided by the judicious. Although I feel sure that music lovers in general know decidedly less about music than they ought to, it seems to me none the less the wise for the musical outsider not to acquire more musical learning than he can carry and turn to account. There is such a thing as overloading the business. Mere knowledge is not power; it is only assimilated knowledge that is really powerful.

When we come to the professional musician, however, we can certainly say that no limit can rightly be set to the thoroughness of his musical education he needs. Of course, capacities differ, but it may be said that, in this matter, the true measure of a man's capacity is the amount of knowledge that he is able to digest, assimilate, and turn to practical account.

The question of master or educational establishment is, upon the whole, not of much importance. There are excellent music schools in a most large degree nowadays, run by excellent teachers. A sound young student might almost put their names into a hat, draw them up, and draw out at random without much gets at a conservatory, or from a master, is it true, indispensable, but only the beginning of his musical education. He must get his real education himself, and, for the most part, for himself. He must work

out his own artistic salvation. No doubt there is something in a teacher's not going entirely by routine, and adapting his teaching to the particular pupil he has in hand. But there is less in it than some people suppose. Upon the whole, one may say this: there is only one way of teaching music—or any other form of art—effectively, and this is to treat every pupil as if he were a great genius. This sounds awfully, but I hold it to be, in the main, true.

The chief object of music-teaching—as of all teaching—is to teach the pupil how to learn, to give him the power of turning his own experience to the best educational account. What is too generally called a musical education is but the beginning of an education. What masters have "taught" has never once carried a student through his career, not even when he has ceased. There is not a great singer nor player in the whole list who has not more or less modified the results of his master's teaching, after he has come face to face with the public and begun the real work of his life. There has not been a great composer who did not throw most of his schooling overboard after he had stopped writing exercises and begun really to compose. The musical education which is really worthy the name is got from actual contact with the musical world, not from schools nor school-teachers. The teacher but gets you into the way; you must walk that way by yourself.

To be sure, I have known more than one artist who has gone to rack and ruin for want of good guidance, or being left to himself. But the only real trouble there was was that he was left to himself early, before he had really assimilated the fundamental principles of his art, before he had acquired due stability of artistic character. Too early—well, not always. There are some persons of indubitable musical ability, even talent, who have it not in time to stand securely on their own feet, who never fairly emerge from the state of pupillage; they never get beyond the need of direction and coaching. All that can be said of such is that they are not artists, and were never born to be artists; they are merely clever spokesmen for their teachers and coaches. They will never do anything original; their work has no enduring value.

As for the question "At home or abroad?" this is, as it seems to me, of considerable importance. It is, in the main, a question of musical atmosphere. This matter of "musical atmosphere" has been considerably misunderstood. People take a city in which the facilities for hearing good music, well given, are conspicuous, where there are good teachers in plenty, and call that a musical atmosphere; but all this does not constitute, by itself, what is—or should be—meant by a musical atmosphere, in the educational sense in which I am now using the term. Where the young student will find the most musical atmosphere, of the sort he needs, is where musicians of his own age most do congregate. This is the important point.

Remember that it is not what the student is taught, but what he gets out of his teaching, that is important to him. Now, take a young student of real talent, or genius, one who is really "worth while" at some music schools we know of. He is, by Nature, head and shoulders taller (artistically speaking) than his companions, most of whom are amateurs, with his intent to be nothing less than a great musician, with the goal of full professional drudgery with a sprinkling of ever rising high in their profession. The only fruitful relation our talented student can enjoy is that of pupil to teacher—not the most fruitful in the world. Let alone his having no active competition with anyone, to keep his ambition alive, he is deprived of well-nigh indispensable to his getting the best out of his teaching. Hardly a man alive can get all the good out of his teaching by himself; put him in a crowd of his peers, who are in the same condition as he has failed to get with what they have got, and assimilate his teaching with double quickness and equal ease, talent, and standing, and all their talents keep each other warm; there is not only emulation

and competition, but an atmosphere of musical assimilation, endeavor, and achievement, to the influence of which none of the crowd can possibly be immune. This is the sort of musical atmosphere which is quickening and fruitful; the sort which the music student of genuine talent or genius most needs. In such an atmosphere the student can, not only make the best of his preparatory "education," but make it the firmest basis for his more real musical education which is to come after he has left school.

WASTED OPPORTUNITIES.

GERTRUDE H. MURDOGH.

If we trace the history of great men and women, we find that knowledge gave them power and made them courageous. We are too apt to say: "Oh! they were born great, or they were lucky."

Undoubtedly, Nature has no small part in the making of our destinies, but great minds have not wasted their opportunities; in fact, they have created them. The small man is too weary after the day's toil to spend an hour each evening in study; he prefers to be entertained and amused. He is missing his opportunity; when the time for acting comes he is not ready and says with a sigh (or something stronger): "Just my luck!"

The foregoing seems to have no bearing on music, but, after having perused "Music Life and How to Succeed in It," by Thomas Tupper, I am firmly convinced that the less we think about music in our first earnest study, the more will we learn of it later.

Music is the expression of thought, and it is our first duty to discover the thought and make it a part of our consciousness. Now, how can this be attained by playing a passage a hundred times, preceding the thought?

The great composers know so much besides music that we must educate ourselves to a certain extent before we can even attempt to interpret.

How many students read poetry? And yet it is as bread to him who wishes to penetrate into the soul of the master. Poetry stimulates the imagination, without which true interpretation is impossible.

Pupils who think they have not time to read need never hope to even appreciate the highest in music.

Music is not to be seen as painting, sculpture, or architecture. It must come through thought, feeling, and imagination. "Intellect is the pruning-knife of emotion." This is a good proverb for the student who said: "I don't see how this can be played with any different expressions." Feeling usually precedes the thought, because we are too often taught that interpretation is dependent first on feeling or temperament. "Life brings to each his task, and, whatever art you select—algebra, painting, architecture, poetry, commerce, politics, music,—begin at the beginning, proceed in order, step by step; whenever there is failure there is some guidance, some supervision about luck, some step omitted, which nature never pardons—work is victory."—American Conservatory Quarterly.

AN ANECDOTE OF JENNY LIND.—A veteran musician, who recently died in Philadelphia used to tell a good story of how he heard Jenny Lind. "It was then," he said, "a clerk in a music-publishing house on Chestnut Street. One day a well-dressed, quiet little woman entered the store and asked me to show quite a conversation, in the course of which I asked her if she had heard the great Jenny Lind, who said that I had not had that pleasure, and that I had very little prospect of hearing her, the price of admission was so high. She laughed again, and then handed me a song she had picked out, and asked me to play the accompaniment for her while she tried it. She sang so beautifully that I played like one in a dream. When she had finished she thanked me, and, with a rare smile, said: 'You cannot say now that you have never heard Jenny Lind.' She thanked me again, and left me quite dumfounded."—Song Journal.

A GREAT TEACHER AND HIS METHOD.

BY MABEL WAGNALLS.

A PIANIST's collection of music is continually increasing, but he always treasures most the old, worn, pieces that are marked and scrawled by his teacher's hand. They have a doubled value to him, and every page is like some dear face, lined and hieroglyphed by experience.

There are many musicians in America to-day who, when reviewing their old portfolios, encounter in reckless profusion the firm, hold penicillings of Professor Franz Kullak. Those large, free "ff's" and "Ped's" make recall vivid memories of the "Neue Akademie der Tonkunst," in Berlin, of which he was the director.

The "Academie" was a great establishment, comprising over one hundred teachers and a proportionate number of pupils. There were rooms for the harmony class, the choral class, the sight-reading class, and the orchestra class, the violin rooms, the organ room, and the smaller rooms for the technic teachers, where there ranged all day a fierce pandemonium of sound. But there was one large room on the second floor in passing by which we walked on tip-toe and spoke in



FRANZ KULLAK.

whispers. It was the "Holy of Holies" to us,—the "Herr Professor's" class-room." During the hours when he was teaching there was a guardian at the door outside to warn us away if we were late, or to maintain strict silence in the corridors.

And what sounds emerged through those great, closed doors! A splash of scales and chords and one keen voice indicating the crescendo—"stärker, fortissimo!" or, perhaps, if it was a melody you heard an accompaniment of nervous footsteps back and forth, as the excited voice pleaded "langsam—legato!" But if you were on the other side of the door, then at once you felt the presence of a great man; the whole atmosphere seemed aglow with his intensity. He walked and talked and moved with rapidity, his voice was penetrating, and he had a way of commanding with only a glance or a gesture. His rule over the entire conservatory was firm and unswerving. Every pupil must be in her place before he entered and no one dare leave before him. No one in the class ever talked in his presence, and an unwritten law even forbade us to ask him a question. If there was a point in the lesson which you did not understand, rest assured Franz Kullak would discover your ignorance in less time than it would take you to tell it, and with unerring judgment he would carefully explain. If it were a point you could not be expected to know, or would close the book in anger if it were something you might have discovered for yourself.

THE ETUDE

He had a remarkable sense of justice, and, though he could scold and reprove severely, you realized in time that it was deserved.

A number of outsiders regularly attended the class, who came just to "hear the Professor teach." Pupils in Europe preparing to teach learn as much and count as much from the lessons they hear given as from those they themselves take. It is a recognized part of their course, and they are required to attend of some great teacher's class a certain number of hours each week.

When Franz Kullak taught there was much to be remembered; much that could not be forgotten. His class always remained from two to three hours, for there were sometimes seven or eight players to be heard. Only great compositions were performed, technical studies being heard by an under-teacher, who taught the Kullak method.

The most insistent point in this method was to keep the knuckles well up. The knuckle of the fourth finger should show the white cartilage; "Pupils the Mont Blanc of the hand." Some further rules were to keep the thumb curved, and the little finger down. Nothing so disgusted the professor as to see the little finger in the air "like a question-mark!"

But these faults were usually overcome before the pupil was admitted to his class, and he devoted himself to interpretation and fingering—especially the latter. His method of fingering difficult passages was often unique and daring, but he believed that herein lay the key to perfect execution. After one had carefully learned the printed fingering of some intricate passage he would take his pencil and jot down with wonderful rapidity and correctness an entirely different set of numbers fully as difficult to master as any mathematical problem. It would seem at first the most awkward method available, but after a time—years perhaps—you realized the fact that with Franz Kullak's fingering—if your hand were strong and proficient—you could glide over and around unseemly intervals with a smoothness no other arrangement could accomplish. He often made strange use of the fourth finger passing over the fifth, and similar unusual modes of progression.

Aside from the fingering, Professor Kullak made a specialty of clean playing. There were no corners ignored in the pieces he taught; every spot was scored bright and polished. His technic teachers, in the first place, inhaled one with the necessity of slow, hard practice. The more rapid and delicate the phrase, the slower and more brutally it must be dissected in practice. He occasionally scrawled on your music margin, "100 times," a sentence of disgrace in the class-room, but of great ultimate benefit nevertheless.

To practice a pianissimo passage of sixty-four notes which he had at a time, counting forty to each note, and using each finger with its utmost force, will, if repeated "100 times," considerably improve your command of that particular run. It does not require talent or genius to play clearly; it takes only work and patience, and these qualities the professor demanded. He could hardly forgive a false note or a leading bass note—well—he once remarked: "If you ever miss one of these notes I shall turn over in my grave."

He required all his pupils to practice four hours a day, and as much more as their strength would permit. But with all his severity Franz Kullak had a way of bringing out the best there was in one. To a pupil who was new and unusually nervous he would listen with much lenience, and then, handing back her music, would say very seriously: "Next time play it perfectly and by heart." His manner of saying "play it perfectly" made you feel he had faith in your ability, and it inspired your greatest efforts.

Taken as a whole, the grand characteristic of this master's work was the microscopic accuracy he imparted. "You should know a piece so well," he once said, "that if awakened in the night and asked for a certain note on a certain page you could name it." However weary you might become, they were held to one point until the difficulty was conquered, should

it prove days or weeks or months. Nothing he ever taught could be forgotten; your fingers were so drilled into every phrase that they never could lose their cunning.

Recalling those old days one realizes more than ever that Franz Kullak possessed the very genius of teaching; he talked little, but every sentence was like a white stone fitted to stay in the grand mosaic of a musical education.

"His is Beethoven music," he once said in connection with the Weber concertos, "all arabesques and fretwork; make it dainty and graceful, elegant and refined." And again, in the "oppositional," he told us to play the first two measures "broad and grand,—like a king's command!" He was full of poetical ideas to inspire one. In the gathering dusk of an autumn day some one had commenced to play the ponderous opening of Rubinstein's D minor concerto, when it happened that a pest of thunder accompanied the crash of chords. "Ah," he shouted, "the heavens are helping you. We will leave the lights low—play on!" The performer could not help but play on, "for," he words made him feel like a "storm-jockey."

At another time, in teaching the Saint-Saëns concerto, he likened a certain phrase to a "Ballettmeister; a poised on one foot, then a whirl, don't you see!" and he tossed his hand as he played it, which made the sketch complete. It was always his left hand he played with when anything was to be shown, and it sometimes seemed to us that he accomplished more in this way than anyone else could with both hands.

His music intended for the treble he would nonchalantly reverse in the fingering and dash off with his amazing left hand. He was scrupulously particular in his bearing, and it was, no doubt, to avoid the easy habit of leaning on the pupil's chair to facilitate the use of the right hand that he so persistently made the other. Never by any chance would he touch the chair, or, much less, the hand of a pupil. If he wished to place the hand in some new position he would take out his pencil and notebook to use in adjusting the fingers and wrist. If he met us outside the class-room he bowed, but never spoke, and during the lesson no such less equality was maintained; we were all reproved with equal force and commended with equal caution.

Franz Kullak lived wholly up to the standard of "art for art's sake." The pupils in his class paid no more than did those with the lesser teachers of the institution. Money was of no consideration with him. He would seldom accept private pupils, though they paid him extravagant prices; he preferred to teach in class. But he frequently gave extra lessons free of charge to his more promising pupils.

In the days of the "Neue Akademie der Tonkunst" Franz Kullak worked with unceasing energy. Besides his regular teaching each day, his hearing of applicants and judging other classes, he directed twice a week the great choral class, the theory class on Saturday, and on Sunday the orchestra class (the terror of all participants). Add to this the anxiety over three and four conservatory concerts during the season, and one does not wonder that after a dozen years of this routine it became too heavy for him, and that he decided to retire, accepting only a few very talented pupils. Rather than permit the great "Academie" the life-work of his father, Theodore Kullak, and himself, to go into other hands and per- haps deteriorate, he deliberately closed the doors of the "Neue Akademie der Tonkunst" at the height of its prosperity, a proceeding so opposed to American business principles that we can hardly comprehend it. But let us remember that a great musician is seldom a businessman, and that in Germany art is not handled like merchandise.

Let pupils search for the mistakes they make. Some teachers never let the pupil do anything in the line of correction which they themselves can do. The true way is never to do anything that a pupil can do. The course is slow and tedious, but it is full of good results to the pupil.

THE ETUDE

JEALOUSY AMONG MUSICIANS.

BY ERNST HELD.

THE lamentable and degrading charge of jealousy among musicians is based upon facts. One cause of it lies in the nervous, sensitive nature of the musician and of his work.

Jealousy is a poisonous, rancorous weed, which finds nourishment in the stagnant pool of professional ignorance, incompetence, personal vanity, and lack of human sympathy.

Compare this state of things with the close relation of members of other professions—ministers, physicians, lawyers, artists, etc. Competition and rivalry exist here also, but they are legitimate and based upon the maxim that success comes to the fittest and best worker. In these professions regular courses of studies have to be gone through and rigid examinations have to be passed before the candidate can procure a license to practice.

Not so in the musical profession. Although music schools and colleges give diplomas to their graduates after a regular course of studies, such diplomas are of relative value, according to the position and reputation of such schools and colleges in the musical world. A diploma obtained from such institutions, as, for example, the schools of music in the art centres of America and Europe, signifies a deal more than one issued by one of the so-called music conservatories of a Western prairie town. There is, also, a vast difference in the value of a certificate of fitness for teaching given by a private teacher of established reputation and that given by an obscure teacher of little experience and limited ability.

Musicians, entering the arena as public performers, depend for their success upon notices of the press, written by competent and conscientious critics, and upon the approbation of their work by audiences well versed in art matters.

Many music graduates find places as instructors and eventually as professors in colleges and conservatories, where their success depends on the advancement of their pupils.

But when well-equipped musicians establish themselves as private teachers, then the flood-gates of jealousy are opened upon them. Then they find themselves confronted and surrounded by a herd of so-called music teachers, more or less unfit for such a position. Ignorant parents are often responsible for this lamentable *status* of music culture. They consider musical attainments of their daughters as an adornment or accomplishment, akin to laces and jewelry. To them music is not, as it ought to be, an *essential element of education*. So they employ cheap teachers, who are ready to cater to this depraved tendency by teaching showy dance music, questionable songs of the *café-chantant* stamp or bravura arias far beyond the singer's capacity.

The competent high-class teacher, when brought in contact, socially or professionally, with such charlatans, has to keep aloof, for he has no points in common with them; consequently he is cried down as haughty, vain, or as an old fogey, and besides this he is persecuted by innuendoes about his character.

While other professions have societies and clubs for scientific advancement, for closer social intercourse, and for mutual helps in case of need, musicians keep apart on account of the great disparity in their musical attainments. Only in great art centres—New York, Boston, Philadelphia, Chicago, Cincinnati, etc.—do music clubs exist which are free from such evils as spoken of.

Many associations and clubs have been formed in the last decades for the culture and practice of music. They have raised decidedly the standard of music in their communities, but they have been unable to eradicate the existing rivalries and jealousies.

In church choirs these poison-breathing blossoms crop out luxuriously, and many a composer of church music, instead of accentuating the inspired words of the text by fitting music, has made his composition a

vehicle for the display of one or the other favorite member of the choir.

The question of State licence for music teachers was discussed at the last meeting of New York State Association. The resolution made it obligatory to pass a satisfactory examination before a legally appointed Board of Examiners. The resolution emanated, no doubt, from a desire to protect the legitimate, well-equipped music teacher against the vast army of self-made or amateur music teachers, who, not having spent a large amount of time and money for their preparation, can afford to teach at so low a price that it becomes very difficult for the legitimate teacher to obtain a price commensurate with his outlay in preparation, with his qualification, and with his experience. It is evident that the progress of a community in music culture depends largely on the qualifications of the music teachers. A license as spoken of should be exacted from every candidate applying for a position as music teacher in public schools or in any State institution.

The proposition fell through because it was found impracticable to prevent persons from teaching music as long as they found victims willing to be duped. On the other hand, it would be a step in the right direction if parents would inform themselves thoroughly about the qualification of teachers before entrusting children to their care.

HERE are a few words of advice to young pianists gleaned from the writings of Louis Köhler:

"When starting to practice do so from the very beginning of the piece, and proceed in regular order.

"When the end is reached always select, for special attention, such passages as one imagines the most necessary to perfection.

"Scale practice should not be omitted for a single day.

"In technical exercises and studies each principal part must be practiced quietly and single handed so long as is needed in order to overcome the purely mechanical difficulties, so that only the question of speed remains to be dealt with.

"It is imperative that all signs of expression should be accompanied by a keen sense of hearing and a wakeful perception of taste.

"Not until the necessary skill has been acquired must the pedals be brought into use, and then precisely where and how prescribed.

"In quick scale passages care must be taken to guard against unevenness; no indistinctness or over hurry should ever be allowed to creep in, since, whatever the degree of velocity, the execution must leave behind it the impression of natural development."

AS A MAN THINKETH, SO HE IS.

BY F. S. LAW.

Few teachers realize the effect of their mental attitude toward pupils. The pupil may not be able to define it, but he can feel the teacher's thought even when unexpressed. The influence may be favorable, and, unfortunately, also the reverse. The thought, "How stupid! he will never learn this as it should be learned," will be sure to color the tone, the bearing, and gestures so that even the dullest pupil will perceive it, though perhaps more or less vaguely. A stolid, careless nature may not be so keenly susceptible as one more sensitive, but will yet be moved to do his best if he feel that the best is expected of him.

A talented soprano who studied with a number of celebrated masters abroad said: "Madame M. was merciless in her criticisms; she fairly tore me to pieces. Still, for all her severity, she is the most stimulating teacher I ever had. I felt that she had faith in my accomplishing what I was working for. That inspired me and roused my ambition so that I gained as I had never gained before. With Mr. S., on the contrary,

I felt that he did not expect me to reach the goal, which he held up, and that took all the spirit from my work. One day when I had failed in singing a certain exercise according to his directions he said: 'I didn't think you could do that.' 'No, Mr. S., I said, 'I felt that you did not, and that kept me from doing it.' I shall certainly not take another period of study with him."

Thought is impalpable, but it is, nevertheless, the most solid fact of existence. As a man thinketh, so he is. Thoughts of cheer and encouragement create an atmosphere of cheer and encouragement, which inspires all under our influence. Let teachers, therefore, meet pupils with the expectation that these will realize their best. That frame of mind will be found the most propitious for drawing the greatest good from music study.

VITALITY OF INTERPRETATION.

BY EDWARD B. HILL.

How many teachers are content with teaching a "piece" technically, accurately, with a certain rudimentary "expression"? Do they often try to make their interpretations vital, personal? Even the "classics" are the product of an artistic period, of an atmosphere. How many of us realize it or, what is more to the point, make pupils realize it? They may not be "personal" in the way our modern outpourings are autobiographies of the composers' inmost emotions. There was an age of reserve, when an abstract ideal of beauty held sway, and not everything was valuable simply because it was individual. Haydn, Mozart, Beethoven—what different personalities their very names at once bring to mind! What variation of individual attitude toward life and the world? The day was once when each of these was a Richard Strauss in his turn. "Also sprach Zarathustra," with its visions of immensities and wastes of musical platitudes, has not caused more consternation in our day than Beethoven's Fourth Symphony at its first performance. And we regard this Symphony a question as almost unacceptably pellucid and transparent in outline. In other words, each of the classics was in its day ultra-modern: only the discerning sense of time has weeded out the perishable. Let us bear in mind that the "classic" composers were men of flesh and blood, who had their "personal magnetism" and "hypnotic touch" quite as much as the virtuosos of our time. Consider in interpreting their works what the stood for personally; recall what effect the movement with which they were identified has had on music history; and, above all, try to make their music significant of the qualities which you feel they represent. For how different Haydn's graceful vivacity was from Mozart's serene faith and childlike sense of beauty far opposed they both are to Beethoven's stormy and passionate intensity, his tragic sense of life.

In our own country what sharply differentiated figures in the romantic school—Weber, Mendelssohn, Schumann, and Chopin! Weber with his individual piano style and frequent charm of color; Mendelssohn with his conscientious, scrupulous character showing in everything he did; Schumann with his wealth of imagination and strong feeling for humanity, his glowing, manly emotion; Chopin with his healthy vision and sensitive outlook clouded by phantoms of ill health and depression. They all have so personal a note; their character and attitude toward life are so marked that one is more than superficial not to take their temperaments into account in interpreting their works.

Stimulate the pupil's interest in the personal side of each composer, arouse his curiosity in the events of his life, his social affinities, his intellectual tastes, his influence on the tendencies of the times. These were great composers because they were great men, their personal influence was so commanding as their musical side. Interpretation is not a matter of archeology, of excavation on the surface of musical life into the buried ruins of the past; it is a privileged inspection of "human documents" of the greatest artistic minds of every age.

The Burial of the Rose. Das Begräbniss der Rose.

No 3078

While funeral bells toll low, with sadly tremulous moan,
In echoes far to die, the maybells soft intone:
"Let us the lovely form entomb in mosses deep;
Of fragrant glory shorn, there cool and still to sleep."
From F. von Sallet.

Edited by Carl Hoffman.

H. Berens, Op. 93, No. 1.

Moderate movement. (Without dragging.) M.M. ♩ = 80 Expression throughout, tender and heartfelt.

Note the deep allegorical suggestiveness of this little work which is dirge-like in character and calls for utmost tenderness and refinement in delivery.

The suspended (feminine) closes b) and rhythms a) diminish to whispers, almost. Observe carefully all

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dynamic signs. Phrases are shown by the long curves.

c) The bells soft tolling dying in low murmurs.

d) This coda must be given with extreme delicacy—like soft echoes dying.

A page of musical notation for a piano piece, featuring five systems of staves. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system is marked "ardently" and includes dynamics *p*, *mf*, *p*, *pp*, *p*, and *f*. The second system includes *p*, *mf*, *p*, *pp*, and *p*. The third system includes *p*, *pp*, and *mf*. The fourth system includes *pp* and *sighingly*. The fifth system includes *mf* and *p*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

e The Maybells' chant. Very earnestly and sympathetically.
f Note the echo-like repetition.

This page of musical notation contains several systems of staves. The first system includes dynamics such as *p*, *mf*, and *p*. The second system includes *pp*, *p*, *f*, *mf*, and *p*. The third system includes *pp*, *p*, *pp*, and *pp*. The fourth system includes *pppp*, *pp*, and *rall.*. The fifth system includes *len.*, *h.*, *len.*, and *a tempo*. The sixth system includes *tre corde*, *pp*, *una corda*, and *ritard.*. The notation is written in a style typical of 19th-century musical manuscripts, with various accidentals and articulation marks.

g Extended closes follow, and the Coda (h), in which the tremulous bells play an important and most plaintive part, - all to be given with exquisite refinement and feeling.

Habanera, Chorus and March from "Carmen"

George Bizet.

arr. by H. Engelmann.

SECONDO.

HABANERA.

Allegretto quasi Andantino.

ff p

p strong rhythm

congrasia.

Allegro. string.

inf. cresc.

CHORUS.

Allegro giocoso.

marc.

ff

marc.

f

ff

N° 3114 Habanera, Chorus and March from "Carmen"

George Bizet.

arr. by H. Engelmann.

PRIMO.

Allegretto quasi Andantino.

HABANERA

ff

Secondo Solo

p congrasia

p dolce

p congrasia

rit.

Allegro. 8

string. cresc.

p

CHORUS.

Allegro giocoso.

f

ff

simile

SECONDO.

Musical score for the second part of the Congratia. The score is written for piano and bass staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "CONGRATIA". The score includes various dynamics such as *mf*, *f*, *ff*, and *ff marc.*. There are also markings for *marc.* and *Grandioso*. The score is divided into sections by repeat signs and includes a section marked "MARCH." in 4/4 time. The piece concludes with a final *ff* marking.

PRIMO.

Musical score for the first part of the Congratia. The score is written for piano and bass staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "PRIMO". The score includes various dynamics such as *p*, *mf*, *ff*, and *ff marc.*. There are also markings for *marc.*, *ff h. ad lib.*, and *Grandioso*. The score is divided into sections by repeat signs and includes a section marked "MARCH." in 4/4 time. The piece concludes with a final *ff* marking.

NOCTURNE.

Edited by A.D. Hubbard.

Georg Schmale, Op. 2, No. 2.

Andante con moto.

First system of the musical score, measures 1-10. The music is in 3/4 time, key of B-flat major. The right hand features a melody with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *sempre legato*, *cresc.*, *f*, *dimin.*, and *p*. Fingering numbers are provided for many notes.

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Second system of the musical score, measures 11-20. The music continues with more complex textures, including triplets and sixteenth-note passages. Dynamics include *cresc.*, *f*, *rit.*, *maestoso*, *ff a tempo*, *ff*, *rit. e dim.*, *mf a tempo*, *p*, and *pp*. The system concludes with a *una corda* marking and a *pp* dynamic.

VALSETTA.

Wm Cooper, Op. 126.

Edited by A. D. Hubbard.

Allegretto.

p *cresc.* *p dolce e grazioso* *cresc.*

From here to Coda.

mf *f* *llegiero*

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*D.C.**

Coda.

animato di più

f brillante

f *cresc. sempre e string.*

Presto. *ff*

ff

3001.

* In the D.C. the introduction may be omitted.

Vivo.

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* Past plains in Hungary mostly inhabited by Gypsies.

In a Strange Country.

(Tempo di Mazurka.)

Edited by A. D. Hubbard.

Eduard Theumert Op. 53.

Moderato. MM. 58

The left page of the musical score contains five systems of music. Each system consists of a treble and bass staff. The music is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato' with a metronome marking of 58. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also fingerings and slurs indicated throughout the piece.

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The right page of the musical score contains five systems of music, continuing from the left page. It features treble and bass staves with musical notation in 3/4 time and one flat. The score includes dynamic markings such as *p* (piano), *f* (forte), and *marcato*. There are also tempo markings like *len.* (lento) and various musical notations including notes, rests, and slurs.

Musical score for page 16, featuring piano and forte dynamics and various musical notations. The score is written for piano and includes multiple systems of music. Dynamics include *f*, *p*, *ff*, and *ad lib.*. The score is marked with various musical notations, including notes, rests, and fingerings.

DERVISH CHORUS. ORIENTAL SCENE.

G. SEBEK, Op. 45.

Musical score for page 17, featuring piano and forte dynamics and various musical notations. The score is written for piano and includes multiple systems of music. Dynamics include *mf*, *ad lib.*, *f*, *p*, *rit. molto*, *Moderato molto.*, and *dolce*. The score is marked with various musical notations, including notes, rests, and fingerings.

Musical score for page 18, featuring six systems of piano and violin staves. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *marcato*, and *pp* (pianissimo). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Musical score for page 19, featuring six systems of piano and violin staves. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *ff* (fortissimo), *riten.* (ritardando), *pa tempo* (poco tempo), *dimin.* (diminuendo), and *ppp* (pianississimo). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

FLORIAN'S SONG.

English Version by ARTHUR.

BENJAMIN GODARD,
Born 1830.

Allegretto.

1. If there's a shepherd with you dwell - - ing,
A shepherd young and fair and gay, Oh, cherish him with care, I
pray; For him my heart with love is swell - - ing. He is my love!
Let him re - turn; For him my heart... doth ev - er yearn!

2. And if his voice, so sweetly ring - ing, Re - ech - oes
3. And if he wins each heart to lov - ing, By all his
thro' your vales and hills; And ev - 'ry heart with rap - ture
gen - 'rous no - ble ways, So that each tongue speaks in his
thrills, And listens to his plaintive sing - - ing; Ah! 'tis my love!
praise: Ah! then, 'tis he for whom I'm rov - - ing; Yes, 'tis my love!
Let him re - turn; For him my heart doth ev - er yearn.
He has my heart; I can not live from him a - part.

STAR OF MY HEART.

Words by G. ENDERSOHN.

L. DENZA

Andante.

Piano introduction in 4/4 time, marked Andante. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

2. While there is val - or and
1. While there's a pearl in the

Vocal melody and piano accompaniment for the first verse. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand with chords and moving lines. The vocal line is a simple melody with a half note and a quarter note.

glo - ry on earth, Hon - or in wis - dom and
depth of the sea, While there's a leaf on the

Vocal melody and piano accompaniment for the second verse. The piano part continues with the same eighth-note accompaniment in the left hand and a more active right hand. The vocal line is a simple melody with a half note and a quarter note.

great news in worth, While there is mem - 'ry to
green myr - tle tree, Balm in the zeph - yrs in

Vocal melody and piano accompaniment for the third verse. The piano part continues with the same eighth-note accompaniment in the left hand and a more active right hand. The vocal line is a simple melody with a half note and a quarter note.

In the 2nd verse where words like Valor, Glory, Honor, Wisdom and similar places occur, the half note is divided.

cher - ish the past. Friend ship to shel - ter and
sum - mer that float, Mu - sic that thrills in the

Vocal melody and piano accompaniment for the fourth verse. The piano part continues with the same eighth-note accompaniment in the left hand and a more active right hand. The vocal line is a simple melody with a half note and a quarter note.

save from the blast. Dear face to smile on and
night-in - gale's note: Long as the per - fume ex -

Vocal melody and piano accompaniment for the fifth verse. The piano part continues with the same eighth-note accompaniment in the left hand and a more active right hand. The vocal line is a simple melody with a half note and a quarter note.

sweet voice to sing, Com - fort in sad - ness and
hales from the rose, Long as the brook - let in -

Vocal melody and piano accompaniment for the sixth verse. The piano part continues with the same eighth-note accompaniment in the left hand and a more active right hand. The vocal line is a simple melody with a half note and a quarter note.

fond Hope to spring:
mel - o - dy flows; Yes and still long - er if

Vocal melody and piano accompaniment for the seventh verse. The piano part continues with the same eighth-note accompaniment in the left hand and a more active right hand. The vocal line is a simple melody with a half note and a quarter note.

these should de-part, — Yes, yes, yes, Thee will I wor-ship, thee will I wor-ship, Thou star of my heart, thou star of my heart! heart!

mf, *infresc.*, *f*, *sensibile*, *col canto*

1. 2.

LETTERS TO PUPILS

JOHN VAN CLEAVE

W. S. L.—No, your letter, though long and circumstantial, did not in the least weary me, but, on the contrary, excited in me the very deepest interest. My first word to you is no,—you are not aiming at an impossibility; but, secondly, you are seriously handicapped. As for your three teachers, they made a very good crescendo. The first was about as bad as they make them, and must have been truly a bit of green moss growing in the shades of seclusion, on the remote and unsummed side of a quiet log. However, let not that breed in you despair.

Nevertheless, my dear young friend and worshiper of music, we find counterparts to you everywhere and every day. Many and many a musical edifice has been built upon the sand of disconnected and trivial pieces, instead of upon the granite rock of consistent and approved technique.

Your second teacher was right in saying that your knowledge of scales needed betterment, but when he said that a child five years old should know them, he was indulging in one of those loud puffs of angry steam which we all let off at times against others, and he certainly owed it to you to put under you the lacking foundation.

Your third master had about the right idea, but might have been a little more tender with you, and not have hurt either himself or you. Yes, there is matter though at first she should make D flat and drive you to the borders of insanity. As soon as the tone C can be hooked out of the flooded stream of sound in any octave, try to get G, then E natural, then E flat.

Now you have really all there is. Combinations of unisons, fifths, thirds major, and thirds minor will make up all melodies and all the most essential harmonies, but seconds must be added and thirds. But to succeed in this very important matter, you will need three things: first, patience,—dissolved in good humor; second, a powerful solution of good humor and patience; third, a mixture of patience and good humor, in equal proportions, and well shaken before taken. Work about ten minutes daily, not more, for too much simply rasps and exhausts the nerves of teacher and pupil alike. If you keep on, success is a foregone conclusion.

A. H. F.—You say that your little 12-year-old girl understands how to write notes, and comprehends their arithmetical significance, abstractly, but is not able to realize rhythm when playing even a scale. This is due to the lack of timal talent. In the science of phonology we are taught that time and time are distinct and separate faculties, and it seems to me that no man who questioned the validity of phonology as a science could doubt its fundamental postulates had he taught music for any length of time. There are few pupils—indeed, few musicians—in whom the sense of tonal relations and timal relations is on a par. There are actually composers who excel chiefly by the piquancy and catchiness of their timal divisions, while their sense of tonality seems but ordinary; witness the deservedly popular march composer Sousa; and others, again, are wonderful for their rich and expressive tone-combinations. This power, among many others, Wagner had—the sense of interrelation of tones to a degree never equaled before. If the time-sense is lacking or weak in your pupil, it will help matters greatly if you teach her a dozen or more of the most familiar and characteristic tone-figures to be tapped or drummed on the table. Require her to rap with a pencil all manner of figures selected at discretion from her pieces and exercises, using the

substitute for the Blind, at Columbus, Ohio, there were two contrasted cases, well worth remembering. One Hundtrel, executed it with his larynx in perfect any change. He, however, had so fine a mechanical talent, and so much persistence that he became one of the most finished and brilliant players of virtuoso music ever taught in the school. Another boy was so inconceivably stupid as to manipulation of the keys that after one whole year's study he could not play the "D. K. E. March" of A. H. Pease without hitting at least one wrong note in every measure, and yet, so phenomenal was his ear that not only could he immediately tell you with faultless accuracy absolutely every tone on the grand piano, but all imaginable chords, even as high as a dozen tones; and, still more than this, you might spread your hands upon the keys, and hit some hideous mixture of indistinguishable tones, and he would read every one, and this at all times, without a mistake. Such cases as the two above, cited by way of illustration, are, to be sure, exceptional and extreme, but they point the moral. Neither of the boys became what I should call a pianist, for shooting off musical rockets like the "Home, Sweet Home Variations" of Thalberg with the accuracy of a music-horn cannot be said to be the art of pianism.

THE ETUDE

Set to work on your pupil's ears with determination and with tenacity. First take the tone C. Play it with the pedal held down continually and at about *forte* or *fortissimo*. Go through all the 8 C tones of the key-board, and keep these sounding again, and again, and again, in all the rhythmic figures which you can devise. Thus, a half and two-quarters, a dotted eighth, a sixteenth and a quarter, a triplet of eighths and a quarter, four sixteenths and a quarter, and so forth. Now require the pupil to sing in full voice anything she can against this. Persist, no matter how long it takes, and insist upon it. Drive you to the borders of insanity. As soon as the tone C can be hooked out of the flooded stream of sound in any octave, try to get G, then E natural, then E flat.

Now you have really all there is. Combinations of unisons, fifths, thirds major, and thirds minor will make up all melodies and all the most essential harmonies, but seconds must be added and thirds. But to succeed in this very important matter, you will need three things: first, patience,—dissolved in good humor; second, a powerful solution of good humor and patience; third, a mixture of patience and good humor, in equal proportions, and well shaken before taken. Work about ten minutes daily, not more, for too much simply rasps and exhausts the nerves of teacher and pupil alike. If you keep on, success is a foregone conclusion.

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wrist in the manner of a drummer. In time it will certainly come to pass that the realization of the passage of time in its proportions will grow in her, and this is the basis of rhythm in music.

It is often said, among orchestra men, that the drummer must be the best musician in the band, and this is what they mean, that he must have an exquisitely refined and acute sense of the passage of time. One good exercise is to cause her to pace up and down the room keeping step with some sharp-angled march, such as those of Sousa, or in the more classical forms, the wedding-march, of Mendelssohn; then try triple rhythm, and have her swing around in waltz time; then in a well-marked two-four, and so on with the standard rhythms of the dancing art. I think that lessons in the art of rhythmic motion—i.e., dancing—would be an excellent adjunct to the work of the piano teacher, and dancing, if not made a fatiguing dissipation, contributes to health as well as to musical feeling.

DON'T IGNORE DISCIPLINE.

BY H. L. TETZEL.

WERE the study and practice of music of no other advantage to young people, it would still be of great value in this respect, namely, that it does, or ought to, encourage habits of industry and systematic application to a given task—a lesson of the greatest importance to the young, for often it is just upon the possession or non-possession of such habits of industry that success or non-success in the struggle of later life depends.

It is in music study especially that the need of daily, systematic practice is felt by the pupil. He finds that, after a couple of months of slipshod, haphazard practice his progress has been slow and unsatisfactory. He compares his results with those of some friend who has practiced diligently, and he sees he is being left behind; his ambition is aroused and he comes to understand that it is only by means of regular daily practice that he will be able to progress in a satisfactory manner.

The results attained by one who, perhaps, works hard for two hours Monday, fifteen minutes Tuesday, goes to the *matinée* Wednesday, has a slack of industry and practices an hour Thursday, and so on, are certain to be unsatisfactory. On the other hand, one is bound to get ahead rapidly and satisfactorily who devotes to practice, say, only three quarters of an hour each day, regularly; and, if five minutes are lost one day ten will be made up the next. In every case impress the advantage of discipline, which remains if all else is lost.

WE LEARN BY LEARNING.—That is, by keeping at it. This is not tautology. There is no other way to do it. I have a lady friend who is regarded as one of the best musicians in the West, and I find that she must have put nearly ten thousand hours at her piano in practice before she felt willing to undertake a very difficult piece of music on her own responsibility. She would spend the best practice-hours for months on a selection before she would consent to play it in public, and then her auditors found little to condemn and much to praise. This is the secret of true learning, and yet how many of us are trying to learn in a very superficial, hasty way, giving little time, care, strength, or method to the process. When we persistently strive to learn everything we undertake thoroughly well, the reaction upon the self becomes marked and wholesome, increasing one's skill and speed with each succeeding effort. No man ever became a great scholar who minimized the importance of the act of learning. Ability to learn comes by learning.

THOUGHTS
SUGGESTIONS, ADVICE

Practical Points by Practical Teachers

REPOSE

FERLIE J. JENNY.

PROBABLY every teacher knows, that to attain high rates of speed, as well as beauty of tone in passage playing, the muscles not in use must be in a state of repose, or deactivation, but possibly it is not so well understood that this condition of repose must extend to the muscles of the back and neck. Contraction in these last named muscles will be felt sympathetically throughout the entire muscular system, and seriously interfere with speed and brilliancy.

Federovsk, who is a model of repose, told the writer recently that he had spent the last two years in a constant effort to attain more repose. That he has succeeded will be apparent to anyone who hears him play. The student should, by means of appropriate exercises, learn to bring every muscle under control of the will. When this is done it is comparatively easy to carry repose into the most difficult passage playing.

DRUDGERY OR ENTHUSIASM?

CARL W. GRIMM.

No matter what the object is, whether business or the fine arts, whoever pursues it to any purpose must do so with enthusiasm and love. Yet, he who aspires to something, and strives for something, cannot always be satisfied. It is therefore hardly in anybody's power to keep from being sour at times; but overwhelming enthusiasm must be the rule and plodding drudgery caused by tedious work the exception. A good man and a wise man may at times be angry with the world, at times even grieved for it, but be sure no man was ever discontented with the world who did his duty in it. Never suffer your energies to stagnate. Throughout his life man should be striving after something better. Man is never so happy as when he is active, and he is fortunate who can smelt his temper to any circumstance. Teachers should be happy workers who have rapturous enjoyment and the highest gratification of mind in their vocation. Because they commune with matter which they ought to be inspired with a higher life. Their greatest satisfaction is in knowing that they are doing good. The most delicate, the most sensitive, of all pleasures consists in promoting the pleasures of others. Still, there are times when a teacher's work seems ignoble toil and pure drudgery, like pouring water into a pierced cask or letting down buckets into an empty well. Even then do not despair; look upon this as inevitable in the every-day work and duties of a music teacher, as the necessary weight and counterpoise of your exalted enthusiasm. Only the dependent drudge travels in the lowest depth, but the inspired enthusiast upon the loftiest heights. If your teaching is a work of love, then little joys will refresh you constantly and dispel the numberless troubles and sufferings. Drudgery and enthusiasm are the names of two extremes, the utmost bounds of the latter we do not know. All the great (and most) were persevering enthusiasts, otherwise they would not have accomplished what they did nor overcome the many obstacles in their way.

DOES HE BRING HIS PUPILS OUT?

F. L. LAW.

"Does he bring his pupils out?" asked one young lady of another who was urging her to study with a certain teacher. "No, they bring themselves out," was the reply. This question struck a false note too often heard. The answer was true as a bell, and put the master on his rightful foundation with a snap. If the pupil cannot or will not bring himself out,

surely his teacher will never succeed in the task. The true test of teaching is to awaken the latent powers of the student so that they develop after his own individuality. If this be done he brings him self out in the fullest sense of the term. But the pupil must do the work; the master, the guiding. Too often the former expects the latter, in some mysterious way, to do both, and complacently settles down, a dead weight on his hands.

In another way this bringing out refers to professional openings for pupils. Even good students sometimes think it a teacher's duty to find such for them. If, in addition to a pupil's artistic success, a teacher must also be responsible for his business success, the burden of his profession becomes too grievous to be borne. As it is, it often involves more than one method to be apt to imagine. For instance, a singing teacher was once welcomed upon the music committee of a church where one of his pupils was singing. They wished to learn if he could not forthwith increase the strength of the young lady's voice. Her singing was admired, but the church was large and it was felt that more power was required. If this could be guaranteed they would be happy to retain her. Thus an embarrassing and disturbing element abruptly entered into the singer's study, since it so happened that she could not continue it without the aid of her choir position. It is hardly to be wondered that she never attained the artistic height to which her naturally beautiful voice entitled her.

From letters received by almost all teachers in large centres there appears to be a widely-spread notion in rural districts that city teachers possess peculiar facilities for procuring positions for would-be students, enabling these to gain a livelihood and to pay for their lessons while studying for the profession. It hardly need be said that this guileless confidence is by no means justified. It has not appeared that any teacher contemplates opening an employment office for the benefit of impetuous students. It is merely a phase of the delusion that teachers "bring out" their pupils.

LEARNING TO WRITE MUSIC.

ROBERT BRAINE.

For some strange reason, very few teachers give any attention to training pupils to write a good musical hand, whereas the matter is one of great importance. In the public schools writing goes hand in hand with reading, and so it should be with reading and writing music. Many teachers never bring this matter to the notice of their pupils at all, and we find advanced pupils who have had lessons for four or five years who are utterly unable to turn out even a few bars of possible musical "copy."

Aside from the importance of being able to write or copy music neatly and legibly for practical use is the educational value to the pupil of copying music. It gives even my youngest pupils copying exercises after the way the copying of notes and rests and signs of expression fasten them on the memory and leads the pupil to study and remember their significance. These copying exercises take no time from the lesson whatever. Hand your pupil a sheet of music-paper and ask him to copy a page of the lesson which has been assigned him for the next week; when he brings it, but a few minutes will be required to point out his error, and it is astonishing how accurate in these copying exercises will develop accuracy in a pupil. When he is obliged to make an exact copy of a piece of music, with signature, notes, rests, bars, double bars, tempo marks, signs of expression, etc., he will observe things in it he never saw new standpoint.

The advantage to a musician of writing music legibly and clearly is quite different, and should be cultivated from childhood just as ordinary penmanship is. Take a few minutes each week and show your pupils how to copy music, and it will be time well spent.

NEGLECTED OPPORTUNITIES.

HENRY C. LAURE.

If we look back and examine the commencement of the successful man's career, we are almost sure to find that the secret of his success can be found in the fact that he has not wasted his opportunities. The teacher who waits for pupils must be one who waits until he has good, natural talent, or who is waiting to pay what he considers a fair price, may wait for years. The teacher who takes what comes to hand and does the best he can with it has seized an opportunity. It can scarcely do him any harm, and it may do him much good; at the least, he gains some experience.

It is one of the worst habits, and he will surely get into the habit of procrastination. If he takes all his time that comes to hand, he acquires habits of concentration, and thus makes his teaching of value. There are some teachers who can teach more in half an hour than others can teach in a week; and this is nearly always because they have kept themselves busy.

It is not necessary to have many pupils in order to keep busy. A systematic routine of daily life can be laid out by one who has not a single pupil, and that routine will result in concentration of effort. Concentration of effort applied to teaching is half the battle. As the pupils are acquired, they take their place in the daily routine, and they benefit by the activity of the teacher.

The children who refuse to sing will soon find out lessons moral presents itself will never live, but constant scratching and careless activity in the search for food will make it a credit to its race and a benefit to humanity. Each mornel, or opportunity, does not amount to much in itself, but it adds its quota of energy to him who has captured it, and prepares him for the next. In the aggregate these moments amount to a living, and that is what we are all trying to secure.

SHOULD PUPILS ASK QUESTIONS?

CLARA A. KORN.

People often wonder why some eminent musicians, themselves very learned, show such poor results in their pupils, and it seems to me that the explanation for this is to be found in the fact that these teachers become so impatient when pupils ask questions. Now, it is not enough to say or to think that a pupil is stupid, nor is it sufficient to expound upon a difficult point just one time. Frequently, the teacher entertains the opinion that he has made his meaning very clear, yet there may be one or more students who do not immediately grasp the idea, and who, many cases remain silent and ignorant in preference to asking for a reiteration, simply because the average teacher becomes ashamed when requested to explain a second time.

In a certain very prominent conservatory in which I taught for many years, this has been one of my most frequent experiences: that many of the pupils of my own class were retarded in their progress because their instructors were too loath to repeat explanations or to answer very useful and necessary questions.

There was one teacher in particular who was more pronounced than any one else in his abhorrence of questioning on the part of the pupils. If a girl desired information, his unfailing reply would be, "What's the use of telling you? Women never learn anything anyhow;" if a young man were to ask, he would explain, "I have no time to answer questions."

I remember well one examination in which this teacher's pupils outshone themselves in a want of knowledge, when the director of the conservatory commented in a stage whisper to me and to the seven gentlemen who constituted the faculty of the theoretic department, "Mr. W. is a nice man, but he has no right to be a musician. He'd be a fine shrewmaker."

The asking of questions is demonstrative of aptness in the pupil, and of a serious desire to learn, and although there are pupils enough who propound idle questions merely for the sake of chatter, these can readily be checked by legitimate ridicule. A dignified sarcasm is far removed from an undesired snarl, and should only be used at unavoidable times. By all means let the pupils ask as many questions as seem needed, and let the teachers respond to them animally and intelligently.

I CANT.

MADAME A. FUPIN.

MANY persons say "I can't," when they really could, if they but knew how to set about it. How many pupils have I heard say: "I cannot memorize my music; none of my teachers have ever been able to make me"; or "I can't possibly play that study in that way; I've tried and tried, and I can't do it." To such I may say: "Take only four measures for your lesson; play each hand alone 30 times and both hands together 30 times." "That is not much to do," responds the pupil. "Well, if it is not enough, do it in the morning and in the afternoon again, and do nothing else." At the next lesson the pupil plays the passage without notes, and as it should be coached, and explains: "It was so little to do and I repeated it so many times." "Then in future take many 'littles' and repeat them many times."

The trouble with many "I can't" pupils is that the teacher does not explain the process of practicing or memorizing. The lessons are too long and they are played through from beginning to end a few times, and the pupil, seeing no improvement in the third or fourth repetition, feels disgusted and ceases to practice. More real and permanent good would be given in a lesson if the teacher would spend half of the time of the lesson making the pupil go over four measures of the study or piece, until it was absolutely perfect. The pupil would then learn the process of perfecting a phrase or a strain, and would be able to say: "I can learn the rest by myself, now that I know how to set to work."

J. B. CRAMER.

BY ALFRED VET.

To the average piano-student there is scarcely a name that sounds more familiar than that of J. B. Cramer. Cramer, with Clementi, may justly lay claim to having originated the modern piano-forte etude. It is, therefore, not without interest to hear the opinions of some of his contemporaries concerning this man whose name will live in the literature of the piano for some time to come.

Moscheles has this to say of him: "Cramer's interpretation of Mozart is a masterpiece. His compositions are like 'brotherings from the street south,' but, nevertheless, he shows no hostility to me and my bravura style; on the contrary, in public and private he pays me the sincerest homage, which I requite with heart-felt admiration. Cramer is exceedingly intellectual and enterprising; he has a sharp satirical vein, and spares neither his own nor his neighbor's follies. He prefers to converse in French, and shows by his manners that he has spent much of his early life in France. He is one of the most inordinate snuff-takers. Good housekeepers maintain that after every visit of the great master the floor must be cleaned of the snuff he has spilt, while I, as a pianoforte player, cannot forgive him for disfiguring his aristocratic, long, thin fingers, with their beautifully-shaped nails, by the use of it, and often clogging the action of the keys. These thin, well-shaped fingers are best suited for legato playing; they glide along imperceptibly from one key to the other, and, whenever possible, avoid octave as well as staccato passages. Cramer sings on the piano in such a manner that he almost transforms a Mozart andante into a vocal piece, but I must resent the liberty he takes in introducing his own and frequently trivial embellishments." Continuing, Moscheles writes: "His newly-composed 'Sonata in D-minor' gives me great delight, and our friendly relationship is all the warmer from the sincere admiration I bestow on that work."

After a season ended in Paris, Moscheles returned to London. "There," he says, "I found J. B. Cramer on the point of giving his study a worthy career. He showed me two movements of a sonata which he wished to play with me, and expressed a desire that I should compose

THE ETUDE

a third movement as a finale; only I was not to put any of my octave passages into his part, which he pretended he could not play. I can refuse him nothing. I shall therefore be obliged to strive and write something analogous for him, the disciple of Mozart pianoforte quintet dedicated to me—a genuine Cramer. He urged me to play to him the three complete. The record of a life-time of work in the 'Allegri di Bravura,' 'La Force, la Légereté, et la Ca-price,' which I dedicated to him."

The piece which Moscheles wrote in haste for this concert of Cramer's as a finale to his friend's sonata "Homage to Handel," which he afterward converted into an independent piece by composing an introduction to it and publishing it in this form for two pianos. This Cramer's concert created a furor. The critics spoke of the playing of Moscheles and "glorious John" (Cramer) as an "unrivaled treat, an unprecedented attraction."

Cramer's "D-minor Concerto" and the new quintet mentioned above pleased exceedingly.

At a concert at which Cramer played a "Polonaise" by Beethoven as a duet with Henri Herz, Moscheles



compares Herz to a "young, frisky colt," and Cramer to a "well-fed cream-colored State-horse, harnessed on great occasions to the royal carriage." Cramer and Hummel played in this same concert, Mozart's "Fantasia in F-minor."

Wishing to retire to Munich, Cramer gave a farewell concert at which his friends participated. "The pianoforte players," says Moscheles, "had selected Cramer's compositions for our performance; he himself played with much grace and delicate Mozart's 'Concerto in D.'"

Another contemporary of Cramer was Wilhelm von Lenz, the charming musical raconteur and author of "Beethoven and his Three Styles."

In his chatty style, Lenz devotes more than four pages to the composer of the etudes which we can only give in abridged form. "One evening Liszt, together with Ferdinand Hiller, the composer, and Ernst, the violinist, visited Lenz, in Paris. 'Where does Cramer live?' Lenz inquired of Liszt. 'Cramer is a septuagenarian,' Liszt replied; 'do not bother him.' But I did, Lenz continues; I had heard him play Mozart's '2nd Piano Quartet' in 1829, in London, at the Argyle Rooms. I wrote Cramer a respectful letter, referring to Count Wiewhorsky, a mutual friend. The author of the well-known etudes, that brevity for

unconfirmed pianists, answered and wrote he would come. Now, I said to myself, the first thing to do is to order an English dinner, serve all courses at once, the best port wine, and all of Cramer's works on the table! The complete works of Cramer, an immense pile of notes, I borrowed from Schlesinger, the music-dealer. It took some time until the dust which lay thick upon them was removed; however, they were complete. The record of a life-time of work in the

"Cramer arrived precisely at seven o'clock; he had written that his 'school' would not let him off sooner. I could scarcely believe my eyes! Since my early youth I had pictured Cramer surrounded with an aureole, and here he stood before me! I kissed his hand by force. He seemed embarrassed. 'I know this I am capable of offering you,' I said, leading him to where his compositions lay piled up in a heap."

"Is this all my work?" he sighed, 'did I write all this?' Who knows it most? But I am pleased; very much pleased. He shook my hands in English style. We spoke French, however. The dinner was served. Everything English style: plates and glasses. He saw it immediately. 'Do you live according to English fashion?' he inquired. 'It is in consideration for you,' I answered. This seemed to please him. Cramer continued: 'I do not like Paris. I should have gone there to have returned to Germany, but the climate agrees with me here. I have been here several years and am too old to wander.'

"Cramer spoke very little and always answered quietly, moderately. When I began to question him about Chopin, he said: 'I do not understand him. But he plays beautifully and correctly, oh! very correctly. He does not forget himself in the heat of passion as the other young men do; but I do not understand him. Liszt is a phenomenon. He plays other music besides his own; I do not understand modern music.'"

After dinner Lenz requested permission to play Cramer's first three etudes, which was granted. It seemed to please the old composer to hear that Hensell had identified himself completely with the studies. Upon Lenz's request, Cramer himself played three etudes. Lenz was extremely disappointed. They sounded "dry, wooden, rough, and without cantilena in the third one in D-minor, but large and finished." Upon Lenz's question, whether he did not find that an absolute legato was indicated in the third etude, Cramer replied: "We were not so timid. These are studies. They do not require interpretation. Your accents and versions are new to me. Clementi played his 'Grius ad Parassum' the same way. We could not do it any better. More beautifully than Field, who was a pupil of Clementi's. No one ever sang on the piano. Mozart was my model. No one ever composed more beautiful music than he did! Now I am forgotten, a teacher for beginners in a suburb of Paris, where I am compelled to teach Berlin's etudes! You may convince yourself, if you like; eight pianos at once!"

The personal appearance of Cramer Lenz describes as being undernourished, with full, flushed face and dark-brown eyes. He looked like an Englishman and had English manners.

In taking leave from Cramer, Lenz said: "The great virtuoso Hensell, in St. Petersburg, has included your studies in his repertoire. They will never be forgotten. They must be placed beside the well-tempered 'Klavichord' by Bach." Lenz concludes his remarks on Cramer by saying that in his etudes Cramer was a poet.

We generally dislike in music what is above our comprehension. When listening to a lecture, we are apt to accuse ourselves of stupidity if we can not understand what has been said.

Thus true musician is not the product of birth, but rather that of education. Yet we are not unmindful of the fact that without talent education will do very little toward developing the musician. Talent without instruction is apt to go astray, and musical instruction without talent is apt to go to waste.

MUSICAL CULTURE WITHIN THE PROFESSION.¹

BY KARL HEIMLHAER.

It is the intense desire of every musician and music teacher who is sincerely devoted to his art, to have the lofty significance of his profession appreciated in the same degree as that of other professions—such, for instance, as theology, medicine, and the law—and to see it placed on the same plane of social respectability with these. We know that when we demand this we are only demanding what is due our cause: all the worse for us, therefore, if we must acknowledge that we are as yet far from having our wishes in this respect gratified.

Now, if, as must be admitted, our profession is a noble one and fraught with high importance, and one, moreover, not inferior to other professions in the sumtotal strength of its representatives and therefore not to be crushed out of its rightful position by mere force of numbers—where are we to seek the cause of our unsatisfactory condition?

Considering the comparison, we must find the fact that in each of the other professions referred to, the very much higher and more clearly defined grade of special and of general culture in their respective branches of learning is insisted upon as obligatory than in the case in our profession, by which means an important result is obtained, namely: the homogeneousness of a profession. Of course, we must not lose sight of the fact that theology, medicine, and law are branches of science, each absolutely circumscribed within itself; they are separate scientific professions in which a man knows nothing and is helpless unless he knows all, special branches of learning in which no quarter or half-knowledge and no amateurism can hope to succeed.

But music, being a free art, is open to all. It is, moreover, the special art to which man is most receptive and which appeals to humanity so powerfully that everyone feels compelled to express himself in it. A little digital dexterity or a bit of voice is sufficient to produce some sort of musical effect, and one has but to play "The Maiden's Prayer" tolerably well to be considered "quite a musician." If he extended his repertory by mastering "The Monastery Bell," and by the further addition of "The Last Waltz of a Madman," he may demand to be considered a "professional," and—sad, but true—will be permitted to inflict himself on the community as a "teacher of music." He will encounter no one able to prevent him from doing so, for neither within the musical calling nor out of it is there any standard whatever of musical culture whereby might be determined the degree of attainment requisite to enable him to enter upon the vocation of teacher.

Those outside of the profession are sure only of this—that "professionals" of the "better class" charge more for their work than do those of the "Maiden's Prayer" variety; so they decide on this basis, and their decision is not generally in our favor. We are, therefore, by reason of this want of a normal standard of professional culture, entirely without protection as against any intruder, no matter how nitidly he may be lacking in information. Indeed, we are powerless to prevent persons of scarcely sufficient general culture from strutting pretentiously about in the field of our profession and—may we well confess it—are compelled to acknowledge as colleagues (and to use them considered as such by the community) a host of untrustworthy—a veritable intellectual proletariat—and this in an age when, more than ever before, intellectual culture is the severest unconscious promising standard by which the rank of the individual as of the class is determined.

It would seem, therefore, to be the duty of every musician minister to put his shoulder to the wheel,

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Translated from the German by Charles A. Fisher.

and lead his best endeavors, both by word and deed, to the end that the profession be purified and elevated—a duty he owes to himself, to his profession, and to his art.

Let us first indicate the possibilities of a unified, comprehensive system of musical culture for musicians, then let us examine these possibilities, and finally consider the advantages such a system would confer on the profession, if adopted. To begin with, let us understand the actual position of musicians and teachers of the better class as to this question of musical culture within the profession.

As in all arts, we of the musical art, must differentiate between artists, teachers, amateurs, and amateurs. The ranks of the teachers are recruited from the other three—unfortunately so, for, though the mechanical branch of the art, where dexterity prevails, has its rightful claims to recognition and must have its teachers, the amateur is entirely out of place in the teaching profession.

Now, however, if we understand by "musicians" or "professionals" such as make the practice of the art their only occupation, and by "amateurs" persons who, while following some other vocation, occupy themselves with the art for the love of it, we musicians shall find ourselves brought face to face with a fact that confers little distinction upon us,—the fact that in our art "amateurs" (the "not-musicians") have frequently exhibited more true musical culture, both of the mind and of the heart, than have musicians by vocation; yes, that these "not-musicians" have given us the most important works on music,—have instructed us as to the real character, the history, and the masters of our art. Let us hear what one of our greatest masters has to say on this subject. Richard Wagner writes: "Only the 'not-musicians' have blazed the path that leads us to comprehend Beethoven's tone-productions."

Among these "not-musicians" are to be found the biographer of Beethoven, Alexander Wheelock Thayer, an American who, being at the time employed as an assistant in the University Library of Bonn, conceived his great project and labored at it while occupying the post of United States consul in Vienna and in Trieste. There was August Wilhelm Ambros, in Prague, who, filled with a love for and apprehension of music, devoted such leisure as his official duties as State Attorney allowed him to writing the history of the art. After sixteen years of arduous investigation he produced a work which, though left unfinished, is unequalled in its way. It has been worthily completed by Friedrich Wilhelm Langhans, a musician by vocation (violinist). Philipp Spitta, who wrote the biography of Bach, is a philologist; was also Otto Jahn (Mozart's biographer), Jahn being furthermore an authority in the field of antiquarian research. To the philosopher Friedrich Schopenhauer we are indebted for a life of Hindel, written in a spirit of fervent reverence and with thorough grasp of the subject. Another work—one of the most recent—may be mentioned; the "Richard Wagner" of Houston Stewart Chamberlain (1895). This writer takes musicians to task in the very beginning of his book; let us hear what he has to say: "It is surprising that, with the exception of two or three small works (Liszt, Pohl, Tappert) all profound, comprehensive, and reliable works may be written, no matter from what stand-point they may be written, are from the pen of 'not-musicians,' and we are especially to the musician—the field of music belongs especially to them—nothing has so far been produced,—absolutely nothing."

Indeed, the number of works of any importance in any branch of our art written by musicians (of course, we are not speaking of compositions) is scarcely appreciable. Even among the great mass of technical writings, such as text-books for the study of harmony and composition, singing-methods, piano-schools, and the like, only a few are really of any use. They are, for the most part, in systematic treatment, and the same dry, superannuated, homogenous rules, repeated over and over again, are, like the "laws" of

harmony, frequently devoid of proper substantiation and logical sequence.

We have all of us heard how Goethe was vexed at what he called "the stupid music-dances" (*die dummen Musikbuden*), who knew no other explanation to give of the difference between major and minor, but that the one has a major third and the other a minor third. Occurrences such as these cannot but lead us to conclude that there are defects of culture in the training of musicians,—defects that become the more glaringly obtrusive as the subject gains in importance and prominence. Now it is by no means intended to convey the suggestion that every practical musician ought of necessity to be a musical scholar, much less that everyone in the profession should be obliged to write about his art. Under ordinary circumstances, even assuming that he have the ability, his duties as composer, soloist, or teacher would hardly leave him sufficient leisure to do so. We must not, however, lose sight of the example set by some of the greatest of our masters, who, constantly occupied in the production of the superb art-works which they have left as a glorious legacy to posterity, found sufficient time to write spirited dissertations on the principles of criticism, the science, the aesthetics, and the technical departments of the art. The command of the instrument of his choice and of the literature of that instrument is, in most cases, considered by a musician as amply covering all requirements, and the result is ignorance of and lack of interest in other branches of the art. How often, for instance, do we not find piano-players totally incompetent to form even a fairly sensible opinion as to the voice, the violin, or the orchestra!

On the other hand, there are those among violinists and singers on whose part it would be wisdom, indeed, to refrain from any expression of opinion as to piano-players; and, still again, speaking generally of the entire profession, we find that the disciplinary studies of harmony and musical form the stock of information is very meagre or not at all.

In our profession the splitting up into specialisms is, of course, natural, but it is a thing of evil, for it leaves us without a common tie which, in spite of it all, would bind us more closely together. A unified system of vocational culture would supply this bond of union and give to the profession that compactness of which it stands so much in need.

Now the establishment of such a system of musical culture within the profession is possible, nor need the standard of required attainment be set beyond ordinary reach.

To begin with, it would be necessary, without considering in any way the question of special instrumental or vocal proficiency, to indicate the following three divisions of our standard of acquirement:

STUDIES.	STUDIES.	STUDIES.
Musico-technical.	Musico-scientific.	Musico-aesthetic.
Harmony,	Acoustics,	Æsthetics,
Counterpoint,	History of	Philosophy of
Form.	Musical	Musical.

Let us now assume the following specified details as expressing the minimum of attainment under the three heads given above which shall be required of every musician, assuming, also, that every member of our profession is equipped to this extent.

In *harmony*: a complete knowledge of chords and their musico-logical significance and a sufficient acquaintance with their practical application to correctly set a simple four part chorus or a simple song with piano accompaniment. Under the head of *form*: the fundamental principles of rhythm and meter and a familiarity with the art-forms most generally in use.

In *acoustics*: the most important facts and laws

as to the nature of tones. In *musical history*: the chief epochs marking the development of our art, acquaintance with the greatest masters, and a proper appreciation of their influence on their own and on succeeding times.

In *æsthetics*: the principal laws underlying the study of the beautiful in general and their special application to the beautiful in music.

Now, among all these there is scarcely a single one that could be declared superfluous in the study that our musician or music teacher, and the adoption of some such curriculum would, by broadening his view of the art, increase his capabilities tenfold, in whatever special branch of the subject he might be occupied. But many other advantages would follow,—not, indeed, of a directly material sort, yet of the greatest value both to the individual and to the profession at large. First among these, a higher apprehension of the dignity of our profession would manifest itself, and hand in hand with it, a justified consciousness of personal worth as a member of that profession.

As a natural result, incapable amateurs and organizations of such amateurs could no longer expect any concessions to their vitiated taste at our hands. In our city, as in other cities, members of the profession (so-called artists among the numbers) have time and again been only too ready to assist in disseminating amateur notions of the most banalistic kind about music, to the great detriment of our cause.

Against such as these of our colleagues we have thus far been able to do nothing beyond adopting a policy of Christian forbearance, consoling ourselves with the pious reflection that "they know not what they do."

Furthermore we should find that the adoption of a unified, comprehensive plan of musical culture would bring with it a higher degree of mutual respect, thereby fostering a sincere conviction of fellowship and inevitably leading to a firmer consolidation of the profession than has ever existed.

This attained, the time would have arrived for closing the professional circle all who are being properly equipped for their duties, have no business in it, and though we might not (as in all probability we never shall) succeed in realizing our object by means of legal protection, as in the case of the medical profession, we could, at any rate, adopt such measures among ourselves as would practically secure the desired end. It would be perfectly feasible for an organization embracing in its membership the music teachers of an entire State, or of the whole country, to find the means of compelling candidates for the profession of teaching to submit to the proper preparatory training, all such candidates to devote themselves wholly and exclusively to the study of music in its various disciplinary branches, before being admitted to membership. This would draw the line between "amateurs" and "professionals," for but few, if any, of the former would be in a position to comply with the prescribed requirements.

Upon us, the members of a *Teupis*, pledged to the cause of music in every way,—as our esteemed president has so well and so concisely expressed it,—upon each and every one of us devolves the sacred duty of doing all in our power to assist in the attainment of this important object, and no better proof of how deeply we are convinced of this duty could be cited than the fact that, after toiling for years under disheartening conditions, we have finally leagued ourselves together, thereby setting an example which we trust those of our brethren in other cities who have not yet done so, will find it expedient to emulate.

It likewise redounds to our credit that among the numbers of this league there is none without the useful vocational training, and that the important obligation of continued study and self-improvement is one which all of us cheerfully accept and are willing to live up to, acknowledging, as we do, the superior significance of our calling and fully convinced that we have a mission to perform, inasmuch as we are especially intrusted the dissemination of that gospel whose end is the ennobling of mankind through the

art of music as revealed by the great masters in their mighty works.

For, as teachers, it is particularly our province to awaken and continually to foster a more general appreciation of the inspired treasures bequeathed us by the great departed and to smooth the way for others yet to come.

ODDS AND ENDS ON MANY SUBJECTS.

BY THALEON BLAKE.

HAVE a purpose, be not stinuous, do not drift. Let everything you do tend toward the accomplishment of some particular object.

Vim! Vigor! Victory! Let that be the watchword of the resolute. Defeat! Defeat! Death! is the epitaph of the inactive.

Difficulties and adversity are given us to surmount or overcome that we may exercise and develop our mental and moral capacities.

True happiness and contentment come from the practice of benevolence. Never do we rise so easily above our troubles as when we forget self in ministering to others. A kind deed done in the morning sets us on our way with a good cheer which the rebuffs of the day cannot wholly destroy.

If a musician wishes to attain the highest possible success in his art, and also win and keep the admiration and respect of his fellow-men he must not neglect his general education. The time is past when society will tolerate men of one idea. Breadth of views, high ideals, are the outgrowth of a liberal education, and mean good musicianhip.

In these bustling times the gospel of relaxation needs an exponent. It is a fatal mistake to suppose that time given to rest is time lost. Rest creates anew the powers and energy spent in labor. Hence the word recreation from re-creation. Time devoted to quiet rest is as necessary to one's welfare and success as work itself.

At the close of each day carefully review your acts, see what things had better have been left undone, what words left unsaid, what mistakes can be rectified; note what little kindnesses, what few encouragements, what cold greetings, you have given your fellow-men, and resolve to pursue a more circumspect course upon the morrow. Thus each day will you realize an advance as you grow older, and in the end you can rejoice in the fact that you have been useful to your generation.

The opportunity of being useful is now and here. You cannot recall the past; the future is uncertain; only the present is yours. But is it not enough as it has done in the past, as it will do in the future, if we feel the impotency of sluggish methods and habits, seize this very moment and act? No time will be more propitious to put your schemes into effect than now. The future will deal with you as you deal with the present. Be up and doing; quick, decisive action shows the heroic spirit.

Character is the result of many years' growth and the product of all our habits. If we give over to dissipation and dissipation at every ill turn of fortune, we develop a weak, vacillating character; if we resist to the last, we develop a strong character. We are striving to overcome it, we develop a valiant, hopeful,

decisive character. Breadth and depth of character are not to be found where life has been one long, thoughtless, joyous holiday. Suffering is the crucible wherein human crudities are refined into pure gold. It is a rare character that can withstand with equal equanimity the blandishments of prosperity and the assaults of adversity in rapid succession.

Now that the unjust estimate of music and musicians which prevailed almost universally a generation or two ago is nearly eradicated from all parts of this country, the importance of the art, and dignity of its practice, require of its devotees, if they wish to maintain it in public estimation at the level of the so-called learned professions, the observance of some few essential habits. Good breeding, good education, good habits. Good breeding will display itself by attention to the comfort of others, by refinement, by personal neatness. Good education will insure beneficial good-fellowship, freedom from bigotry, narrowness, and one-sidedness of knowledge, which is the source of crabbedness. Good habits will be shown by abstinence and temperance.

The young teacher is often at a loss what methods to pursue, where to begin, and how to proceed. It will simplify the whole matter for the beginner, if it is early understood that no method can be rigidly adhered to, that methods are only intended to assist, and it is best to follow general principles, but apply and vary them to meet the needs of each pupil. Methods are made for the pupil, not the pupil for the method. It is not always necessary nor wise to begin at the beginning, if the pupil has had previous instruction, but a short, comprehensive review is advisable. If the pupil is a beginner, start at the foundation, and get to simple piano exercises as soon as possible. When it comes to how to proceed, each pupil will be found to set his own pace. The teacher can guide, assist, encourage, but the proceeding must obviously be quite different between a dull and a brilliant pupil.

Whether it is advisable to play for pupils is a question to be considered by the young teacher, but, here again, no cast-iron rules can be for a moment followed. With a new pupil the teacher can play a piece as it should be rendered when they have learned it, while with many it is best to play it as it is expected to be performed one or two lessons ahead. When a pupil, because of lack of means or residence in out-of-the-way places, cannot hear good piano playing, a brilliant, dashing piece played by the teacher, occupying but a few moments of the lesson, is like bread cast upon the waters, and relieves the musically-starved soul hungering for that which is otherwise unattainable. Let no young teacher be too chary of this means at hand of brightening up and stimulating pupils, when circumstances suggest it. Again, few young students can remember, or even grasp, any information, advice, or correction, if such be given them by dictation alone. On the other hand, a lesson made up wholly of questions by the teacher is apt in the end to be distasteful to the pupil. It is well to use both means of imparting information, if one more than the other, perhaps the method of questioning, which compels the pupil to think, for, as has been observed time and again, that which is learned by original study and exertion is apt to be remembered. It is wise to use very pliable ways and means, to fit every circumstance without delay and friction. One sure test of superior teaching ability is the ease and rapidity with which the conditions and wants of pupils differing widely in talent, energy, and earnestness are discovered and successfully supplied. If the novice in teaching will but persevere, and not allow himself to be easily discouraged and discouraged, everything will come out right, for skill, ease, lessoning, and swiftness of results come very soon where one is in earnest and bound to succeed.

Learn the art of teaching by teaching; experience can be more safely followed than whole libraries of homilies.

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Organ and Choir.

Edited by EVERETT E. TRUETTE.

THE PLAYING OF HYMNS.

There is no feature of an organist's duties in church which is more important than "the playing of the hymns," and possibly no other feature receives less consideration by would-be organists.

There are a great many people in every congregation whose whole knowledge of music is limited to a "handbook" for a few favorite hymn-tunes, and not infrequently the music committee is made up of such. If the applicant for the position of organist pleases the committee and many of the congregation with his hymn playing he will be sure of many votes at the outset.—*Everett E. Truette.*

ANNOUNCING THE HYMN.

different methods of "announcing" or "giving out" a hymn-tune. The tastes of different pastors, congregations, and organists are very diversified on this point, due largely to the long established custom in their particular church, and it is not difficult to find opponents to any particular method.

I venture to mention a number of methods which have proved satisfactory in many churches, knowing at the same time, that I can easily find individual organists or pastors who do not approve of them.

The tempo should be exactly the same in announcing the hymn-tune as in playing it for the congregation. The old-fashioned idea of announcing it one-third faster than it is to be sung is obsolete. After the tempo, the first point to be settled in the mind of the organist is whether to announce the *tau forte*, *meno forte*, or *piano*. If the hymn is of a vigorous character, such as "Coronation Hymn," "Awake my Soul, Stretch Every Nerve," sung to "Christmas," "In the Cross of Christ I Glory" (Rathburn), "Joy to the World" (Antioch), or "The Morning Light is Breaking" (Webb), the organist can consistently select a *forte* combination. Such tunes are effectively announced on the same combination which is to be used for the congregation, or all the 8- and 4-foot stops (with or without *oboe*) in the *swell*, with the *swell open*, will impress the congregation with the character of the hymn.

For contrast, if the hymn is of a quiet character, as "Ade with Me" (Kentledge), "Rock of Ages" (Toplady), or "Lead Kindly Light" (Lux Benigna), it would be inappropriate to use some soft combination in the *swell*. Between these extremes are many hymn-tunes of a few decided character which only personal taste can decide how to announce.

Here are fifteen soft combinations which will be found in the average *swell organ* of eight or ten stops:

1. Stopped diapason (alone).
2. Sallidion, or viola (alone).
3. Oboe (alone).
4. Stopped diapason and sallidion.
5. Stopped diapason and flute (4 foot).
6. Stopped diapason and violins (or flutes).
7. Stopped diapason and oboe.
8. Stopped diapason and bourdon (playing *8va*).
9. Sallid and flute.
10. Oboe and flute.
11. Open diapason (or violin diapason) and stopped diapason.
12. Open diapason and flute.
13. Open diapason, stopped diapason, and flute.
14. Bourdon, sallidion, and violins.

15. Bourdon, stopped diapason, and flute (4 foot). These combinations can be used with or without pedal (preferably without) for announcing hymns. Such tunes as "Evangelium" and "Gethsemane" sound well when announced on Nos. 4, 9, 10, or 12. For "Seymour," "Bethany," and "Hamburg" use Nos. 1, 2, 5, 7, 8, 11, or 13.

The *oboe* alone (No. 3) can be used (if it is voiced smoothly) for such tunes as "Seymour" and "Hamburg."

No. 14 is effective for hymn-tunes which do not run too low, as "Manoah," "Sicilian Hymn," and "Serenity." Hopkins's tune, "Benediction" ("Saviour Again to Thy Dear Name"), is effectively given out on either Nos. 14 or 15. The same idea can be carried out with choir-organ combinations: *vis*, *melodia* and *flute*, *melodia* and *fugara*, *grecianprinciple* and *fugara*. Also in the great organ: *doppel flute* (or *clavichord*) and *flute har*, *doppel flute* and *viola da gamba*, *viola da gamba* and *flute har*.

Again, such tunes as "Nicaea," "Amenia," and "Ewing," which are rich in harmony (especially in the close position), are very effectively given out on all the 16- and 8-foot diapasons and flutes in the organ coupled together. On a small two-manual organ this combination would be: open diapason (16 and 8 foot) and *melodia* in the great organ coupled to *bourdon*, open diapason, and stopped diapason in *swell*.

Thus far I have referred only to announcing tunes with all four parts on one manual, with or without pedal, but many tunes can be announced as a solo with an accompaniment on another manual. The *vis* and *melodia* in the great organ coupled to *bourdon* or open diapason and *melodia* (or *doppel flute*) with or without the *flute har*, in the great in a good solo combination for such tunes as "Webb," "Hamburg," "Italian Hymn," and "Harley," the accompanying voices being played on an *mf* combination in the *swell* or choir, with pedal.

Oboe, stopped diapason, and flute in the *swell*, with accompaniment on choir or *flute*, *melodia* is suitable for "Horton" or "Lux Benigna."

"State Street," "Duke Street," "Laban," and "Federal Street" sound well as solos with *clavichord* and *flute* (4 foot), accompanied on the *swell*, stopped diapason, and flute (4 foot).

Of the *swell* combinations mentioned above, Nos. 3, 7, 10, and 13 are good solo combinations for hymns; the accompaniment being played on the *dulciana* or a soft *melodia*.

"Bethany" can be announced in any one of the above methods, and is also effective as a *tenor* solo (*octave* lower than written) on the great, using open diapason and flute (4 foot), with or without the *trumpet*. The accompaniment should be played *forte* on the *swell* (R. H.), using also the pedal.

Such tunes as "Lenox," "Coronation," and "Bath-burn" are less suitable for solo treatment. "Durban," "Leighton," "Hummel" and "Miles Lane" can be played as solos, but they lose in effect by such treatment.

A lack of space prevents my dwelling on the many striking and effective combinations which can be used for special tunes, and I am not unmindful of the fact that some people consider it "sensational" if the announcement of the tune is pleasing enough to induce the congregation to listen to it. I cannot agree with those who consider that the dignity of a hymn and tune is lost if the latter is "announced" in an attractive manner. I have seen a large congregation which completely left the church listening with absolute silence to the announcement of some favorite

tune which the organist had presented in an attractive manner, after which they all joined heartily in the singing of the hymn, and, in contrast, another large congregation half-heartedly singing some hymn which had been presented to them on some dull, droning combination. It has always seemed to me that, if a hymn-tune is well chosen, the one of no combination of stops is too beautiful for it.

Next month we will consider accompanying the congregation.—*Everett E. Truette.*

THE TRAINING OF CHOIRMASTERS.

time since read a paper on the above subject at the Church Congress, and of the several paragraphs of the paper, which we quote, specially instructive. "There is an ever-increasing demand for good choir-masters. In nineteen out of twenty cases when I am asked to recommend an organist and choir-master the qualification for choir-training is placed foremost. Of course a good player is always desired, but the capacity for choir-training is more urgently insisted upon. Let us then examine, for a few moments, the methods of training young men to meet this important requirement."

"Let us take the case of a young man beginning his musical education, and we will give him the advantage of ample means (not too frequently the case), so that he may have the very best training possible. He will enter one of the great musical institutions, and, if he be wise, he will for the first two years take the pianoforte as his principal study, while the organ will be his second study. He then purchases a pedal pianoforte, or procures regular practice on an organ. In this way, if he be very diligent, he practices, say five hours, the rest of his day being occupied with classes which he is compelled to attend, and his harmony and counterpoint studies fill up any spare time."

"All this is very necessary and good, but what is the result? He is an efficient choir-master! Absolutely nothing, excepting in one instance. There exists in the Royal College of Music a choir-training class, under an experienced and able professor. A choir, more or less professional, is engaged to sing, and standard works are regularly performed, while hints are given as to pace and other matters. But the student finds when he has secured his first appointment as organist and choir-master, that the conditions are utterly different. Instead of a professional choir, he probably has the rawest of material to work upon, and before even the simplest chant can be sung he has to set to work to get the voices correctly produced."

"But how has he been prepared to face and overcome this difficulty? The natural course, one would suppose, would be that every organist, knowing the importance of being able to train voices, would show some desire to train his own voice. He would, one would think, as a means of gaining experience, take lessons in singing or voice production as a secondary study, and everything has to be learned after being appointed to a post as organist. This may account for the condition of the music in some of our churches. It is not overrating the case to say that such singing as is frequently heard in church would not be tolerated anywhere outside a sacred building; and for musical people, the choral service, instead of being a help to devotion, is in some cases an almost unbearable hindrance."

"My experience has taught me that the worst singing is frequently found where the clerical authority is possessed of a little knowledge of music. The constant interference of feebleness has a depressing and irritating effect on the young organist, and tends toward dampening the enthusiasm of the choir, while undermining the responsibility of the choir-master. The scale of payment of organists is miserably small, and in many cases it would be impossible for the organist to spend more time than he already does over his choir; yet if he were really well equipped as a

choir-trainer, even under present conditions the execution of church music would be enormously improved. "I think, then, that we may take for granted, first of all, that good choir-trainers are urgently wanted, and that in our public music-teaching institutions little is done to develop this very important side of the profession of music."

"As organists have in so many cases to deal with volunteer choirs, it is essential to cultivate a manner when correcting mistakes that will not discourage or irritate the singers. All really successful teachers have the happy faculty of interesting and encouraging their pupils, and so getting the best results."

QUESTIONS AND ANSWERS.

1. The organ in the town hall, Sydney, Australia—the largest organ in the world—was constructed in 1880, by Hill & Son, of London, and contains 5 manuals, 128 speaking stops, 18 mechanical stops, 16 pedal movements, 33 piston combinations, and 8800 pipes.

2. The organ in Talmage's Tabernacle, which, with the building, was destroyed by fire in 1894, had 4 manuals, 66 speaking stops, 4448 pipes, and was constructed by George Jardine & Son.

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4. The number of singers in the chorus of the Grand Opera Company varies greatly, according to the size of the different theaters in the different cities in which they sing.

5. The Boston Symphony Orchestra is composed of 16 first violins, 14 second violins, 10 violas, 9 violoncellos, 8 contrabasses, 3 flutes, 2 oboes, 3 clarinets, 3 bassoons, 1 English horn, 4 horns, 4 trumpets, 3 trombones, 1 tuba, 1 tympani, 1 drum, 1 cymbal, 1 triangle, 1 tambour, and 1 harp.

6. A C.—"Pipe metal" is composed of one-third tin and two-thirds lead, while "potted metal" has 40 per cent. or more of tin. The character of the spots varies with the amount of tin (from 40 per cent. to 50 per cent.).

7. The wooden pipes are made mostly of white pine, with hardwood blocks.

8. T.—J. Gustav Merkel died October 30, 1885.

9. J. S. Bach was born March 21, 1685, and died July 20, 1750.

10. Bach's organ compositions, consisting of preludes and fugues, concertos, trio sonatas, toccatas, fantasias, etc., are published in eight volumes—Peters Edition. The separate compositions of each book are also published by the same house in sheet form.

A. W.—I see article on "Hymns."

2. There should be an established and standard distance from the great organ keys to the pedals; but it is a deplorable fact that such is not the case. Many of our best builders do not even adhere to a standard of their own, varying this distance in two- and three-manual organs.

3. We know of no method which will avoid the flanging of your choir in the processional except to engage the individual singers and weed out those who drag the others down. This is an undesirable plan, but there are some singers, outside of boy choirs, who cannot sing without flanging, and if you happen to have a few of such in your choir, with the choir situated at a long distance from the organ at the beginning of the procession, it is doubtful if any thing can be done except to weed out those who sing off the pitch.

4. "Organ Voluntaries," a collection of short and easy pieces for the organ, published by Dison.

"Dove Pipes," by Lemaigre, published by Leduc, would be more desirable, but are somewhat more difficult.

J. T.—Your questions about hymn-playing are answered in the series of articles on that subject which begin this month.

INTERLUDES.

THE matter of interludes in the church service has been the Waterloo for many a

One who can play well set before him with some taste and correctness, but, when hatching out upon some fantastic theme of his own, with a congregation impatiently standing first upon one foot and then upon the other, suddenly becomes conscious of his auditors, and leaving his theme dangling, like Mohammed's coffin, in mid-air, makes a mad scramble to regain the keynote.

It is the touch that betrays the tyro: even the most gifted improviser knows the sad havoc an un-expected nervousness can produce in the most purely formal prelude or interlude. A lack of knowledge in harmony, too, goes hand in hand with failure in this direction. There must be confidence in the mind with regard to the chord of the dominant seventh that leads back home.

To play a free-hand interlude requires a self-possession born of assured knowledge of actual rules. Yet the fact remains that, gift or no gift, interludes must be gone through with though the heavens fall—or you lose your position.

As a temporary relief, I would suggest music quoting. I know one young woman to whom the solid and splendid advance in her capabilities for filling the position of church organist has led to strength in interludes was a constant source of mortification and despair. She evolved the most backward modulations in a spasmodic and breathless sort of way, a terror to choir and congregation. So she thought the matter out carefully, and, chancing upon a neat little handbook of short interludes in every known key with modulations, she procured it upon the spot, and without undue ceremony placed it behind the hymnal opened at the proper interlude. With a good will power and fair memory it was not many weeks before her fingers fell mechanically upon the different keys without the assistance of the eye, and by almost indefinable degrees so altered them by adding, subtracting, and multiplying, that the quotation was lost in an entire original, formed, too, on the best lines, which to the congregation, at least, was "a thing of beauty," and to herself "a joy forever."

Another organist whom I knew made a practice of memorizing any quaint figure which struck his musical fancy—any pathetic phrase or sweet cadence. With great skill and expression he wrote these unconsciously into his improvisations. Of course, his taste was sure, and the quotation not obtrusive. This would be practicable even with less gifted musicians, with the bestowal of care and thought.

My advice to young organists with regard to improvising without a natural gift is that of the immortal Punch to young couples about to enter matrimony:—"Don't." Improvisation is born and also made over, to a great extent, upon the lines of science. Still, matters can be much improved if at the expense of needless originality one is artistically reminiscent. As Sir Roger de Coverly selects his chaplain with all due regard to his powers of elocution, and then presented to the world his sermons for him to deliver, congratulating himself upon an acquisition no known church could boast—*vis*, matter and manner—so the mere mechanical player, providing his technique approaches perfection, can do much toward obviating any natural defect for improvising by quoting the brightest and best thoughts the world has produced, rather than fall all over the keyboard in a dismal attempt at improvisation which ends in a fiasco, to the terror of organist, choir, and people.—*Florence M. King.*

MR. J. WALLACE GOODRICH gave an organ recital in Mendelssohn Hall, New York, November 24, with the assistance of Miss Gertrude May Stein.

A certain missionary from the heathen countries, who was to preach in a church not many miles from this office, visited the church the afternoon before the Sabbath to confer with the organist in the choice of hymns. After making the selections for the following day, the organist, who intended to try over a few pieces for his prelude, turned on the water for the meter, and as the good missionary noticed the little piece of white ivory, which serves as a wind-indicator, creeping along its little channel, as the wind filled the bellows, he exclaimed in apparent alarm: "There is a white insect crawling on your organ. Will it do any harm?"

According to an exchange, a German professor of the art instrument in St. Louis has a method of instruction the virtue of which lies in its appalling brevity. It is thus illustrated in dialogue:

Teacher: "You want to learn do lay bzay zey organ?"
Pupil: "Yes."
Teacher: "Dot's right. Zit py me, right gloze py me. Now zee—dis va A, unt dis va B, unt dis va C, unt dis va D, unt dis va E, unt dis va F, unt dis va G."
Pupil: "Yes."
Teacher: "Now ve blays de Fuga in G-moll of Bach."—*Ez.*

When the great Walker organ was first installed in Boston Music Hall variety concerts were quite common, but the organ at first seldom figured in these concerts. Mr. Appra writes, in his "By the Way": "I believe an extra charge was made for the use of the organ, and managers thought they could do quite as well without it. But organ concerts came in and fast; almost every organist in the city and suburbs had his turn at the big instrument. After awhile it began to form part of the most adventurous combinations. I remember one evening, when a fantasia on themes from Maritana was played as a duet for month harmonica and the great organ: a combination, as the programme informed us, never before attempted in the history of music."

The organ in the Shawmut Church, Boston, where Mr. H. M. Dunham is organist, has been recently reconstructed during the past summer, and was inaugurated October 31st by Mr. Dunham in a well-selected program. The Austin system has been used in the reconstruction, the peculiarity of which is that the entire body of the organ is one vast wind-chest, into which one can enter, close the door, and examine all the working of pallets, etc., while the organ is being played.

Whatever may be wanted in Ireland, originality and a sense of humor, none the less pungent because apparently unassuming, rarely seem to be absent from the consideration of any subject commanding the attention of public bodies. The town council of the historic city of Londonderry has been thoughtful enough to secure the services of five organists to play the fine four-manual organ in the Guildhall, to undertake the care of the instrument, and to give free recitals. These gentlemen are to play monthly in a given rotation—presumably two months each in the course of a year; and are each to receive a fee or nominal salary of two guineas (about ten dollars) a year. They are further "to be under the full control of the Mayor and committee." Here are notable suggestions for corporations and other public bodies having organs and musical performances under their charge. It will be a matter of interest to see how far the Londonderry authorities control the selection of music, and how much of it will be patriotic, political, and topical, in order to suit the somewhat varied, and, as my fiery, tastes of the withal warm-hearted inhabitants of the famous historic city.—*"Musical Times."*

Local Department

CONDUCTED BY

H. W. GREENE

FROM twenty to forty years ago London went down into Italy to study singing with the great Lamperti. So much of the vogue had that maestro become that in London a fashionable as well as artistic circle of his disciples existed for many years; all of the elements of select clubdom, excepting a club-house and its accompanying fees, were maintained by those who were so fortunate as to be counted among his pupils or friends.

It was this circle of loyal adherents that attracted Lamperti to London, where he made annual pilgrimages. His arrival in the English metropolis was marked by a series of brilliant receptions, musical and social, which were of sufficient importance to greatly strengthen the artistic bonds between the two countries and leave a deep impression upon the English mind concerning the value and influence of music as a factor in social advancement, if not of the art intrinsically.

Being one of the prominent Lamperti pupils who had actively participated in these functions, and having been attracted to America in much the same way that Lamperti was drawn to London, it does not seem surprising to learn that Mr. Shakespeare and his nearer friends here confidently, and we are sure with entire justice, expected his advent among New York musicians to be marked by a similar display of cordial hospitality. Few, if any, of the European teachers have had the vogue he has enjoyed and greeted by among American students. Nearly all of them have urged him more or less earnestly to make a professional trip to America, assuring him of their support and patronage, and with no lack of emphasis enjoining upon what would occur if he could only be found safely on this side of the Atlantic. That these expectations have not been fully realized is disappointing, if not to him, certainly to his friends, who now see that there are methods of showing courtesy and approach of artistic worth which are not supposed or included in the managerial register. The causes of this activity, however, are not inappreciable. Primarily, the vocal profession is not a cult in the New World. The grand old English trait of loyalty is not yet characteristic of the unorganized musical forces in America; hence, while his many friends were glad to have him here, the fact of his coming in response to the attractive offer of a manager left them without feelings of personal responsibility for his success. They were left without cheer as to his appearance and appearance, and the utterly unconvincing fashion in which he was permitted to make his first bow to his American friends gave them a chill of the first magnitude.

Managerial instinct of a wiser sort would have heralded his coming in other than cold announcements of lecture-readings. Had he been given a non-resident at his hotel, to which had been invited either publicly or privately all of his pupils and their pupils and his friends, giving opportunity for a general hand-shake of welcome from the entire profession, his raw gaze, aside from his speciality, would have been more widely recognized; but that was not the managerial idea, and Mr. Shakespeare suffered accordingly. He is, however, too great a master to be even temporarily dismayed by seeming inconsistency on the part of his friends, and it is not yet too late to honor him appropriately, as he does not return to London until March.

While more truly artistic singing may not have been heard in New York, it must be remembered that Mr. Shakespeare has posed for the last decade less as a singer than as an instructor, although we are not counting that at his last appearance at the Bach choir concert he sang with splendid effect "St. Matthew's Passion" music and Verdi's "Requiem." This was in 1905. Mr. Shakespeare, however, is eminently and pre-eminently a teacher. His platform has been a piano stool; his auditorium a studio; his audience a pupil, and the habits of that environment for twenty-five years incessantly must account for the extreme delicacy of the vocal force which he chose to present in his appearances at Mendelssohn Hall. While in his repertory work he occasionally rose to the requirements of forcible climaxes, his tone presentation was, as a whole, more adjusted to the narrow limits of his London studio. Hence, to those who were attracted thither expecting a robust voice from the man who had been advertised as a tenor, he was at times disappointing. Apart from his tendency to overdo the pianissimo, there was nothing left to be desired. The tones and control were exquisite, and justified any claims the man might make as an authority on pure tone production. His absolute musicianship was shown by the graceful and artistic accompaniments, and his delightful reading of the widely differing selections he sang as illustrations of his case of manner and hearty genuineness were most magnetic.

It is what he said that will be of interest to the readers of THE ETUDE. Much of it is not new; we have heard it from others and read it in his book, but in his talks he was epigrammatic, crowding valuable lessons and the results of much experience into single sentences. It was possible to get but a small part of his three lectures: some of the more striking or valuable suggestions were hurriedly transferred to the paper, and while they are not given exactly as they were spoken, we hope the ideas have not suffered from our hurried efforts to secure them: they are as follows:

"Singing should be natural, like speaking; of course, the singing tone is louder and higher. It is the vast extension of the natural that is meant when we say sing naturally."

"The inquiry must be met as to the secrets of the old Italian school."

"By breath-control in the breath, while we are using the muscles that draw in the breath, while we are using the expiratory muscles."

"At the end of every phrase if we have rightly controlled our breath, we feel that there is controlled breath enough left to sing another note."

"With free or loose tones the registers take care of themselves."

"Freedom of the instrument (means) lovely tone; inconvertible facility for runs, trills, and rapid passages; unconscious pronunciation, and natural expression."

"If tongue, soft palate, throat, and lips are free, we can start any note naturally."

"The four distortions of the throat usually recognized by all masters are throaty, nasal, frontal, and white voice. These conditions can be recognized by whispering in the four distorted ways, then follow the precise control that is perfectly noiseless; this shows the voice to be the voice of the throat."

"Talk naturally on a note, then sing the tone."

"With book in hand, walk naturally around the room as though reading; suddenly say and sing 'Ah!'"

"Sing rapidly 1, 2, 3, 4, 5, 6, ah—stop suddenly,

see how much breath you have to sing a final 'ah.' This is a good test of breath-control."

"Sing with *frank, forcible* attack 'la, la, la, la,' etc. Was the jaw relaxed, the tongue down? Practice this for one octave only, with full natural tone."

"Sing 'ah, ah, ah, ah,' in one breath, no breath between."

"In singing correctly the jaw is entirely independent of the force of the tongue."

"The worth of *la* cannot be overestimated."

"Singing is speaking correctly and controlling the breath."

"Bend gracefully forward; let the jaw float, as it were."

"The principles of right singing are the same in singing short or rapid notes."

"The human voice is like three steps of the organ—the grand, the brilliant, and the flute stops. The pure contralto singing low, chest-tones, with chest vibrating, is likened to the grand stop. The mezzo-soprano singing with middle voice with sense of breath in the mouth, using smiling mouth and tones brilliant and silvery, is likened to the brilliant stop. The soprano singing high head-tones, a lovely womanly quality, is likened to the flute-tones."

"A pure contralto having splendid chest-tones ending on *e* or *f* can sing higher. A baritone is able to sing the highest notes with medium register. The mezzo-soprano is endowed with splendid *e* and *f*, and can sing higher. The soprano has full, high, clear tones, with less strength than the mezzo, in medium register. The lowest notes of all registers are weak. The sopranos and mezzos are apt to force the medium voice too high. The high head-tones are very beautiful, though not often heard."

"A perfect trill is the most pleasing to the ear. Practice for trill 'la, la, la, la,' faster and faster, though never faster than you can sing in time. One must hear the two distinct notes."

"Study both words and music until mastered. Study phrasing. The singer must be saturated with the meaning of the words."

"The greater the artist, the less he tampers with the time of music. Composers take great pride in the tempo of their compositions, and spend much time and study over this point."

"The great musician Rubinstein was asked by Mr. Shakespeare one day what the secret of his remarkable playing was, and his reply: 'I have devoted the greatest study to phrasing and use of pedals.'"

"Ah," is so necessary to pronounce well, and is seldom heard in its broad sense."

"One who has little voice can control it artistically with proper use of the breath."

"A bad singer has to rely on his loud notes for effect."

"It is impossible to smile with the face and sing with sorrowful emotion."

"To train a young student in dramatic music will cause a rigid manner of tone-production. Many a voice is ruined by the early study of modern opera. The pupil should first build up a perfect instrument."

"Force in a voice is not necessarily dramatic power. The truly dramatic singer is one who does not amaze, but moves the hearer. Dramatic expression is the highest quality and struts the deepest emotions."

"Development of orchestra has been carried to the highest pitch by Wagner. He has been unable to add, however, to the intensity of the human voice, which, in his music, is often a subordinate instrument. But every great artist by employing beautiful tone can make a fine effect in Wagnerian music. Shouting has become a constant habit on the stage at present. Not near as much force was expected from the old singers as there is nowadays."

"The voice is the only instrument both human and divine. *Legato* is unique in the human voice. It can be imitated successfully by only one or two instruments."

"Style is that concealment of effort only attained by years of assiduous study."

YOUR ART AND YOUR FRIENDS.

The recluse is usually a most misguided person. He is too much of a recluse to cultivate sympathy, tenderness, and de- and in art. Become susceptible to the emotions of triumph and exultation, even scorn and indignation, for all these must be expressed by the singer or actor.

Do not expect to become all you are capable of becoming in a year, or two years, for it will require years of constant, diligent work. The famous opera-singer, Madame Norda, said to me: "It is only by work, work, WORK, that one can become an artist." In a conversation with Madame Norda she said: "The American girls don't work enough." There is truth in these statements. There is a lack of earnest work, and too much superficiality in study among vocal students in this country. America has already sent out singers who have gained a world-wide reputation, and there is no reason why this good work should not go on. There are no better teachers in the world than are found in America. To the student of music then we would say: Be patient, study, work, work, work, and all will come in good time.—J. Harry Wheeler.

The warp and woof of the fabric of friendship should be made secure only by the finer strands from both characters. Music is pre-eminently a social art. It is almost helpless without the spur of comparison and friendly criticism, and, with this as an object, friendship is well-nigh a necessity. Accident usually reveals the sources from which this greatest good is derivable, while taste and tact determine its availability.

It is a mistake to aver that friends are always congenial. Congeniality is a condition, not a quality. The qualities that one values in a friend are more often those lacking in himself, and if he in turn is able to supplement unusual development in his friend's character, the bonds which hold them are sufficient, even though the condition of congeniality is imperfect. You must be fine in your friendships. Fineness is a growth, and, if you will to have it so, keeps pace with the growth in your life. Jealousy, selfishness, and prejudice are not fine, and bear no part in the nature of cordial relations with one's fellows.

Upon entering the spacious hall, out of which opened the large drawing-room replete with the artistic trophies of the famous artist, on a dull November afternoon in 1881, we were seized by that nameless temerity which usually accompanies the act of invading the sacred atmosphere of a public idol.

In a few moments the door quietly opened and a sweet-faced lady came in, dressed in an old-style full-skirted gown, and her silvered golden hair crowned with the proverbial lace cap, worn by the matured married ladies in England. Extending a shapely hand, she said in a low, musical voice, "How do you do, Miss Beebe? I am very happy to see you, and now you will tell me something of that beautiful, bright America and of yourself, for, remember, we must not speak of me at all."

Feeling at once at perfect ease, there followed a long talk of the desires and plans of the young singer, and then came the critical moment—"Will you sing for me?" asked Mme. Goldschmidt. To refuse was impossible, and would have been most ungrateful, after her taking so much genuine and kindly interest. The great artist seated herself at the piano and struck the opening prelude of "Come Unto Me" from Handel's "Messiah," and, without music, we sang the sacred air to the closing words: "And ye shall find rest unto your souls." Repose characterized the entire act, since one could but be calm under the sweet inspiration conveyed by the simple manner of the sympathetic artist-woman.

After a few words of considerate criticism and counsel as to the proper use of the voice, Mme. Goldschmidt exclaimed: "But you have a place in America," her sweet face always lighting up as she spoke of our country, "and I am sorry to have you try to make another place in this overcrowded field, where there is room to win a good position. After you have been heard here, pray, go home to your own land, for I can see you are not made to buffet against the great London world, and you do not need to do so, surely." Then ensued a lengthy explanation of the why's and wherefore's of a trip to England as a means of en-

TO BECOME a vocal artist two factors are absolutely essential: a naturally good voice and perfect health. With these for a foundation, one may begin study with a fair prospect of success. No matter how good the natural voice may be, it requires culture, and to be brought under control. Then follows the study of singing, interpretation, tone-coloring, facial expression, and articulation. A course of study in elocution, more especially if it includes the study of dramatic action, proves invaluable in stimulating the emotions, and in giving to the scholar and artistic manner. One who cannot read well cannot sing well, no matter how fine the voice may be. One should have a good knowledge of harmony and the piano-forte; add to these the study of French, Italian, German, and the history of music, and one is well equipped to begin the career of a vocal artist. An artist must possess two qualifications: *talent* and *genius*. Having talent, one may make a good quality of voice, but *genius* must come in to constitute the artist. Talent is the direct mind, the ability to do. Genius is the idealistic, creative. All actors, be it on the operatic or dramatic stage, to become artists must possess genius, as well as talent, for they must create and personate char-

acters. A singer, to be successful, must be emotional. One should cultivate sympathy, tenderness, and de- and in art. Become susceptible to the emotions of triumph and exultation, even scorn and indignation, for all these must be expressed by the singer or actor. Do not expect to become all you are capable of becoming in a year, or two years, for it will require years of constant, diligent work. The famous opera-singer, Madame Norda, said to me: "It is only by work, work, WORK, that one can become an artist." In a conversation with Madame Norda she said: "The American girls don't work enough." There is truth in these statements. There is a lack of earnest work, and too much superficiality in study among vocal students in this country. America has already sent out singers who have gained a world-wide reputation, and there is no reason why this good work should not go on. There are no better teachers in the world than are found in America. To the student of music then we would say: Be patient, study, work, work, work, and all will come in good time.—J. Harry Wheeler.

"All felt behind the singer stood."

A REMINISCENCE "A sweet and gracious womanhood."—J. H. H.

OF JENNY LIND. A sweet and gracious womanhood.

No one who has had the infinite pleasure and honor of meeting the woman and artist, Mme. Jenny Lind Goldschmidt, can fail to recall the combined modesty and greatness—two attributes so rarely united—which pervaded her every act and word. To the student of the present article was granted the frequent privilege of seeing her in her beautiful home in South Kensington, London, whither Mme. Goldschmidt first summoned her by a cordial note of invitation in response to a tentative missive sent with her friend, and asking for an interview.

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hancing home reputation, to all of which she listened with a motherly interest that dispelled all fear of having encroached upon her time or consideration. Passing out through the luxurious grounds to the gate, holding her visitor's hand meanwhile, she said: "Come to see me just when you wish, and be sure to plan a return home, soon."

Several pleasant visits were made during the ensuing months, and one bright spring morning in 1883, a week before sailing for America,—the writer having occasion to visit South Kensington,—was passing along a busy thoroughfare, and saw approaching a quaint figure, clad in the same old-style crinolined gown; a Paisley shawl worn in the old three-cornered fashion; a cottage-bonnet, from beneath which shone the lovely blue eyes, and the still radiantly luxuriant and fair hair of Jenny Lind. With the greeting, "Good morning, and you have not yet gone home!" spoken with characteristic solicitude, the great artist passed out of sight, leaving with the younger woman a sense of benediction and inspiration, never to be forgotten.

For the pleasure of our young readers we quote some of the incidents and opinions of distinguished musicians, relative to the life of Jenny Lind from childhood to her retirement to private life.

She had been wont to sing to her mother's friends from her third year, and even at that period, the intense feeling of melancholy, almost natural to all Sweden, which filled her young soul, gave to her voice an expression which drew tears from the listeners. In later years she developed a wonderful power in the upper notes, which she handled in the most skillful manner, moderating the high voice so as not to out-shine the lower. She had also a wonderfully developed length of breath which enabled her to perform long and difficult passages with ease, and to find down her tones to the softest *pianissimo*, while still maintaining the quality unvaried. Her execution was very great, her shake true and brilliant, her taste in ornament altogether original, and she usually invented her own cadences.

Moscheles wrote of her in 1845: "Jenny Lind has fairly enchanted me; she is unique in her way and her song, with two concertante flutes, is perhaps the most incredible feat in the way of *hvarva* singing that can possibly be heard. What a glorious singer she is, and so unpretentious within!"

Again, Elise Polko says of her: "Jenny Lind's true spell consisted, in my opinion, in three things: in the perfection of her technical culture—perfection to an extent that caused the most finished art to appear the most finished manner." Of her brilliant career in opera on the Continent and in England, there is written in Grove's dictionary much exhaustive detail which is most inspiring to the earnest student. She was a firm believer in the cultivating of student-qualities, and one remarked to the writer: "There are no more students nowadays—everybody teaches."

For America she had always a tender sentiment, since it was here she fell in love with and married Otto Goldschmidt, in 1852, at the close of her famous engagement with P. T. Barnum in a most brilliant concert tour of the States. This occurred after she had announced, in 1850, her intention not to appear again on the operatic stage.

As a demonstration of her great philanthropy, it is recorded that she gave all of the fortune made in America to the founding and endowing of art scholarships and other charities, in her native Sweden. In the latter years of her life she took part in her husband's "Bach Choir," training the female portion of that society, greatly to their enthusiasm and success.

In closing this brief outline of a great artist's life Longfellow's words are most fitting:

"Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time."

Mrs. Henrietta Beebe.

THE CIRCLE PIN.

As was announced in the January number of *THE ETUDE*, we print herewith ten of the mottoes that have been selected by the committees from the eighty-two sent in competition. They have come from nearly every State in the Union and indicate clearly that considerable thought has been given to the subject. It will be noticed that these submitted are quite dissimilar and some of them are excellent.

The committees have decided to give the readers of *THE ETUDE* a voice in the selection of the motto, and, with that end in view, invite all who have participated in the competition, their friends, and any who are interested, to select, from the ten mottoes, one and write the number by which it is designated, together with the writer's address, on a postal card addressed to H. W. Greene, 489 Fifth Avenue, New York City.

The committees do not pledge themselves to abide by the vote outside of the society, but agree that they shall be greatly influenced by it. I hope a general response to the voting privilege will be made. For the benefit of those who have not followed the subject, in the preceding issue, I will explain that the members of a young ladies' musical society are looking for a motto for their society badge. They desire the beginning of each word to employ a different letter of the staff alphabet e, d, c, f, g, a, h, making a motto of seven words. The one who sent in the best motto was to receive a prize of the pin containing the initials of the motto.

1. By diligence each goal can find.
2. Greatness and blessedness ever follow consistent diligence.
3. Fear God and heavenly company ever delight.
4. Be chaste, diligent, energetic, fervent, and gentle.
5. Great difficulties are conquered by faithful endeavor.

6. All beautiful creations develop ever from God.
7. Build carefully a foundation, gaining definite ends.
8. Art develops energy, faithfulness, greatness, character, beauty.
9. Art beloved divinely created earth's fairest gift.
10. Go forward, comrades; build, encourage, and defend.

ANSWERS TO QUESTIONS.

T. A. M.—I. You will gain what you desire by lightly reciting a line in the speaking voice, then chanting it on a single tone with no more stress or effort than when it was spoken. Closely observe the resulting quality and apply it to your melodic exercises and finally to your repertoire.

2. The above exercise gradually varied in stress will finally compel the voice to yield a well controlled pulsation.

3. The tendency to sing sharp or flat is probably the result of too great physical effort in tone production. If after the voice has been made perfectly free, it is still noticeable, the ear is at fault, and difficult of treatment; such cases are extremely rare.

4. Direct your breath, at the waist line, and yield to expansion by the following breath the entire circumference of the body.

5. Learn the lesser solo parts of the Elijah, Messiah, St. Paul, Judas Macabees, and the Creation; for secular repertoire select the better songs of one good composer at a time. For arias go to the legitimate operatic repertoire: Italian, preferably, to begin with.

D. E. T.—L. is the fundamental tone of the minor scale, when speaking of the syllables.

2. The question concerning Mason's tone and technique must be referred to the Piano Department.

S. P.—I. *Accelerando* is, of course, a gradual hurrying of the tone. It bears no direct relation to the term *rubato*, which refers to a change of time in the number of bars covered by a phrase. It is em-

ployed to heighten the effect of the idea contained in the text or motive, and does not mar the general rhythmic swing of the composition.

2. We should hardly approve of disturbing the time in one part and not in another.

W. H. C.—Your troubles seem to have multiplied themselves. Your high notes and deep notes, your registers and bewildering varieties of tone, suggest too close attention to the possible vagaries rather than the legitimate uses of the vocal instrument. Confine your singing in perfectly free tone to an octave or two in middle voice, extending the range only as far as it can be done, and no change in quality or effort noticeable. Use free tone, and the registers will take care of themselves.

H. G.—I have again read your letter of September 13th on *tenore* and think the position you take is sound. The voice tone should be firm, even, and under control. The vibration of sympathy or fervor is so rarely necessary that it need not be admitted into the list of things taught, but follow the natural tendency to impress by earnestness; thus, there is no danger of a misunderstanding.

C. B.—1. White voice is described as tone too high pitched in the head; colorless with too little over-tone; too narrow throat, comparable with the thin, sarsenic tone in the speaking voice.

2. A double sharp can only be made from a natural. 3. The accent in $\frac{3}{4}$ time is as follows: 1, strong; 2, light; 3, medium; 4, light; like the second. Observing this rule, the effect is not the same as in $\frac{3}{4}$ time.

S. P.—The tongue will not rise in the back part of mouth if the throat is perfectly free and the breath controlled at the waist.

The questions by F. F. and Mrs. H. D. T. will be taken up in the next issue.

GADSKI'S ADVICE TO AMERICANS.

It almost seems foolish for me to give you any advice when I remember how you have improved all by yourselves. Five years ago I could sing a delicate aria that the music lovers of the Old World would quickly know and rigorously applaud. In the States these arias were noted by the few, and never by the many. That was five years ago. To-day, this winter, a great audience of 5000 people will sound out a great applause the moment this aria has died away from the orchestra. You see, to-day you Americans know absolutely what is good and fine in music. It has taken you five years to learn what it took Germany a quarter of a century to learn. I frankly declare that it takes you American singers, as amateurs and music lovers, twenty years to know what it took old Europe a century to learn. Then why should you not learn to be a great singing nation? And this is my first advice to you who sing, right here: You yourselves should sing more than you do! You listen too much! Your opera houses are great and fine.

You should lead the way to be a singing nation. You have the best in the world to learn from. All the great artists of the world are brought to your door, and you do not go home and sing the songs of three great Eastern cities. Yes, that is it. You are the open door to all great musicians. Everyone who has a great voice abroad says: "Let me, too, go to New York, Philadelphia, and Boston."

In Germany, in France, in Italy, the young women and men of the family sing the greatest arias from the opera. And so good music is a part of the education. It is this family singing that makes a great musical nation.

They would laugh at you if you told them that you would never sing the "Virgin's Chorus" from Tannhäuser because you had heard it so magnificently done at the Academy of Music, and that you would feel mortified to attempt it.

You American women who sing are too ambitious. You want to go to the verge or to sing in great concert, but you won't sing every night in the parlor just for love of the sound. Every woman cannot be a great singer, but there is no reason why she should keep her sweet voice from being heard as often as her friends want it.

You American girls have so much that is great over here that you do not like to be humble; and so I go to houses where there are many sweet-voiced young ladies, who say: "Yes, I have studied much, but I do not sing much. It is a waste of time, for I will never be very fine. I haven't enough voice." And so the piano keeps closed and the sweet-voiced girls let her voice become really nothing for want of a little care—and for a little humility! A little humility is all you need to give yourself and your friends many beautiful hours.

The only way that America can really progress in her great musical strides is for the women to make music the center of the home-life as they now make books and art. And I very believe that it is the women who have accomplished this wonderful development in appreciation of great music, as is shown by the season of opera in your great cities. And it is because you American women grasp the intellectual part of music so quickly that you have lured to your cities to-day the great artists of the world. But there again is the trouble. The American women are so intelligent that they will keep on comparing each year and say: "Because I can't sing in a great manner I won't sing at all." You have good voices, you sing well, but you will not give enough time to it. I should earnestly advise each one of you girls who sing, to sit down at the piano for just an hour each day or night and sing something—a ballad, an operatic air, or call in other members of the family and make them join you in some of the great choruses. Teach your brothers how to sing and have a quartet of your own that may go over the opera the next day after you have heard them sing by a great company the night before. Watch these artists when they are singing; see how they dwell on certain notes, how they interpret certain passages; and then when you come to your piano the next day and sing it over by the knowledge you have gained. After awhile you will find that you and your quartet discuss the singing of the artists just as you would discuss the talk of friends at a dinner-table. If you do not live in one of the great cities and cannot hear the great opera each week, then practice your singing by each day as well as you can. You Americans travel so much on your great railroads that I believe I write to no one who does not get a chance at the opera; if not the opera, then your many concerts and your orchestra, where all the great music is played, and played so intelligently. If you do not try your voice little each day it will be your master, and not your servant. You will have learned from your teacher the way to use the voice; not to tire it and the way to place it so the best tones in it may be brought out; and you do not cultivate this each day, after awhile the tones will get misshapen, and you will find that you get hoarse or that your throat gets tired after the least little singing. If you have enough lessons to keep you from this fault you should never be asked to use your voice with reason. If anyone asks you to sing, don't refuse because you are not a splendid singer, for I say to you very earnestly that if you American women do not carry back into the home-circle all you have absorbed at the fine opera you will not grow as quickly as you want. You have built great opera-houses and it is through you women that the grandest music in the world has become familiar to everyone in this country, and now it lies with you to use your own sweet voices more conscientiously. Make singing a feature of social life, and keep your own voice in such good condition that you will always prove a ready pleasure to your friends. Do not keep your voice for the applause of strangers, but exercise it every day in the home-circle.—Philadelphia Press.

The Teacher of Music: His Character and His Training.

A SYMPOSIUM.

CONTINUED FROM JANUARY ISSUE.

1. What qualities, physical and mental, do you consider essential in a music student, especially a student of the pianoforte or singing? Such qualities as will justify the choice of music and music teaching as a profession.
2. Suggest lines of study (theoretical, historical, literary, etc.) that should go with the special study of some instrument or of singing. Do you consider the study of composition essential? To what extent?
3. Should the conditions you name make a course adapted for artistic success as well as make a capable and practical teacher?

FROM J. S. VAN CLEYVE.

1. As touching your first question,—viz., "What capacities of body and mind I regard as necessary for the teacher of music,—I must say that in one general statement I think the profession of music one of the very highest, most arduous, most honorable, and even most sacred known among men. This is to say at once that no one but a person exceptionally endowed need look for great distinction in the walks of music. There should be, as to body, health of the very finest, such amounting to endurance. Let anyone remember how his playing sounded even to himself on days when he is languid, or but slightly under the weather, and this will be clear. The musician, and no less the music instructor, must be an electric battery of energetic vitality. The greatest teachers seem nearly, if not quite, to hypnotize their students. As for intellect, a musician needs a quick, alert, mind; keen, clear, analytic; an emotional boiler capable of generating steam by the cubic yard; and a superb will-power, ready to pay out force with the calm, steady, relentless manner of Fate itself.

I do not think any man or woman with a dull mind, a cool temperament, or a vacillating will has any call to teach music; my, more, such are sacrilegious interlopers in the temple of the Muses.

And as for the temperament, it may be nervous, vital, or lymphatic, but whether blond or brunette, large or small, the musician must have sound and active body, insensate a bright and pliant mind.

2. As for the second question. To suggest lines theoretical, historical, literary, and so forth, would take at least ten pages of *THE ETUDE*. Is composition taught? Well, not merely making flowers of dead imitation music, for no one should write such music unless his heart bubbles over with it like a fountain in May; but there should be a vast amount of theory and analysis. Especially valuable is analysis of the works of genius.

3. To be an artist and a teacher is by no means the same thing, and, while some are good in both, the very best artists certainly have been poor teachers, except in that broad general way in which all art-workers are instructors of their fellow-men. Indeed, ought to be a part of the training of one intending to exercise chiefly the function of a musical pedagogue, but there is no special difference in the training of the player and the teacher except in the finish and power demanded of the virtuoso.

As for singers, they ought to be absolutely as good musicians as others. Just think how much of the matches played by artists like Max Hinderich and Henschel is due to their scholarly musicianship. Music, like other intellectual professions in this country, is overcrowded by mediocrity, whereby talent is

multed of half its legitimate gains. My father was an eminent Cincinnati divine. When presiding elder of the Cincinnati district he had a very dull clerk of a man working as a supply. He asked this dear, good, stupid brother what caused him to think that the Lord had called him to preach. "Well," said Brother Dull, "you see, I was a house-painter; but I thought that the ministry was a quiet, easy, in-door occupation in which I could get a good living, and go to Heaven at the same time."

The music-ship, like the Gospel-ship, is retarded by huge incrustations of barnacles. People should study music for the worth of it, not merely to live by it.

FROM GEORGE W. CHADWICK.

1. Good brains, good ear, good sense, good heart, and an unlimited capacity for work. No "little man afraid of his notes" will ever succeed as a musician. Statistics show that only one musician in two hundred and nine ever dies from overwork.

2. Every violinist, pianist, and singer should know the fundamental scientific principles of sound, should have a thorough knowledge of harmony, and be able to demonstrate it on the pianoforte. He should have sufficient literary education to read, write, and speak his own language with correctness and with force, and, if possible, German and French besides. Usually he should know enough of composition not to desire to push his "opus 11."

3. These qualifications ought to enable anyone to be successful in a locality where he is appreciated.

FROM WILSON G. SMITH.

THE paramount qualities for the successful artist or musician, to my thinking, are a physique capable of sustaining the wear and tear of years of assiduous study and application; a natural aptitude for music, for no one can achieve worthy success in any line of activity without a predilection for it; an ambition for artistic achievement; a capacity for unremitting labor and study; a conscientious appreciation of the obligation due to one's talent to use it to the utmost to ornament a profession to which he has been called; a spirit of nobility whereby one is willing at all times to practice self-abnegation in the interests of the art he would worthily represent; above all, to cultivate a true altruistic spirit toward professional colleagues, remembering that one's reputation cannot be successfully established upon the ruins of another. It is much better to discover the merits in another, pointing his imperfections lightly by, than to exaggerate his failings. A pessimist can get but little satisfaction out of life, and he certainly adds nothing to that of his fellows. If you have but twenty-five per cent. of natural talent remember that the capacity for work will supply the remaining seventy-five per cent., and often place you in the line ahead of many who possess the two attributes mentioned in an inverse ratio.

The best equipped musician is the one with the broadest general culture; hence it is advisable to cultivate the friendship of books. A good book is always a friend in need. History gives one the knowledge of the achievements of past ages, and brings forcibly to mind the fact that to make history one cannot be a laggard.

Philosophy fortifies one to such extent that he can adjust himself to all circumstances and environments, and by so doing win success in the end. Many a genius has died unknown and unused because of inability to rise above environment. Circumstances sometimes make the man, but it is a greater man who can make his circumstances minister to his success. Do not content yourself with an intimate knowledge of the history of your art, but familiarize yourself with that of kindred arts.

The same spirit that makes great musicians makes poets, artists, literary, and heroes, and even though you do not aspire to become a great musician, the knowledge of their struggles and achievements will render you more appreciative of their works. Show me a man of limited reading, and I will show you the same man as an egotist so bound up in his own petty existence that for him the world ends with his horizon.

It was a savage outcast of his petty domain who, having heard of the English nation through intercourse with a neighboring tribe, anxiously inquired of the first white trader he met what they thought of him in England. "Too many musicians are like this savage," puffed up by local celebrity, they compare themselves with great artists whom they may chance to hear, and are much flattered by the comparison.

Recently I was informed by a young student possessing talent and an enlarged opinion of himself, that he thought he would move to New York, where he could find proper appreciation and adequate compensation as a concert artist. The same deluded genius found fault with Hofmann, de Pachmann, and all other artists whom he honored by hearing. It is all other artists whom he represents a type of unnecessary to add that he represents a type of scant-read musicians whose estimate of art begins and ends with themselves, and whose usefulness in art is sadly curtailed by their narrow-mindedness.

As to the expression of masterful ideas, so far as the medium of expression for a mind broadened by experience and extended reading and study. A kindly word of approval and advice may, for aught we know, be the means of making a career successful or otherwise. To illustrate: While I was writing this, the postman brought me a letter; upon opening it I found that it came from a young musician who a little time ago had submitted some manuscripts for my consideration, in which I found much to commend and to admire, supplementing the same with some practical hints and advice. I quote from the letter to illustrate the point I desire to make: "You have doubtless forgotten me, but I am going to recall myself to you. You may remember my having sent some manuscripts to you a year or so ago. Well, Edward Oring had a good word to say of it, and it is to be published by a German house. Your letter of encouragement did me more good than any word I ever received, and I have studied closely." I quote this incident, which occurred so coincidentally, merely to emphasize the fact that generous treatment of one's colleagues has its reward.

It is a great fallacy for one to think that by recognizing the merits of another he thereby endangers his own reputation. A considerate regard for the talents of another does no man harm, and its influence in teaching in its benefit to art, as well as the individual.

In closing let me advise students to read largely upon all topics: history, biography, philosophy, ethics, belles-lettres, science, etc. Wholesome reading enlarges both the mind and heart. It is understood that one should be conversant with all general literature, of which there are many valuable volumes.

Let me recommend to my readers two excellent books by A. P. Russell: "In a Club Corner" (the monologue of a man who might have been social), and "Library Notes," being a running series of mosaics drawn from the expressed thoughts of the world's best thinkers. Books of this character cannot but enlarge the mental horizon and make musicianship broader and more influential for good.



Our offer to those renewing during the present month we think is the most valuable one which we have yet made in this connection.

For \$2.75 we will renew your subscription to this journal for one year and send you a copy of "One Hundred Years of Music in America." This is a book of about eight hundred pages, and contains upward of two hundred full-page portraits, with biographical sketches. It is the only work giving the complete account of the musical activity in America in the past one hundred years. The book was originally made as a subscription book, and sold for \$6.00. We have a few volumes beautifully bound in full morocco, gilt-edged. These volumes were made to sell for \$10.00. We will include these in the above offer, making the price \$3.50. We have only a few of this binding, so it would be well to order quickly if you desire it.

A. J. Goodrich's great work "Theory of Interpretation," which has just been issued by this house, has met with great approval by all the advance subscribers from whom we have heard. This is the day of analytical programs, lecture-recitals, and music clubs. Any work assisting the mind in reaching the hidden meaning is most welcome. Mr. Goodrich's work does this most thoroughly. No point in construction of music has been overlooked; no means of interpretation or expression but has received careful attention. The work is a combination of Mathew's "How to Understand Music" and Christian's "Expression." It can be studied alone or with a teacher or in class or club. It is a work that gives glimpses back of the stage, showing how the wonders of music are produced. It is a work that every lover of music be teacher or student, should study. Write to publisher for particulars of price.

This volume of study-pieces which was announced in last issue will be published this month. It will be entitled "The Modern Student," and contain only pieces having technical merit. There will be pieces for the treble, the scale, the octave, the turn, the arpeggio, etc. We will, for the time, publish only one volume of rather easy pieces, beginning with grade II and ending about V in a scale of X. It is possible to acquire a commanding technique without going through the endless amount of dry exercise and studies. Our aim has been to make the growth of music study pleasant—to reduce to a minimum the drudgery. This fact will be shown by all our publications, and so no more need feel it in this volume. There is an advance price on the volume of 35 cents to those who send cash with order. If the book is charged to those having open accounts with us the postage will be charged in addition. Send in your order now, as the book will be out before the end of the month and the special offer withdrawn.

Our readers should remember that the publisher of THE ETUDE can supply anything in sheet music or music books. It costs no more to send music 1000 miles than it does to the nearest dealer, especially if the nearest dealer's stock is small. It is becoming the fashion to deal direct with publishers where you are sure of getting what you order promptly and on the best of terms. We number among our patrons some of the largest schools and leading members of the profession. Our stock is one of the most complete in the country. We employ only expert clerks and keep only the best editions. We supply teachers with all the music needed. Our terms are liberal and the

advantage is always on the teacher's side. If you have not our catalogues, send for them and get our terms. We can supply you promptly and on best terms.

This is the busiest season of the year, both for teachers and students. The holiday vacation is passed, and by this time everyone is actively engaged in his work. Many new students appear for the midwinter and spring sessions; and they, as well as the instructors, need supplies of technical works, music of all kinds, etc. While all raw material has made advances, the greatest advance has been experienced from the manufacturers themselves. Notwithstanding these facts, everything which can be of use to student, teacher, or college we are prepared to offer at our usual figures. If you wish to order early, you can do so, trusting implicitly that you shall get lowest rates. And should you not need anything just at present, perhaps you would like to see our catalogues, and know more about our peculiarly liberal way of doing business. We would be pleased to send our catalogues you might wish to have, and all that is necessary to receive them is to write your name and address plainly on a postal card.

We specially solicit emergency, or rush orders, making it a rule that all orders are filled the same day as received, even to those coming in the last mail in the evening. For size and variety of stock, for low prices and promptness, our house is unsurpassed.

We again call attention to the "Prize Essay Competition," particulars of which will be found on another page of this issue. The prizes offered are very liberal. We earnestly request that everyone who may have something to say of practical importance to teachers or pupils would compete. Articles of merit which might not win a prize could be available for later issues. We prefer ty, written articles, but when this is impracticable please write in a clear hand. No one should hesitate about sending us articles for examination at any time, under the supposition that a person has to be very learned to write acceptably. Indeed, we very much prefer articles of practical value, tested by actual experience. If teachers, when they discover any fact which might assist other teachers, or if bright students should find new ideas which might encourage other students; these facts briefly written would receive careful examination and attention and are often most acceptable.

Many teachers have taken advantage of our offer of liberal premiums for getting new subscribers to this issue, and have been highly pleased with the results. No doubt there are others that would succeed in this work were they to try it. Write without delay for booklet about the journal and the premiums, which are cash if preferred. To anyone willing to devote their whole time to this work we will make liberal terms.

THE ETUDE is so popular and well known, so that it is an advance price on the volume of 35 cents to those who send cash with order. If the book is charged to those having open accounts with us the postage will be charged in addition. Send in your order now, as the book will be out before the end of the month and the special offer withdrawn.

The motto of THE ETUDE has ever been, "Upward and Onward." It was this earnest purpose that has placed the journal where it is in the hearts and affections of the American musicians. It is our aim to present each month interesting matter of vital importance to our readers, sparing no effort or expense to do this. During the present year the best features which have been sacrificed to popularity will be retained, while new and important departures will be made, adding to the appearance, size, and general excellence of the journal throughout.

We desire to draw to the attention of our subscribers an offer which, perhaps, has escaped their attention. It is printed in our "Premium List."

To any person who shall send us, from January 1st to December 31st of any one year, twenty-five yearly subscribers for this paper, we will give and deliver to them free, in addition to all other premiums or cash deductions to which they are entitled, five dollars' worth of our own book publications, or ten dollars' worth of our own sheet music publications. The selection can be made by yourself from our catalogue, which we will send to you upon application.

Colleges and schools of music, and all teachers, should take advantage of our new music "on sale." No matter what other "on sale" music or stock of music you have on hand, there is no doubt that there is a constant need of "new music."

You can begin this "new music" any month during the season. It consists of about ten or twelve pieces of either instrumental or vocal music sent out once a month, from November to May. We charge this at our usual liberal professional discount, the return to be made at the end of the season, in June or July, when we expect complete settlement.

We wish to draw to the attention of our patrons this fact: when music that is seldom called for—rare works, music for different combinations of instruments, things which we do not keep in stock—are ordered from us "on sale," we do not buy them in order to send them to you "on sale"; in other words, they are not sent, and should you desire these positively, you can obtain them as quickly from us as you can from anyone else by ordering them on regular account.

In another column will be found a new premium offer which virtually amounts to the giving of two premiums for the same thing. It is done to assist our subscribers in obtaining new subscriptions, and applies only to new subscriptions.

By the addition of a very little money to the \$1.50 your new subscriber can obtain a valuable book worth many times the price asked for it, and in addition, you will obtain the usual cash deduction or premium.

We trust that everyone who has the interest of this journal at heart, as a great many have, will give this offer a trial.

A most useful little device has been drawn to our attention: a holder to keep a book open, an "open book holder." This useful little device will hold any book open without crushing and breaking the binding in order to make it the open flat on the music rack, desk, or table. It is easily adjusted, without injury to leaves or binding. All book-users need it. We can recommend it. They can be obtained from the publisher of this journal in plain nickel for 25 cents postpaid.

DURING the past month we have reprinted the "Standard First and Second Grade Pieces" and the "Standard Fifth and Sixth Grade Pieces."

These volumes are compiled by Mr. W. S. R. Mathews, and are designed to accompany his celebrated and universally used "Standard Graded Course of Studies." The contents of this series have been culled and selected from all piano literature in their respective grades. No more valuable collections of teaching pieces have ever been published; classical, semi-classical, and popular, will be found represented in large volumes, well deserving of the enormous sale which they have enjoyed.

We are also about to reprint the second volume of "Studies in Phrasing, Memorizing, and Interpretation," by the same author. This work represents the fruit of many years of experience in teaching, and of unusual success in securing artistic playing and musical intelligence from pupils. It is the last of a set of three books. This volume is valuable in the fourth and fifth grades.

To any who have not used or seen these volumes we should be pleased to send them on inspection. No

better collections of poetic pieces have ever been published.

We have on hand a surplus stock of music books for every department, which we will dispose of at very low prices; they are all new; some may be somewhat shelf-worn. We will classify them and insert in these columns a list of them—the offer for February will be that of books for "singing-schools," "conventions," and "musical societies."

If you desire anything in this line you had better order at once, as we will not be able to supply more copies at these prices after this surplus stock is disposed of. Books for "singing-schools," "conventions," and "musical societies," by well-known writers and composers, Emerson, Root, Giff, Straub, McGraw, as Trevelyan, and others; for 20 cents we will send one book or six books for \$1.00, all transportation paid by us. Parties with whom we have good accounts may have same charged to their regular accounts, in which case the postage will be extra.

Our stock of Easter music, consisting of solos, duets, quartets, anthems, and cantatas for the choir, and carols, selections, and services for the Sunday-school, is complete, which we will be pleased to send "on selection" to parties desiring same.

PRIZE-ESSAY COMPETITION.

THE ETUDE offers four prizes for essays, as follows:

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

The conditions governing competitors are very simple.

Write on one side of paper only, and typewritten if possible.

Place your name and address on the article, and mark it for "Prize Competition," and address THE ETUDE, 708 Chestnut Street, Philadelphia.

A contestant may send more than one essay.

The length should be 1500 words, or about two columns of the journal.

The subject matter should be in keeping with the character of the journal. Stories, historic matter, or articles in praise of the power of music are not so desirable as topics that are vital to the teacher's work. Competition is open to all. Closes March 1, 1900.

MUSIC IN THIS ISSUE.

"THE BURNAL OF THE ROSE," opus 93, No. 1, by Herman Berens, who was born in 1826 in Hamburg, and died May 9, 1880, in Stockholm. This beautiful musical poem is worthy of very careful study in order to bring out all of its varied tone coloring, and is a number that may be added to any pianist's repertoire. Berens is best known through his excellent piano studies, opus 61.

"HARANERA, CHORUS, AND MARCH," from "Carmen," by Georges Bizet. A duet for piano. This opera was first performed at the Comique, in Paris, March 3, 1875, and was an immediate success. The score of the opera is laid in Sevilla and environments. The time being 1820. The plot is based on Prosper Merimee's story "Carmen." The character of Carmen is a passionate, artful, and fickle Gypsy girl. Bizet, well acquainted with Spanish folk-life and their music through frequent sojourn in the Pyrenees, portrays scenes and personages in the magical light of local color, replete with charming and striking musical effects. The opera is full of beautiful melodies, and is an indispensable monument to one of the greatest among modern French composers. Georges Bizet was born October 25, 1838, in Paris, and died June 3, 1875. He was the son of a teacher of singing.

and at the age of nine entered the Conservatoire, where, during ten years of study, he carried off prize after prize. The three operas of "Carmen" is his masterpiece. The three genres presented to our readers were selected and arranged by H. Engelmann in his most effective style.

"NOCTURNE," opus 2, No. 2, by G. Schmitt. In order to make this composition effective it is necessary to play each note with a full, round, singing tone, and each phrase should be played as you would sing.

"VALETTA," opus 125, by William Cooper. This is one of those pleasing and interesting pieces without octaves suitable for young pupils.

"OF THE PLAINS," opus 350, No. 8, by A. Sartorio. This is a descriptive piece of Hungarian life on the plains. These vast plains scattered over Hungary are mostly inhabited by Gypsies, who live by stealing, fortune-telling, horse-jockeying, etc. This is a very effective composition to be used for young pupils, about grade 2.

"IS A STRANGE COUNTRY," opus 53, by E. Theumert. This is one of those pleasing and effective parlor compositions composed in the style of G. Lange. Theumert belongs to the newer school of popular German composers.

"DERIVINE CHORUS," opus 45, by G. Sebek. Derivines are a class of persons in Moslem countries resembling, in many respects, the monks of Christendom. There are many different brotherhoods and orders, and are generally named after their founders. Their origin dates from the earliest times of Islam. A part of their religious exercises consists in dancing and whirling themselves around with great velocity, while others subject their bodies to the most cruel tortures. This composition is descriptive of the music used on such occasions.

"FLORIAN'S SONG," by B. Godard. This is one of the best-known songs by Benjamin Godard, who was one of the most popular French composers. He was born August 18, 1840, in Paris, and died January 10, 1895, in Cannes.

"STAR OF MY HEART," song by L. Deza. This song, which we present to our readers in this issue, we feel sure will please all. It is easy to sing, and can be used for concert or parlor.



Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

"KINDERGARTEN MUSIC BUILDING," by NINA K. Darlington, is based on the thoroughly sound and sane theory that the child-mind requires special and careful preparation before it can profitably enter upon the practical work on any instrument or in vocal study. The method aims to break the ground for the overburdened music teacher, and shorten the weary days of the beginner, so hard on the instructor and often so disastrous to the would-be artist.

WANTED—COPIES OF THE ETUDE, IN GOOD condition, for July and September, 1898. Address: S. R. F., care of ETUDE.

WANTED—BY A TEACHER WITH TEN YEARS' experience, a position in good school or college to teach piano and harmony. Testimonials and references furnished. Miss M. W. Robertson, Teococ, Georgia.

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We received the copy of Mr. Tapper's recent work, entitled, "Pictures from the Lives of the Great Composers," so pleasantly introducing the great masters to children, and we are sure it will be well received by many.

I find the book, "Pictures from the Lives of the Great Composers," by Thos. Tapper, to be one of the finest ever published for children. I have read it to several of my little pupils, and find it interests them intensely; they plead for "just one more chapter."

I am greatly pleased with the work, "Pictures from the Lives of Great Composers," by Thos. Tapper. The facts are presented in a novel and interesting manner, which will readily attract the young.

I consider "Pictures from the Lives of the Great Composers," by Thos. Tapper, the best work I have ever seen for the child's first lessons in musical biography.

I received "Pictures from the Lives of the Great Composers," by Thos. Tapper, and am very much pleased with it. I hope it may find its way into every home where children are being taught the "divine art." It cannot fail to give inspiration to both parent and child.

I received "Classic and Modern Gems of Reed Organ Music," and sat down at the organ to look it over. I became so interested that I did not stop until I had played every piece in the book. It is splendid, and I shall use it with my organ pupils.

I am a subscriber to THE ETUDE, and find every number filled with interesting and helpful things.

I have received "Theory of Interpretation," by A. J. Goodrich, and am very well pleased with it. No teacher can afford to be without it, as it explains the little disputed facts in music which we must use in daily teaching, and upon which many of our former instructors were at variance. I am glad it begins at the beginning; it contains so much interesting special source of information which I shall use with much profit.

I appreciate your promptness in filling orders.

I think the work on "Theory of Interpretation," by Goodrich, an excellent book, and would recommend it to all teachers, especially those inexperienced, and consider it an invaluable book for music students.

I am delighted with "Pictures from the Lives of the Great Composers," and think it will be very helpful in interesting the little ones.

A careful perusal of the work "Theory of Interpretation" reveals the fact that it is a complete exposition of interpretation, a subject upon which many teachers are in disagreement. The many elements of interpretation are clearly and logically treated. The publisher, Mr. Theo. Fresser, deserves great commendation for introducing the music students, young or old, to bringing out the work.

After trying several musical journals, I am now convinced that THE ETUDE, as a purveyor of general musical information, leads all others.

W. J. DOYLE.

I want to say that THE ETUDE is undoubtedly the best journal of its kind published. I could not do without it.

LOUISA SCHADROFF.

"Pictures from the Lives of the Great Composers," by Theo. Tappert, is a charming book. In style and treatment it is unique and fascinating, while the paper and printwork are of the best, and artistic to a high degree. In its relation to the child and the composer it is "the book beautiful."

P. EASE GOVE.

The December ETUDE is a most beautiful and appropriate ending to a year of good things.

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I wish to express my appreciation of your excellent service. I can depend on getting my music on time from you.

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