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Winton J. Baltzell

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THE ETUDE

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"MUSIC," BY CONRAD KIESEL.

AN EDUCATIONAL
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MUSIC

PRICE IN SHEET FORM

Funeral March. Op. 35. <i>F. Chopin</i>	\$0.30
Noctette. Op. 99, No. 9. <i>R. Schumann</i>	.20
Caucasian March (arr. by Kleinmichael)	.20
Spanish Dance. <i>Fr. Rubens</i>	.20
Bolero. <i>F. Kiel</i>	.25
Egyptian Parade. <i>Arthur L. Brown</i>	.20
Congratulations. <i>E. Poldini</i>	.20
Glister Bell. <i>Ch. Neustadt</i>	.30
I Long for You. <i>C. B. Hawley</i>	.30
I've Something Sweet to Tell You. <i>E. Fanning</i>	.30

THEO. PRESSER, PHILADA, PA.

BEETHOVEN's favorite quotation was from an Egyptian inscription: "I am what is. I am all that is and was and shall be. No mortal man hath ever raised my veil." This always stood on his table.

MUSIC is to me so solemn a matter that I do not feel justified in trying to adapt it to any subject that does not touch my heart and soul.—*Mendelssohn*.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please enclose a return address and send with other things on the same sheet. In every case the writer's full address must be given, as the question will be printed with the writer's name for printed in the questions in THE ETUDE. Questions that have no general interest will not receive answers.]

K. R. Why are the lights lowered during Paderewski's recitals?

The writer cannot vouch for Paderewski's personal views on the subject, but perhaps Stendhal's remarks may throw some light on the matter. The well-known French writer quotes a certain Dr. Cottogno as saying that a certain half light is necessary for the appreciation of music. Too brilliant a light irritates the optic nerve; besides, sensations are not perceived simultaneously by the optic and the auditory nerves. It continues in the next measure must be repeated; see first measure of "G-minor Ballade" by Chopin (Schott edition). It will be noticed that the flat contained in bar 1 is repeated in bar 2. In the 12th measure of Beethoven's "Waldstein Sonata" opus 33, occurs a flat before C. In the 14th measure of the 11th edition of the same sonata the editor omits the accidental by placing a natural sign before the C to avoid any misunderstanding. The *e naturalis* is really unnecessary, as the key of C major is already determined by the signature.

2. In opus the accent is on the first syllable.

3. The writer ranks the pianists he has heard in the following order: Rubinstein, Esposito, de Pachmann, Hans von Bülow, Alfred, Carl Hanke, Paderewski, Josef Hofmann, Josef, Theodore Ritter, Emil Sauer, Alfred Reisenauer, Rosenthal, Marie Krehn, Anna Mehl, Alfred Grünfeld, Josef Weinawski, Schwaner, Franz Hummel, Leopold Stavenhagen, Alfred Friedheim, Karel Pugno.

For answers to other questions see "Hints to Young Piano-teachers."

R. K. R. Halas, in Galuppi, mentioned in Brown's "A Treatise of Galuppi," was born near Udine in 1706. He was the son of a barber, but devoted himself to music. He was studied composition and wrote many operas in a comic vein. Galuppi also studied the clavichord, upon which instrument he became quite proficient. His church works are all performed in Venice. A sonata of his, said to be of great merit, is contained in the "Clavier-Musik" of an American author, visiting Brown and his wife. In 1847, wrote of their occupations: "Mrs. Brown was said too much to be a pianist, but she sat under the great trees upon the lawn like a bird in the content, or in the seat of the dusky contented shape, while Robert Brown at the organ chanted a fugue, or dreamed out upon the twilight keys a faint, thoughtful twanging of Galuppi."

R. T. Why has the art of improvisation become extinct? Probably owing to the tendency of the times given to the acquisition of technique that very little time is left for him to devote to the cultivation of other departments of music. How many pianists are capable, for instance, of reading a score at sight? Improvisation was cultivated and extended in public by many of the great musicians, particularly Mozart and Beethoven.

Of Beethoven the following story is related: At a mere musician's Stettin, a popular position, Beethoven played a quartet of his own composition. Beethoven being requested to improvise, played the part played by the double bass, and then quitted upon the piano and began playing the notes of the same negatively by one finger. He then added a second, then a third part, and so on, until he had reached the moment, while retaining the original bass-note as a theme, and composed a new piece in a brilliant style. He then played a brilliant piece in the style of his rival, that he disappeared and never frequented the circles in which Beethoven was accustomed to be seen. Hummel, Moscheles, and Mendelssohn were known for the beauty and cleverness of their improvisations. Therefore, in conversation with the writer, mentioned Alfred Grünfeld, the Vienna pianist, as an improvisator of great ability. Grünfeld never improved in London. Some years ago he attracted some attention on account of his talent for improvisation. As an improviser, Grünfeld has recently achieved some success in Italy. The improvisation is only enjoyed of the most important kind in this country, in the knowledge of the writer, is in the hands of a few. In New York, in Mr. A. ago the writer attended a concert at which Mr. Bentham gave by de Pachmann and Van der Horst (the clever pianist of work, and gave rise to the desire that Mr. Bentham would give himself more frequently to the practice of improvisation in public.

J. T. M. (Indiana).—1. Felix Borowski, judging from his name, is evidently a Russian or Pole. His name does not contain a Russian or Pole name as yet, nor is his name to be found in Albert Southe's "Histoire de la Musique en Russie," which contains names of recent composers like Moussorgsky and Scriabine, whose compositions were played by Josef Hofmann. Borowski has written some good music. He is now habited by H. B. Street Company, 212 Boylston Street, Boston, who probably will be able to give information regarding this Russian composer.

2. Schukma is a Russian name from indigenous to the soil of the Ukraine or Little Russia, consisting of the governments of Kilo, Tchernigov, etc., situated in the southwestern part of Russia.

E. R. (Kansas).—1. It has become customary to consider the accidental, whether it comes in the beginning or later part of the measure, as only good for that measure. If continued in the next measure must be repeated; see first measure of "G-minor Ballade" by Chopin (Schott edition). It will be noticed that the flat contained in bar 1 is repeated in bar 2. In the 12th measure of Beethoven's "Waldstein Sonata" opus 33, occurs a flat before C. In the 14th measure of the 11th edition of the same sonata the editor omits the accidental by placing a natural sign before the C to avoid any misunderstanding. The *e naturalis* is really unnecessary, as the key of C major is already determined by the signature.

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For answers to other questions see "Hints to Young Piano-teachers."

J. L. H. (Pa.).—Why are the two keys F and G made sharp in ascending the A-minor scale and made natural in descending?

The regular form of the descending A-minor scale is A, G, F, E, D, C, B, A. Alike pleasing and agreeable to the ear and our sense of modern harmony, this scale appears smooth and easy, and is the only one ascending scale with the same notes: A, B, C, D, E, F, G, A. It will be noticed that not alone does this form and the scale sound ugly to the modern ear, but it also conveys the impression as belonging to the key of C major. Moreover, in all modern scales, the seventh note leads into the eighth, or note of the scale by means of a half-note. Consequently, the scale is G-sharp.

This fact being firmly established and the interval between F and G-sharp appearing too sudden and abrupt, F is also raised and becomes F-sharp. By means of these changes the scale becomes even and regular and satisfies both our sense of beauty and sense of harmony. However, F is not always sharp and in the ascending scale. Thus, a common form of A, B, C, D, E, F, G-sharp, A, in which case it is sometimes called the Hungarian scale, is often used by the Hungarian Rhapsodies. (To be exact, sharp, E, F G-sharp, A.)

J. C. U.—It is advisable, in most cases, to take this, and wish to study musical notation, procure a good primer.

R. McN.—(M. T.—main theme); (S. T. 1.—side theme); (S. T. 2.—side theme); (S. T. 3.—side theme); (S. T. 4.—side theme); (S. T. 5.—side theme); (S. T. 6.—side theme); (S. T. 7.—side theme); (S. T. 8.—side theme); (S. T. 9.—side theme); (S. T. 10.—side theme); (S. T. 11.—side theme); (S. T. 12.—side theme); (S. T. 13.—side theme); (S. T. 14.—side theme); (S. T. 15.—side theme); (S. T. 16.—side theme); (S. T. 17.—side theme); (S. T. 18.—side theme); (S. T. 19.—side theme); (S. T. 20.—side theme); (S. T. 21.—side theme); (S. T. 22.—side theme); (S. T. 23.—side theme); (S. T. 24.—side theme); (S. T. 25.—side theme); (S. T. 26.—side theme); (S. T. 27.—side theme); (S. T. 28.—side theme); (S. T. 29.—side theme); (S. T. 30.—side theme); (S. T. 31.—side theme); (S. T. 32.—side theme); (S. T. 33.—side theme); (S. T. 34.—side theme); (S. T. 35.—side theme); (S. T. 36.—side theme); (S. T. 37.—side theme); (S. T. 38.—side theme); (S. T. 39.—side theme); (S. T. 40.—side theme); (S. 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Musical Items.

MASSONI is to use as his next subject an early Roman tragedy.

SIR ARTHUR SULLIVAN's setting of Kipling's "The Absent-Minded Beggar" has broken all records in English musical history. More than 60,000 copies were sold in three days. The composer has arranged it as a march for orchestra.

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AT Carnegie Hall, New York, recently Madam Marcelle Sembrich gave a recital of songs embracing a wide field, and sang in several languages. The air, "It Was a Lover and His Lass," an old English song, first printed in 1600, found especial favor with her audience.

GORETTI's delightful opera, "The Taming of the Shrew," was brilliantly brought out some time ago at Dresden under von Schuch. The music is so refreshing, so melodic, so humorous, and so descriptive, that one wonders why the work has not been heard there for more than seventeen years.

MR. LOUIS BREITNER's concert at the Waldorf-Astoria, accompanied by orchestra, under Gustav Ehrlich, was well attended, but the radical difference between French and American taste in music was, unfortunately, too conspicuous. Mr. Breitner is a great pianist—without emotion.

THE famous Conservatorium of Leipzig is about to be destroyed. It was here that Mendelssohn, in 1843, instituted the Leipzig Hochschule. The Conservatorium was attended by many of the most famous composers of that time, and by many foreigners, principally Americans, English, and Russians.

THE third annual dinner of the Musical Directors' Association took place on Sunday, March 26th, when the chair was taken by Sir Alexander McKenna, Principal of the Royal Academy of Music. The composer guest of the evening was Mr. Fred. H. Cowen, one of London's notably successful associations.

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THE ETUDE

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A NEW dramatic scene, "Ilves," for soprano and orchestra, composed by Ludwig Schytte, has lately finished a long series of successful presentations at the Royal Theater in Copenhagen, and following numerous presentations in different orchestral concerts in Budapest, will now be heard in Berlin, where Schytte has located as teacher of piano. The composer was lately assured by Dr. Hans Richter that he ("Ilves") would secure a number of productions for his "Hero" in England.

The Flemish story of Martin et Marthe, set to music by M. Emile Trépard, which has awakened so much interest, is based on the story that Martin was a prisoner of war brought from the east, who was imprisoned in the belfry of Cambrai with the daughter of a noble of the country who had fallen in love with him; and the two were made to ring the hours. So much for the legend. Historically the two Jacquemart of Cambrai were two automata, constructed in accordance with the request made by the communal chiefs of the Emperor Maximilian.

GIUSEPPE VERDI, the great composer, has just given another \$10,000, the great endowment of his home for aged and impoverished musicians near Milan. This makes the third generous gift of the composer towards this worthy enterprise. Some two years ago he bought a beautiful estate, and erected at his own expense a substantial structure. Finding that contributions from others came in very slowly, he offered to devote all his income from his great operas toward the support of the inmates. Now that even this annual allowance proves insufficient, he contributes \$10,000 more, hoping that his example will induce others to help in the work.

UNDER the direction of J. Fred. Holle, and sung by a trained chorus of eighty voices, the great Bach "B-minor Mass" was presented in Bethlehem, Pa., March 27th. At the first time, in its entirety, in America. The soloists were Katharine Tille, of New York, and Alice Brinkstein, of Bethlehem, soprano; Mrs. W. L. Estes, of South Bethlehem, contralto; Nicholas Doty, of Philadelphia, tenor, and Arthur Percival, of Boston, basso. An orchestra of thirty-five pieces accompanied.

The "B-minor Mass" is the most colossal work of its kind, and its final production in America marks an important epoch in our musical history. The performance at Bethlehem was very satisfactorily given, and a large gathering of representative musicians from different cities attended.

A CHAT WITH THE MUSIC PUPIL.

BY E. F. HALL.

DID I hear you say that this nocturne is about the ugliest piece you ever tried to learn? So it lacks spirit, liveliness, etc., does it? No wonder you are disappointed.

The nocturne, as it's name implies, is a night-piece; constructed to carry or express soulful tenderness and serious emotional moods created in the mind by a contemplation, perhaps, of the past with its sorrows, and even its sweet, but lost, happiness. Those thoughts that come to one, you know, when the interrupting and noisy sounds of the day-time are hushed.

You have been trying to express liveliness and joy in this nocturne, and it refuses to accommodate itself to lively moods. Could you render Longfellow's "An Afternoon in February" to express a lively or humorous mood?

You must try and find out the meaning of this nocturne; and when you do this you will be at one that an entirely different means than you have been using so far is necessary to express truthfully and beautifully the lovely meaning embodied therein.

Is Longfellow's "Evangeline" ugly or uninteresting because it lacks mirth and liveliness? Would it not be sinfully ugly, if through some misunderstanding you should try to render it humorous or "funny."

I once knew a boy, and he was "crazy over music," who considered "Ah! Che la Morte" from "Il Trovatore" as absolutely the emptiest, ugliest excuse for a piece of piano-music. He has since found out some of the beautiful, passionately tender meaning, and except for its rather much headiness, now appreciates it as one of the most beautiful and poetical things in all the world.

The author's meaning should be understood when studying a serious work, or the playing will be like trying to read expressively in Kamehakan, without knowing what the words mean. Some smart (1) singers sing German, French, etc., in that way.

But the nocturne (study No. 3) in the third book of Mathew's graded studies: The bass chord figures are plainly not intended solely to carry an idea of symmetrical, arabesque-like ornamentation. Pitched in a low register, slow of movement, and smoothly continuous, it cannot indicate a lively happiness that a rapid, treble, or staccato figuration would do. We create, by its sedate, even murmur, an atmosphere of stately inactivity; an appropriate environment or background for the serious emotional meaning which the earnest and seriously tender melody carries. The melody, as you will now see, has a message of shadowy, night-time emotion, and the bass should be appropriately quiet; this is called a sympathetic accompaniment. This brings the accompaniment into a sympathetic conformity to the sounds of night; the distant roar of the sea, the aeolian murmur of the winds in the pines.

The melody—with a full, but mellow, quality—expresses a tender earnestness and sorrow; and is made to stand out in strong relief by means of a firm, but delicate, management of the fingers, wrists, and arms. Practises, sometimes, to gain the greatest possible difference or contrast between the subdued bass-tones and the full cantabile treble; note the effect. You should hear Rive King in the nocturnes of Chopin; it would be a revelation to you as regards cantabile. It is the one of Paderewski's strong points, as they say, Chopin, by the way, wrote the most beautiful nocturnes known to pianoforte literature.

In the second section, the harmonic changes would seem to suggest an augmented earnestness and interest, and it may be given a somewhat louder treatment. This agitated feeling grows until at section 3 it culminates in an almost exciting climax. How like a burst of grief for the loved and the lost. This phase of feeling seems to wear itself out during the three measures preceding the coda.

The coda is ushered in by a descending passage of touching tone—no sad. I almost felt tempted to play the G in this passage, natural, and thus throw it into the minor. Play it slowly and with a sadness suggesting a sigh of renunciation of past happiness or regretful resignation to present loneliness and sorrow.

The remainder is performed *penderando*: look this time up. A slumber-song. The basses here become more and more whispery and soft—just as a tired soul might hear Nature's night-murmurs as the on-creeping slumber gradually claims the senses.

At the eleventh measure of the coda is introduced a seventh chord: a combination of strain, address-provoking tones that might be mistaken (1) to be expressive of a sharp heart-pang, or sigh, as a return of fond memory to the mind before losing itself in the comforting forgetfulness of slumber. This chord might be taken relatively, with a fuller emphasis, as it seems to carry a stronger thought than the other chords of this part. Oh yes: the bass should be so smoothly and so softly played that the percussion of the hammers will be as nearly as possible unapparent.

The greatest talent may fail to express itself because of an undeveloped or half-developed medium. "Over success in art the gods appointed Toil as a guardian."

In art that labor alone succeeds which appears to be without effort, which even seems like the result of chance; yet in fact is no chance.

THE ETUDE

HOME NOTES.

A PIANO-RECITAL was given in Griffith Hall, Monday evening, March 26th, by Mr. Constantin von Stern, who was highly successful. The program contained several numbers rarely heard to-day, which made the occasion interesting and instructive. Mr. Stern played with his usual brilliancy and poetic feeling.

The Boston Musical Bureau, which is under the management of Mr. Henry C. Lahue, is doing a fine business. It is located at 218 Tremont Street.

MISS ELIZABETH DE BARNIE GILL, of Philadelphia, made her first appearance in Boston recently. Her singing voice is a rich contralto. She sang "Could I" by Tosti, and "The Auld Pail Shawl" by Haynes, the latter being especially enjoyable. She was assisted by the Brahms quartet and Miss Lida J. Low, accompanist.

The Eighth Annual Kammus Musical Jubilee will be held in Hutchinson, May 10th, 16th, 17th, and 18th, in the Auditorium Building, which has a seating capacity of 3500. The jubilee held heretofore have been very successful. Two thousand dollars will be given away in prizes. Professors George A. Burdette, of Boston, and E. R. Kroeger, of St. Louis, have been secured to act as judges of the jubilee. An interstate vocal contest will also be held. The prize is \$100 cash. A number of musicians of national reputation have signified their intention of competing for this prize.

The Octave Club of Philadelphia gave its third annual concert on March 10th, assisted by the New England Ladies' Quartet, and Mr. Maurice Leeson.

The Manuscript Music Society of Philadelphia held its Fifth Private Meeting Wednesday evening, March 21st, at the Church of the New Jerusalem. The program consisted of organ pieces, songs for soprano, and alto.

EDWARD BAXTER PERRY closes his season of one hundred and five lecture-recitals this month, and will give his last concert at his cottage at Camden, Maine, on Penobscot Bay.

THE announcement that the Faelten Pianoforte School, of Boston, will hold a summer session in July will be of interest to teachers all over the country. The school has not had a summer session for two years, but so many teachers want to learn about the system that the management has decided to change its plans for this season.

THE Fourteenth Grade Promotion Recital was given by the members of the E. F. Beal Pianoforte Class on March 1st.

AT the concert of the Choral Symphony Society, of St. Louis, on March 9th, E. R. Kroeger's symphonic overture, "Sardanapalus," was given. Mr. Kroeger's "Titanopsis" won distinction last year, but by no means the applause and commendation accorded to this year's work.

A CHAMBER music concert was given by the Vilim Trio in Kimball Rehearsal Hall on March 27th.

A CONCERT, by the Pianoforte Pupils of J. T. Hahn, of the Detroit Conservatory of Music, was given on February 21st.

THE Eighteenth Piano-recital by the pupils of Walter Sprankle was given on March 7th.

MISS JULIA CHAPMAN, a musician of Chattanooga, Tenn., has just passed away. Miss Chapman was well known in musical circles, and the loss is felt by her many friends.

THE second of a series of recitals devoted to American composers was given by J. A. Carson, of Carrollton, Ill., on February 20th. Mr. Carson was assisted by Miss Ida Miner, violinist.

MR. FREDERICK MAXSON, concert-organist, gave a recital in the Central Congregational Church of Philadelphia, on February 17th, in the Boston Freshyretina Church on February 20th, and at the Church of the Ascension, Atlantic City, on February 20th.

A RECITAL was given at the studio of Edw. Mayerhofer, of Yonkers, N. Y., on February 24th.

A LECTURE-RECITAL was given in the Mount de Sales Academy at Greenville, Md., on February 24th, by Edward Baxter Perry.

A CONCERT of the compositions of Alexander von Fleitz was given by the Cleveland School of Music, Alfred Arthur, director, on March 21st.

A MATINEE musicale was given on March 10th by Miss Nellie Hagerity, pianist, assisted by Florence Yakish and Philip Bloomer, violinists, and N. W. Preston, basso.

THE Second Piano-recital was given by the pupils of Wilson G. Smith, on the evening of February 25th.

The last concert of the Kiesel Quartet in Philadelphia for this season was given on March 26th. The soloist was Mary Hallok, pianist. This will be Miss Hallok's last appearance in Philadelphia this season, as she will immediately begin the study of the Paderewski "Concerto" under this great maestro's instruction, in which she will be heard next season in concert.

A MUSICAL was given by the Senior Class of the Conservatory of Music, Set College, on March 20th. S. Leonard Bell is musical director.

The Twenty-third Recital by William H. Sherwood was given on March 15th. At the concert of the St. Louis Choral Symphony Society on February 22d, Mr. Sherwood played before the largest and most enthusiastic audience in the history of the society.

J. BOVO FRANCISCO and pupils, of Los Angeles, Cal., gave a recital on March 15th.

"WHY?" A PRINCE AMONG QUESTIONS.

BY CHARLES W. LANDIN.

SAID a college professor: "Don't you know that to ask questions offers scope to the most consummate genius?" A wise question will turn the light into an earnest mind with the brilliancy of an electric flash. "Why," it is said to be "a supreme judge on the bench."

It is the thinking pupil who learns both rapidly and thoroughly. An apt and pointed question sets the pupil to thinking over the subject under consideration. Suppose he has been somewhat careless about a correct fingering. Set him to playing the A-flat scale with his thumbs falling on D-flat and A-flat, then with them falling on C and F, then ask him "Why?" Turn to a page of music and let him play an ascending run, or four tones of one, beginning with his third finger—foreign fingering. Ask him "Why?" not begin with one finger as well as another. The next time he stumbles or hesitates on a run, ask him "Why?" and let him find out the right answer.

Turn to a passage where there is a melody and accompaniment in the same hand, the melody notes having two stems, one indicating a long value and the other a shorter. Let him play it without holding the key as called for by the longer note, then play it correctly. "Why?" will perhaps turn on needed light, especially if the pupil is not far advanced. Play for him a passage of strong, rhythmic content, then play it without accent. Play it again with a cadenza flourish, you go on, until you pass its climax note. Play it again and misplace the accents; and that irregularly; lastly play it correctly and with as much expression as you can get into it. A "Why?" will set him to some profitable thinking.

Take up some piece of difficult music and show him how full of runs it is. Then ask him "Why?" pupils have to play scales and arpeggios. Show him a piece that is easy for him, except in one or two short passages, letting him play it until he comes to the hard place. Then ask "Why?" the necessity and economy of passage practice, of doing hard places over and over, and seldom playing the piece all through. If he has a hard and unusual touch, play for him a passage of tender and gentle content, with unusual and noisy a touch as you can command; then play it correctly; now ask "Why?" not one way as well as the other. If he is a poor student, play some march at all sorts of tempos and with false time values, very fast a few measures, then suddenly stifle and try the measure over in a halting way; then go on for a time faster than ever, then dragging slowly, a rush here and a break there.

Now ask him "Why?" keep him at play evenly. In short, caricature his careless blunders and ask "Why?" You may get an amount of "open confession" that will be good for his soul.

If you give some person encouragement, you can't conceive how much real strength you have bestowed upon him—that is, if you mean what you say.

FIRST STUDIES IN MUSIC BIOGRAPHY.

JOHANN SEBASTIAN BACH.

BY THOMAS TAPPER.

I.

VIT BACH, one of the earliest known ancestors of the Leipzig cantor, was the son of Hans Bach, of Wechmar. Vit was a miller, who loved music so well that he played the cittern while the corn was grinding in the mill—a pastime of which his great-grandson said: "They must have sounded merrily together." Vit, son of Hans, had a son, Hans, known as The Player, who had lessons in music from one of the family named Casper Bach, town-piper of Gotha. This Hans was talented in music, and no doubt worthy of disposition, for it was written of him on his portrait: "Here you see Hans Bach playing the violin. When you hear him you have to laugh." One assumes that it was Hans, and not the music, that caused the merriment. He died of a plague which carried off a large portion of the inhabitants of the village where he lived, six years after the Pilgrims landed at Plymouth, Massachusetts.

Merry Hans had a son, Christof, organist and town-musician in Weimar. In time he became father of three boys, a George and two Johannes; these latter were twins and very much alike. One of them, Johann Ambrosius, studied music and became town-musician in Eisenach. It was here that his son, destined to become the most renowned member of the family, Johann Sebastian Bach, was born; on the thirty-first day of March, in the year 1685, the great-grandson of merry Hans. The Player, and great-grandson of Vit, who plucked the strings of the cittern while the corn was grinding in the mill.

The family's skill in music, its sincere and earnest devotion to the best in art, were intensely concentrated in Johann Sebastian. The story of his pictures, the unfolding of a great talent, possessed by a man of simple habits and of determination, an earnest student, and a doer of deeds that have never been surpassed. And, for this, his life-story is inspiring in that it shows how grave a responsibility he regarded his talent to be, and how well he recognized that it demanded him to give great labor if he desired great accomplishment.

He was the most significant member of a family that had been famous in music for two centuries. Particularly in Thüringen, but not confined to it, the best music positions were held by "The Bachs." They met in family gatherings, made music, discussed its problems, learned of one another what was doing in the art, and by steadfastness, perseverance, and earnest love for music kept in touch with everything that was best. Thus, by effort they overcame to an extent the limitations of the time. Travel was not easily accomplished, letters were uncertain, news was carried by the chance-traveller, and not by telegraphic communications. To move and in a measure to get out of themselves was mainly in the Bachs' evidence of their desire to improve themselves by that restless activity which every biography shows to be significant.

If Sebastian Bach could have visited America in his boyhood he would have found New York a busy place of four thousand people. He would have learned in New York that a few years before, in 1609, in fact, William Penn met the Indians beneath a great elm tree, that grew beside the Delaware River, brought land from them, and made with them a treaty of peace and good-will; and the next year he had set a capital city for the colony, naming it Philadelphia. Had he gone to Boston from New York he would have had to make the journey by stage-coach for which six days at least were required, leaving until ten o'clock at night, eating a frugal supper, and sleeping until

three in the morning; at which hour the landlord would call those of his guests who intended to continue their journey. If his visit to Boston had been made, say, in the year 1692, he would have found all the Massachusetts Colony in a condition of excitement; for in that year the people, more especially in Salem, became crazed with the thought that witches were about, and a number of persons were hanged. At many of the witchcraft trials there presided no less a personage than Samuel Sewall, Chief Justice, at one time a student of theology at Harvard College.

But it happened that the boy spent his early years in far different surroundings. He lived at home about ten years, his mother dying when he was nine years of age, and his father soon after. Music was undoubtedly the daily occupation of the household, and the boy enjoyed the advantage of hearing it well and frequently performed; while from his father he had instruction in violin-playing. Of Sebastian Bach as a member of his father's house we know no more than this, though Spitta surmises that, as he had a fine voice, he may have been a member of the Eisenach school, and marched through the streets "singing hymns and asking alms just as Martin Luther had done in the same town two hundred years before."

II.

The ten-year-old boy, who had lost both father and mother, passed to the care of a brother fourteen years his senior. This was Johann Christof Bach, organist in the town of Ohrdruf. He was a pupil of Pachelbel and no doubt a well-instructed man. Of him Sebastian had lessons in clavier-playing, attending at the same time the Lyceum in the town, a school which gave academic training and music instruction. Here he had lessons in rhetoric, theology, and arithmetic; he read Ovid and Corneille's plays in Latin, and the Testament in Greek. In music four or five hours' study per week were required. The boys sang under the cantor, at church-services, weddings, and funerals; and at times from door to door in the town, asking alms.

It was while living at Ohrdruf that Sebastian had to use his wits to get some money to go beyond that which he received for lessons. His brother had forbidden him the use of a certain volume which contained what he wanted, ostensibly because the music was difficult, though it had been hinted at that he was jealous of the boy's remarkable ability. However, to gain possession of the coveted prize Sebastian crept downstairs on moonlight nights and copied every note. This task lasted six months, and at the end of that time the elder brother discovered the copy and took it away.

In the year 1700, when fifteen years of age, he was thrown upon his own resources. The consequence was that he and another boy named Georg Edmann, perhaps at the suggestion of one of the teachers at the Lyceum, walked from Ohrdruf to Lüneburg, a distance of many miles, and applied for admission to the choir of St. Michael's School.

III.

Lüneburg was consequently Bach's third place of residence. His skill as a clavier-player and as a violinist, together with his fine voice, secured him a place in the choir. For this he received his education free, as he had in Ohrdruf, receiving his knowledge of Latin and Greek and adding divinity and logic. Here, too, he enjoyed the me of a good formed with an orchestra. He was a member of the church-servants, and he often heard the church-servants perform their duties in music were dictated by the choral service of the church; but, as he remained in Lüneburg until he was changed of voice, it is no doubt the fact that he was found to be musically helpful at clavier-hold violin-playing and in assisting the choir director. He participated in street singing as long as his voice remained.

Bach's three years of residence in Lüneburg brought him into close relation with instrumental music, to which he directed his attention all the more keenly after his singing days were passed. And this natural

beant was, if not directed, then-stimulated by three sources of inspiration. The first was the presence in Lüneburg of a distinguished composer, Georg Böhm, by name, who has been described as "an artist, and a great musical genius besides." He was organist of St. John's Church, and from him Bach is said to have learned much both about the organ and about music composition. The second inspiration was Adam Reincke, "the father of North German organists." He was, at the time of Bach's residence in Lüneburg, organist in one of the Hamburg churches; and to Hamburg Bach travelled on holidays to hear him play, inspired by the greatness of the man and by the fact that he was teacher of his friend Böhm. Bach and Reincke were destined to meet again in later years. The third source of inspiration for the young composer was the duet band at Celle, which gave French music in a truly artistic manner. To Celle, as to Hamburg, Bach journeyed to learn; nothing daunted by the fact that from Lüneburg to Celle is fifty-four miles, and from Lüneburg to Hamburg more than thirty miles, journeys which he had to make, of course, afoot.

QUESTIONS.

1. How did some of Bach's ancestors busy themselves with music?
2. When and where was Bach born?
3. Tell about some American cities of that time.
4. What famous college had already been founded in Massachusetts?
5. Tell briefly about Bach's few years at home.
6. How long did he live in Ohrdruf?
7. Who was his teacher?
8. What did he study in school?
9. Where did he next go?
10. What were his studies and duties there?
11. With what great musicians did he come in contact?
12. Why did Bach walk so many miles?
13. Why, in his boyhood, did he sing in the streets?
14. What is the music of the streets now?

HELPING MUSICIANS BY HYPNOTIC SCIENCE.

DR. JOHN DUNCAN QUACKENBOS, the hypnotic scientist of New York City, whose experiments in hypnotism have been closely watched by the medical-scientific world, now claims to be able to help musicians addicted to stage nervousness. Furthermore, Dr. Quackenbos asserts, throat afflictions of singers resulting from climatic changes, can be relieved, if not entirely eliminated, by hypnotic science. Dr. Quackenbos, who is widely known and respected in the medical fraternity, in a recent special interview for THE ETUDE said:

"The effect of my hypnotic treatment on singers and performers has been to convert powers potential into powers actual, and this explains why my pupils have been able to play unknown and difficult music with ease. The talent must be there. The musician is first made to apprehend it, and then inspired to use it spontaneously as a medium of soul expression. "What makes the difference between a Calvé and an average singer? If this difference can be defined—provided the laryngeal mechanism of the average singer is physically perfect—it can be removed by hypnotism.

"To a certain extent it is due to vocal awkwardness, and vocal awkwardness may be converted into vocal grace as readily as finger-stiffness can be made to give place to finger-dexterity with the strings or keys. I have done both."

"The removal of embarrassment, of confusion or nervousness before an audience is easily effected by hypnotism. Singers and actresses are readily made to feel their own value, to be above sensitiveness to criticism, to admit no inferiority or imperfection, to conform intuitively to the highest rules of their art, not offensively, but modestly, yet with all the confidence of genius."

One direction in which Dr. Quackenbos has met with success is in rendering the voices of singers insensible to changes of weather.

"This result is accomplished," said Dr. Quackenbos, "by placing the subliminal mind in control of the nervous impulses which have to do with regulating the secretions in the bronchial tubes, larynx, and pharynx, and with the blood-supply to the vocal cords, cartilage, and laryngeal muscles. With the mind put in control, the automatic mind forbids congestion and thickening of the vocal cords, the drying up of the bronchial secretions by cold winds which produces hoarseness, fog, and most effects, heat and foul-air effects, etc."

The doctor translates his patient into an hypnotic state by means of an old-fashioned gold pencil compass, by the greatness of the man and by the fact that he was teacher of his friend Böhm. Bach and Reincke were destined to meet again in later years. The third source of inspiration for the young composer was the duet band at Celle, which gave French music in a truly artistic manner. To Celle, as to Hamburg, Bach journeyed to learn; nothing daunted by the fact that from Lüneburg to Celle is fifty-four miles, and from Lüneburg to Hamburg more than thirty miles, journeys which he had to make, of course, afoot.

RECENT REMINISCENCES OF LISZT.

The well-known African traveler, Gerhard Rohlfs, has left among his posthumous papers some interesting data concerning the great artist. In describing Liszt's personality Rohlfs writes: "Liszt fascinated me completely. He was not really handsome, but there was something unusually attractive in his eye by means of which one was irresistibly drawn toward him. And later, as I grew to know him better, I could appreciate this attraction even more. Especially when he was seated at the piano, surrounded by a crowd of pupils and followers, if his eye happened to rest upon anyone, it would exercise a wonderful fascination. It was not I alone who experienced this, but all of us, young and old, men as well as women."

One of the principal attractions of Weimar were the matinees which took place at Liszt's apartments in the "Hofgärtchen." He was very discriminating as to his invitations—citizens of Weimar were rarely to be seen there. The "Hofgärtchen" was a small house at the entrance to the Belvedere Avenue—where the present Liszt Museum stands. At these matinees, which frequently took place in the presence of members of the family of the Grand Duke and other interesting personalities from out of town, Liszt's pupils performed various modern and classical works. The program was generally arranged in advance, and was interpreted by only the best pupils—finished artists. Liszt moved about here and there, frequently correcting, then again conversing, and frequently giving utterance to some sarcastic remarks. Sometimes he would seat himself at the grand piano, and would play alone or four-handed with a pupil. This was generally the signal for everyone to rise and approach the piano so as to be near the master. Liszt enjoyed being watched while playing.

A great treat was had the day Liszt and Rubinstein were heard together in a duet. Liszt and Rubinstein had not met in years on account of a slight misunderstanding existing between them. Madame Rohlfs, who had known Rubinstein for her younger days, received a letter from Rubinstein requesting her to ask Liszt whether he would object to a visit from Rubinstein. When Madame Rohlfs asked Liszt: "Dear Master, Rubinstein would like to know if he could visit you," Liszt answered wearily: "Joseph! What does he want?" But when she answered, "No, Annette," Liszt's eyes lit up and he expressed undisguised joy, and made hasty preparations for a worthy reception in honor of his great colleague. The same evening his rooms were filled with a distinguished assembly. A game of whist, which was arranged, did not last long, as Liszt played the game badly, whereas Rubinstein was accustomed to play it for high stakes.

By the term the "pupil of Liszt" was not to be understood a pupil in the ordinary sense of the word. Liszt never accepted remuneration for his lessons. They were given to artists or rising stars who desired the honor of playing before Liszt. Liszt could refuse no one, the consequence being that much chaff was found among the wheat. Bülow wanted to bring about a change. Liszt saying he did not have the

heart to be harsh to anyone, Bülow replied: "Then leave it to me." The next afternoon the pupils were deceived by Bülow, who informed them that Liszt was detained at court and had requested Bülow to take his place during the lesson. Report says that there was a "hot time," and that Liszt missed several pupils at the next lesson. After Bülow's departure from Weimar they resented again.

Among Liszt's pupils were to be found Eugene d'Albert, who was then a boy of fifteen. Liszt took a great interest in him and said: "I do not care very much for prodigies, but this is a real one." Another pupil—a lady—once played one of Liszt's compositions. She made a mistake and accused herself by saying that the pedal worked too hard. Liszt requested her, in the most amiable fashion, to begin again, whereupon she broke down again. Bending down close to the pedals, Liszt murmured audibly: "Oh! Pedal, naughty Pedal!"

Liszt was generally the most genial of hosts. Only once was he seen to become excited and fume with rage. A young artist had contradicted him about some musical matter in reference to Beethoven. He was too much for Liszt. With flashing eyes and flushed cheeks, he cried again and again: "Stripling!"



FRANZ LISZT.

and every time he passed the young fellow he repeated the word. Of course, the consequence was that the unfortunate young man was ostracized by everyone and was compelled to leave Weimar.

Liszt was an omnivorous reader. He was a regular subscriber to the *Scientific Review*, and was very much interested in Darwin's "Descent of Man" and Wallace's "Natural Selection." But for the beauty of Nature he had no appreciation whatsoever. If during a walk or a drive his attention was called by something beautiful he paid no attention to it as though it never existed. For Liszt art was everything, and in art especially music.

At a dinner-party at which the Grand Duke was present and at which Liszt had arrived late and consequently in bad humor, the Grand Duke expressed his admiration for Sarasate, the violinist, who had played at court the day previous. "Sarasate is not a great artist," Liszt said, "it is all puffery."

"But, my dear master," the Grand Duke replied, "permit me to say that he played beautifully, and that I enjoyed his playing immensely." Loud enough to be heard by everyone present, Liszt replied: "Your Royal Highness may know how to govern, but in musical matters I believe I understand more, and according to my opinion Sarasate is not a great artist."

"You may be right, my dear master; but nevertheless I adhere to my opinion."

In spite of this rally on the part of Liszt the relations between him and the Grand Duke remained cordial to the end.

A description of Liszt's friend, the Princess Wittgenstein, is also given. The Princess received her guests in the centre of a large salon, "like a spider in her net." The room was full of furniture, comprising also a Beethoven parlor grand, but was so stuffy that one was obliged to pick one's way through in order to arrive at the Princess. The latter, owing to an illness of long standing, was riveted to her arm-chair; but despite this fact was still lively and interesting. The last years of Liszt's life were divided between Pesth, Rome, and Weimar. At the surprise of everyone, given at Weimar, Liszt, to the surprise of everyone, played a Beethoven sonata so beautifully and in such an inspired manner, that everyone was moved. The Grand Duke, with tears in his eyes, said, after Liszt had concluded: "Now, my dear master, it is enough. We will not allow this moment to be desecrated by listening to anything else. We wish to take the recollection of this artistic treat home with us." Upon this, the party broke up, everyone retiring in silence. It was, so to speak, the swan-song of the master.

EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN F. CHERLUS.

1. THERE are many students who act, when playing a piece, like a horse that shies without any apparent cause. They go off on a tangent, disregarding all time, rhythm, and reason, until the meaning, conception, and musical intent are all destroyed. What is the remedy? To play slowly until the mind, fingers, eyes, and ears can work in accord.

2. Some students, and thank Heaven there are not many, have the despicable and nasty habit of answering all questions by saying "I don't know" or "I don't understand you," etc., thinking it will display their brilliancy, whereas little realizing that they are only advertising their own dull and stupid selves.

3. Stammering, hesitating, faltering, nervously hitting keys, are terrible faults, and to correct them they must be systematically treated. Reading each note aloud, four times, slowly, and without stammering, and locating the note and striking the key when the letter is mentioned, will remove these bad habits, providing this process is continued one-half hour every day regularly for several months.

4. Some students are always in a hurry, but never get anywhere, because the little brain they have never gets time to develop by thinking.

5. Many students care little if they omit a couple of notes in each measure, or if they strike one note for another. What would those students think of a person's face with a nose backed off, or an eyebrow clipped off, an eye out or an ear clipped off, how would they like the portrait! The picture is just as bad when pertaining to a composition.

6. A crowbar is many times necessary to effect an opening before an idea can be lodged in the brains of some students, yet they seem to think it is the teacher's inability to make himself understood. Such mental density!

7. The more one hurries, the less one learns. Moral: Take sufficient time to do everything well.

8. To repeat a rule or principle a certain number of times, at regular intervals, is the only way under heaven to instill it into the brain.

9. Directly answering questions by "No" or "Yes" is the speediest way to get at the root of a principle. Trying to give the impression that you know when you don't is a waste of your own valuable time.

10. Often rest the tongue. Use the faculties instead, but rarely allow the brain to rest. Keep it wide awake and let God's sunshine warm it to noble action.

(To be continued.)

(Compiled from Mr. Tapper's forthcoming book, "First Studies in Music Biography." A complete announcement of this book will be found on another page of this issue of THE ETUDE.—EDITOR.)

FRAUDES.

BY EDWARD OTTO.

The musical profession is open to "each and every one," no difference if he or she is a teacher in the trust sense of the word, or an importer who has no more legal claim to call himself a "bavol" "music teacher" than a white-washer has to the title of artist painter. Importers often steal easily into the confidence of the people, and in numerous cases it may take years before the public detects them.

There is hardly a single town or city in the United States which cannot boast of a number of music teachers; but, where you may find one or two active, progressive, and up-to-date instructors, there you are sure to find three or four frauds also. They may be divided into three classes: Young girls who give twenty lessons for six dollars, just to gain some "pin money," waiting to catch the first opportunity to join hands with blood-thirsty youths in the happy bonds of matrimony; men who declare themselves publicly as humbugs by promising results in comparatively so time which they are unable to achieve by mere human means (generally advertising some patent method by which everyone may gain a musical education in a course of ten or twelve weeks); and last, but not least, men and women who play upon the weakness and ignorance of such parents who are neither cultivated nor sensible, and thrive upon the unscrupulous laziness of such young ladies who believe that the aim and end of all musicianship is the facility of playing "a nice or pretty little piece."

"These girls," with their notions about music and its uses, will in the time become a nuisance to society and a detriment to all true musical education, provided, of course, that their ideas are properly encouraged by blind parents and nourished by unscrupulous teachers unless they are so fortunate as to come under the care of a master of the art, who, with proper skill, patience, and elevating instructions, will change their views to higher ideals.

Teachers can be found by the hundreds who would make better blacksmiths or plumbers who follow their profession by sacrificing the costly time of their students and obtaining hard-earned money from the misguided parents of the same for something of no real value. "By their lessons," Wicks says, "they will only ruin our young people now growing up with promising talent for piano-playing, and will produce successors like themselves."

A week or two ago a friend sent me a paper containing the following advertisement:

MUSIC LESSONS.

Instruction on Piano, Organ, Band Instruments, and in Thoro Bass and Harmony.

The large number of my former pupils who can (and will) "play a piece," accompaniment for church singing or orchestral instruments when asked, and some of whom are successful teachers, prove the *PRACTICABILITY* of the course of instruction followed.

I particularly desire pupils who wish to make some use of their music and will work for that end. Terms reasonable, instruction thorough and practical. Pupils desired for the coming spring and summer.

To all fellow-teachers who may advertise, I will say: truth is the only rock on which we can stand with safety anywhere. Good, bright, truthful advertisements are sure to bring good results. Let us examine the above advertisement.

First of all, as one has the ability to be a thorough and successful instructor in all of the following lines: musical education, viz.: piano, organ, thorough bass, harmony, piccolo, flute, clarinet, horn, bassoon, saxophone, cornet, alto, trombone, baritone, euphonium, bass-tuba, snare-drum, bass-drum, timpani, cymbals, bells, xylophone, bird-whistle, cuckoo, pop-gun, whip, and numerous other musical or unmusical instruments that may be classified as hand instru-

ments. It is an established fact that the only practical and successful teacher is the one who confines his energies to one or two branches of musical instruction. Teachers who are many-sided "jacks-of-all-trades" are, in their work of instruction, just as much a detriment to the musical profession as the department stores of our big cities are to the small retailer. Because of the credulity of a gullible public they live, thrive, and fatten at the expense of the man who handles only one branch.

"Thoro bass" (see ad.) is an expression without any particular meaning, unless it stands for "figured bass." But "figured bass" is no special branch of music study, as it is only a means to teach harmony, and as such its defectiveness and insufficiency is recognized by all musicians. Could it be possible that this worthy exponent of musical art should teach thorough-bass as "the art of accompanying a figured bass on the piano or organ," and never had awakened to the fact that this special art is in our days of no practical value? Has he lived in some secluded corner of mother earth and never realized that the waves of time and progress have carried away this device of musical stenography?

The second part of the advertisement shows the bait thrown out for the ignorant and the thoughtless. This man dares to illustrate the success of his practical method by the ability of his former scholars to "play a piece." Why, music nowadays is not merely an ornament, but a *study*—a prominent part of the general education. This part of the advertisement is intended for such pupils and such parents who complain from week to week because a conscientious teacher refuses to feed his students with valtz ditties, cake-walk music, etc.—who vigorously demand instructions on pieces in the style of the "Monastery Bells," "Cornflower Waltz," "Maiden's Prayer," etc.—who do not see the necessity of scales, exercises, or of pieces as Mendelssohn's "Songs Without Words," Gottschalk's "Last Hope," etc. The latter class of compositions are "too dead" for their teachers.

Really, it seems to be a mania of the young ladies of today to fill their heads with trivialities, which incapacitates them from understanding the works of the great masters. There are too many vain young ladies laboring under the impression that, because their parents and other relatives flatter them with a few words of praise after playing a selection, they are now ready to startle the world with wonderful achievements and are entitled to take the leading parts in all church and social entertainments. And who are they? Half-developed performers, piano-powers, frauds. Sit through one of their performances and you run great danger of nervous prostration.

A teacher who does not hold against this is a fraud in the profession. A community that gives patronage to a teacher of the above kind surely stands in the first steps of civilization.

When an artist goes to a town where music is lacking in such a superficial manner all his art and perfection will be appreciated by very, very few.

Not long ago one of our best American lady-singers took part in a concert given in a town which prides itself on the possession of such glistering "stars" of the professional heavens. She sang an aria from "Traviata," in Italian, and in the most cultured and refined manner. It was a rare treat. But for the unscrupulous laughter.

Where common civility alone should have demanded respectful attention, selfishness, impoliteness, and ignorance manifested itself.

Now back to our advertisement. Suspicious regarding the practicability of the advertised course of instruction, I ventured to gain knowledge of some details, and found that his only and sole method used is "Root's Curriculum," printed with the American flag, smuggled into this country under an assumed name, used only in about 5 per cent. of our printed books, which is sold by unscrupulous dealers to "ye old-time" music teachers. "Practical"—yes, his course of instruction is so immensely practical that

he can do without minor modes, minor scales, theory, etc., as we know from proper sources! Too practical, indeed! With regard to his statement that his *scholars' successfulness* proves his success, we will only say that it takes a fake to blow his own horn.

Now the serious side of the topic. It may not seem so, at first sight, but undoubtedly the advertisement is a sharp arrow at his fellow-teachers of the town in which he resides. People in a community with close competition read between the lines. What shall his competitors do? Shall they use the local press and stir up a brawl of bitterness and shame, shall they openly among their fellow-citizens denounce and frauds who hold even positions as instructors of music in public high-schools, not by the virtues of their revealed knowledge, but by the graces and ignorance of the members of the Board of Instruction. No, that would be beneath the dignity of the musical profession.

Let me illustrate what to do by the following episode:

Henry Wieniawski, tired from the long journey, came once to a town where he was engaged to give a violin concert the following day. Just as he took possession of his hotel-room and made preparation to go to rest somebody in the room across the hall began to practice a Paganini étude. Very angry, the artist rang the bell and asked the waiter who it was practicing there. "Oh, that is our 'Konzertmeister,' the water reader," he often plays through the whole night." Inviting prospect!

But Wieniawski knew what to do. He unpacked his own violin and commenced to play the same Paganini étude so perfectly, so beautifully, that the fiddling neighbor soon stopped, listened, and lost his courage to play any further. Wieniawski had his rest during that night.

Fellow-teachers, let no fraud and humbug discourage you! In due time, when you have shown that you can do so much better what he attempts to do, people will see that all is not gold that glitters, and his pupil after he will desert him who is only a shameful impostor and no true master of the art.

WANTED: RESULTS!

BY THALDON BLAKE.

It is results for which the world is continually searching. When a young man fresh from college aids for employment, ten chances to one the busy, practical, businessman will not ask him: "Where did you graduate?" nor "What do you know?" but "What can you do?" And that is the question which must be answered by each eager youth who wishes to enter the ranks of the world's activities.

The businessman does not desire education, or knowledge, in itself, but he must, from the condition of things in general which makes his environment, place these as matters of only secondary importance unless they can achieve some actual and useful work when education and knowledge produce results due to these results to his attention.

This same question is asked each aspirant to artistic fame. Diplomats and honors do not count very much toward winning artistic success before the public which cares very little for such things, but which requires very earnestly about results. "What can you do?" "Can you play the piano, sing in opera, conduct an orchestra, teach music—successfully?" The thing you are making a specialty of—can you work steadily, knowingly, to the goal of success in that line? Therefore, young musicians, labor day and night to master your business, steel your hearts, minds, and wills against the seductions of idleness and pleasure, and buckle down to hard work, determined to be able to do something in this world, and do it well. By results are we known, and by them, also, are we rated as a success or a failure.



WOTAN, SIEGFRIED, AND BRUNNHILDE. 133 pp. ANNA ALICE CHAPIN. Harper Brothers, New York. Price, \$1.25.

Musical literature owes not a little of its bulk to Richard Wagner. Apart from his own voluminous writings, his life, his theories, and his works have called forth an apparently unending series of books and articles. His death, far from checking this productivity, seems to have increased it.

Miss Chapin's book is slightly different in theme and method from most of those devoted to the Ring of the Niebelungs. It is a thoughtful consideration of the three principal characters of the cycle: Wotan, Siegfried, the embodiment of fresh, intrepid youth; Brunnhilde, the type of noble womanhood, finding among for the ruin of the gods and the ill of mankind in love and self-renunciation. They are fully illustrated musically and dramatically.

Her treatment shows the clear thinker and practical musician, nor is it along conventional lines. It gives a clearly-defined idea of the significance and development of the great German myth and of the remarkable music with which Wagner illustrates this primitive epoch. Other characters are considered only as they touch the three in question, but these so dominate the drama that the scheme proves fairly comprehensive in giving an idea of it as a whole.

A Wagner book without leading motives would be like the play of Hamlet with the part of Hamlet omitted. Miss Chapin gives all the *leitmotiven* connected with these three *dramatis personae*, explains their significance and their occasional changes of form according to the dramatic situation. A knowledge of Wagner's great music dramas has become part of a liberal education. This little volume can be recommended as a valuable aid in gaining such knowledge.

STORIES OF GREAT NATIONAL SONGS. 238 pp. NICHOLAS SMITH. The Young Churchman Company. Milwaukee. Price, \$1.25.

Colonel Smith is an army veteran, and well known as a lecturer on war-songs. His aim is to tell the story of patriotic song from the standpoint of a soldier, and particularly to illustrate the controlling power of the great battle-hymns of the Union. Though from the standpoint of art they may not rank high in the estimation of poet or musician, it is well that they find an historian just at this time. They mean too much to those who have borne the burden of active service in the field to be allowed to fade from the memory of the present generation. Colonel Smith gives many instances from the Civil War and the late war with Spain showing the power of these songs in sustaining strength and courage in desperate conditions.

He begins with the first American national song, "Yankee Doodle." Without clearing away much of the obscurity as to its origin, it is interesting to learn that the words were written by a British surgeon twenty years before the Revolution in derision of the newly-equipped colonial militia and adapted to an old English tune of the seventeenth century. Later it was appropriated by the colonists themselves, and Lord Cornwallis at the Yorktown surrender was forced to march between the ranks of that same militia to the very tune which had been used to ridicule them.

The bulk of the book is naturally devoted to the songs of the Civil War. Of these a full account is given—their authors, circumstances of composition, etc., so far as can be ascertained.

Said a Confederate officer after hearing a party of

Union veterans singing their war-songs: "I tell you, gentlemen, if we'd had your songs we'd have whipped you out of our boots. We had nothing but jigs and tunes which were no more inspiring than the 'Dead March from Saul' while your Yankee songs are full of marching and fighting!" Another observer, also, from Southern, remarked that all the characteristic southern songs—"Nelly Gray," "Old Folks at Home," etc., were written by Northerners, and that even the author of "Dixie" never lived in Dixie.

COMPREHENSIVE MUSIC COURSE. BY H. E. WOODRUFF. Published by the Author, No. 140 West One Hundred and Fifth Street, New York. Price, \$1.50.

Seldom it is that one meets with a clearer or more practical introduction to an earnest study of musical theory than set forth in this new book. It is a work eminently designed for beginners, commencing, as it does, with a careful, yet concise, teaching of the rudiments of music, and, while much is omitted that would perhaps serve only to confuse the uninitiated, the general scheme with supplementary examples includes all that is necessary for the student, plainly set forth and in a manner that ought to meet with the intelligent of the most backward. Mr. Woodruff has seen fit to lay extra stress on the scales and intervals, and this is one of the best points, for only by a complete mastery of the intervals can one hope to succeed with the later entanglements of advanced harmony and counterpoint.

By providing for exercises in the singing of the intervals the author has again won ground, as this means of impressing the musical pitch is exceedingly valuable.

The work is furthermore so constructed that it may be included with the regular study of the voice or any other instrument, and this, again, is a good idea. Though the preface speaks of the book's being designed for "self-instruction," we believe that, taken up with a competent teacher, its study would prove of better value to the student only because any study of art is always more efficient when directed by a professional, be the material at hand ever so diligently exploited.

INDIAN STORY AND SONG FROM NORTH AMERICA. BY ALICE C. FLETCHER. Small Maynard & Co., Boston. Price, \$1.25.

This book can be of vital importance and incentive to the American composer of to-day, offering, as it does, an almost unlimited wealth of enlarging upon his musical ideas and turning his thoughts into a channel in every way worthy of his greatest consideration. Twenty-five original Indian songs are here reproduced, the majority of them harmonized by Prof. J. C. Fillmore and several of them very finely harmonized by Edwin S. Tracy. Each song is accompanied by a short table illustrative of the origin of the song, the whole forming a study in itself, for the inherent poetry of the fast disappearing Indian is given to the reader with faithful accuracy and in a manner calculated to arouse at once his undivided interest.

One hearing that Indian music must and undoubtedly will have on American folk-song on the rising colony of our composers cannot be overestimated. Until the American people become a distinct and individual nation no national music, as today is German or French or Italian or national music, can result. Just as the music of the Latin races is the gradual triumph of Greek and Roman mythology or the music of the Saxon races has emanated from the northern sagas, just so well, in all probability, the music of America owe its real germ, in the future, to the legends and folk-tales of the aborigines of the Western Hemisphere.

The attempt of Anton Dvorak to form a national music from the melodies of the Southern negro failed because the negro is not and never was the folk of America. The landable opera of

the "Scarlet Letter," by Walter Damrosch, cannot, for the same reason, herald a national school of opera, for the characters were descendants of the English, pure and simple. The national music of any country has come from the folk-song of its original inhabitants, and the undisputed right of the red man gives him the prestige, for he lived, fought, and died hundreds of years before the whites even knew of the existence of America. That there is abundant romance contained in the lore of the North American Indian goes without saying, and from them, their legends and songs, should our composers draw their ideas and earnestly seek to clothe them with the fruits of their experience.

LISZT'S LIFE OF CHOPIN. Translated by JOHN INGRAMM. Charles Scribner's Sons, New York.

The first full translation of Franz Liszt's "Life of Chopin," by John Broadhouse, is now published by William Reeves, of London, and is imported by Charles Scribner's Sons at a comparatively low price of \$2.25. This work, which has hitherto been closed to the average English-speaking reader, is a fine addition to musical literature. Its sprightly and romantic style, coupled with interesting anecdotes and written by one of the world's greatest musicians, will scarcely fail in arousing the enthusiasm of all students of piano and musical history.

BIOGRAPHICAL DICTIONARY OF MUSICIANS. Compiled and Edited by THEODORE BAKER, PH.D., with Portraits and Drawings in Pen and Ink by Alexander Gribayedoff. Schirmer, New York. Price, \$3.50.

This last work, attractive in binding, copiously illustrated, and bearing the imprint of a famous publishing house, promises, at first glance, to afford to the musician or layman a never-failing source of information when resorted to in the spirit of inquiry or as a handy addition for historical research. But on careful perusal we find the book not only full of errors in dates, but also lacking in several places in that careful collection of facts and exposition of items of undoubted importance that such a work of necessity demands.

Thus, for instance, Jean de Reszke is mentioned as having sung in America in 1885-9, leaving the reader with the impression that he first appeared in this country at that date, when his American debut really occurred in Chicago, together with that of his brother Edouard, in October, 1891. The first American appearance of Emma James is placed in New York, when, as a matter of fact, it occurred in Chicago, also in 1891.

No mention whatever is made of the "viola alta" in the paragraph devoted to Hermann Ritter, whose invention of this exceedingly valuable instrument, in reality a large-sized viola, won the instant approbation of Richard Wagner, and which is gradually supplanting the regular *viola*. Ritter is also spoken of as a "teacher," notwithstanding the fact that he has been honored with the title of Royal Professor for years past, and is widely known all over Europe as a brilliant and instructive writer on musical history and aesthetics.

Otherwise the work is valuable, for it contains biographical sketches of many of the new artists and virtuosi who have appeared on the musical horizon within the past few years and which are not contained in other compilations; yet, while we are fully aware that mistakes are inevitable in first editions of all books of this scope and magnitude, we are forced to confess that such glaring discrepancies such as quoted above cannot fail to jeopard the value of any publication.

It is to be hoped that these and other errors will be speedily corrected, for the work in general would prove a valuable addition to any library.

Violin Department.

Conducted by
GEORGE LEHMANN.

It is not generally known that Wieniawski, perhaps the ablest and most brilliant exponent of *staccato*-playing, at one time in his career despaired of acquiring this peculiar and, to most violinists, difficult stroke. An interesting anecdote, emanating from an unquestionably reliable source, will give my readers an accurate idea of the difficulties with which Wieniawski struggled in the accomplishment of his marvelous *staccato*, the circumstances surrounding its acquisition, and the peculiar process which enabled him ultimately to perform this bowing with truly exceptional skill.

The anecdote referred to describes Wieniawski at a time when he had already achieved distinction in his art. His technique, in general, was most admirable, his tone was characterized by great warmth and individuality. In short, he had mastered all but one of the many serious problems of violin-playing. And this one problem—the *staccato*-stroke—had baffled every effort, and, to Wieniawski, seemed so far removed from the possibility of attainment, that the young artist became greatly dependent and almost morose in pursuing his experiments with hope of eventual success.

The incident that led to an entire change of Wieniawski's *staccato*-stroke occurred in Holland. Wieniawski had attended a concert given by Viçentini, and, delighted with his own *staccato* in proportion with his admiration of the Frenchman's uncommonly skillful stroke, he returned to his hotel, locked himself within his room, and began anew his once-abandoned experiments. Working with a fierce energy born of despair, he was delighted beyond all utterance to find that he could play a long *staccato* passage with fairly good tone-results and great rapidity. Again and again he made the attempt, and each time was rewarded with a result which, though only partially satisfactory, fully satisfied him that he had discovered the means of developing an incomparable *staccato*.

The discovery which Wieniawski made was as follows: He found that so long as he confined his efforts to a wrist-stroke, he was unable to advance his *staccato* beyond mediocrity; but with a wholly inactive wrist, and an exceedingly rigid arm, he was at once enabled to play a clear, crisp *staccato* with remarkable velocity.

When the first delights of acquisition had begun to subside, Wieniawski applied himself vigorously to the regulation of speed; for it was only too palpable that the extraordinary speed attained by means of a rigid arm would, if not properly controlled, prove a quite useless accomplishment. After much zeal and tireless energy, he found himself master of a *staccato* whose exquisite quality and brilliancy captivated all the violinists of his day.

This anecdote should serve to encourage all students who are struggling with the peculiar difficulties of the *staccato*-stroke. But it is well to add that Wieniawski's experience should not mislead them into the adoption of such measures as are employed: for what proved a brilliant success in his case might, in similar attempts, prove a dismal failure. Indeed, the very rigidity of arm which enabled him to achieve exceptional results might prove disastrous in the experiments of other, and lesser, violinists. Wieniawski's experience with *staccato* proves beyond a doubt, however, that no fixed rules are applicable for the acquisition of this fascinating bowing. All violinists acquire it in a peculiarly individual manner; and their experiments are greatly influenced by physical conditions, and by the general training which the right arm has

undergone. Joachim, one of the most admirable bowists among all violinists of the present century, is amazingly deficient in *staccato* work. The simplest and briefest *staccato* passages present to him difficulties which he surmounts with anything but elegance; yet he has told me that, in days gone by (and more especially in his early youth), he executed long and rapid *staccato* figures with consummate ease. Inconsistent as such a statement may seem at first blush, it may not be difficult to account for his present inability to perform that which once he had thoroughly mastered. In the early years of his manhood Joachim abandoned all compositions savoring of virtuosity, and devoted himself almost exclusively to the most serious musical creations. This transition eventually resulted in great musical and intellectual strides; but there can be little doubt that, from a purely instrumental point of view, some accomplishments were sacrificed in the abandonment of compositions containing the elements of a violinist's needs. In other words, compositions written by violinists further instrumental progress, whereas those that are written by the purely creative artist rarely take into consideration the peculiar features of violin technique (as, for instance, Bach's compositions), and are hardly calculated to encourage true instrumental growth.

THE OLD VIOLINS AND THE NEW.

Just so long as modern fiddle-makers fail to demonstrate, by actual production, that the instruments which they construct are superior to those made by the old Italian masters, just so long do we naturally continue to disbelieve that the Cremonese masters' secrets have been discovered. Modern makers—and particularly those whose training in the art of making violins is limited to their own unaided experiments—are inclined to regard the whole professional world of violinists as unrelenting antagonists to progress and light. That the modern fiddle-maker's attitude is not justified by fact, and that his reasoning will not stand the test of logical inquiry, must be apparent to all lovers and good judges of the "King of Instruments."

It is unreasonable to suppose that professional violinists, throughout more than ten decades, have stubbornly clung to the Cremonese instruments with no better excuse for doing so than that of mere antiquity. When the scarcity of fine old specimens is only considered, as well as the prohibitive sums that are nowadays demanded for a Stradivari or a Guarneri, it must seem foolish to believe that those men who absolutely require fine instruments, and generally can ill afford to waste their hard-earned savings—it must, I say, seem foolish to believe that these very men refuse to avail themselves of the golden opportunity which, they are told, is now presenting itself to them.

It is quite true that professional violinists hesitate to perform in public upon the instruments that are made today; but such reluctance may truly be ascribed to the quality of the instruments themselves rather than to our players' settled determination to allow those of old masters' glory to descend upon us. I say that I would unhesitatingly play on any new fiddle that is worthy of the admirer's violin which we borrow upon the old Italian instruments I feel that I am not echoing the sentiment of every thoughtful player in the instrument.

For various and excellent reasons THE ETUDE cannot take part in any controversial movement respecting the merits and demerits of modern fiddle-making. Nor is it one of the objects of the violin department to discuss the details of such a question, our special interests being related to the educational questions of violin-playing, not violin-making.

FOURTH FINGER AND OPEN STRING.

ADVANCED players frequently hesitate in the choice between the fourth finger and the open string, and are often unable—because of musical, as well as technical, reasons—to decide upon the best course to pursue. It

is, therefore, little cause for wonder that the less experienced player is sometimes quite bewildered by a choice which often is left for himself to decide, but regarding which he can learn of no definite rule. It may at once be said that, in the early stages of violin-playing, our best text-books and all good teachers can efficiently guide the pupil in what may be termed the proper usage of the fourth finger; when the pupil has arrived at the higher art of violin-playing, called upon to exercise good taste and musical judgment, the technical rules that hold good in all early work will be found to be more or less arbitrary, and, at best, not sufficiently decisive to enable methodical selection. From the very moment that the pupil has crossed the bridge that separates amateurism from artistic attainment, it is his individual consideration that is required in the decision of this, as well as other, technical matters. His individuality in such matters as color, tone-balance, phrasing, etc., is a more important factor in deciding the question under discussion than any written or unwritten laws on what is right or wrong. And though, in many instances, the latter manner of doing a thing is perfectly obvious and easily distinguished from the correct, there is hardly one important composition written for the violin that does not contain numerous illustrations of the broad goal that lies between what may pedagogically be termed correct and what is really artistic.

Students should ever be on the alert to discriminate between the artistic, and the so-called correct, employment of the open string. If, early in one's studies, the effect of the open string is frequently compared with that of the fourth finger—particularly in such figures where the employment of either would be technically correct—a keen appreciation of the color and musical effect will be the ultimate result.

SCALES.

It is, perhaps, safe to say that, during some period of every student's development, no duty has been more systematically shunned than the one of allegiance to scales. To the well-equipped technician, the repugnance which scales inspire in most young players is not more than extraordinary. To him, these very scales—so sapless and uninteresting to the beginner—are forms of musical expression containing many beauties which unfold themselves only to the faithful. And though his view may, by less serious players, be summed up as an idealization of the thing itself, he will be no question as to the dignified rank which scales will always occupy in technical achievement.

Sarante, one of the most finished technicians imaginable, is known to have been most assiduous in his devotion to the study of scales. Even though we had not his personal assurance on this score, it would not require an especial power of divination to attribute his exquisite skill to his chief or primal source. The exceptional smoothness and brilliancy which characterize the Spanish virtuoso's technique are, in themselves, sufficient evidence of the source from which they have sprung. Had he not attained such complete mastery of the scales, he would be unable to give us those wonderful exhibitions of technique which have won the admiration of a quarter of a century of violinists.

Looking the question squarely in the face, there is absolutely nothing in the study of scales to frighten any earnest student. Like all other forms of technique, they present certain difficulties whose mastery requires patient and tenacious application. It is not sufficient to be able to play the notes of a scale with great accuracy as regards intonation. This, indeed, is but the first requisite—the mere beginning of efficiency in the art. The second question to consider is the one of effecting all changes of position so successfully that even the longest scale will flow as smoothly as one that is played without change of position. These two questions constitute the very first principles of scale-technique; but, if they receive the attention which they merit, the least interesting and most arduous part of the work has been performed.

Next in order comes the work of establishing the

most perfect sympathy between the bow and the fingers. By this I mean not only the care which is necessary in the change of stroke (down- and up-bow), but also great accuracy in the regulation of the bow's speed, so that, at no moment, there shall occur either a rushing-forward character of tone or one of disagreeable contraction. Either effect destroys the beauty and symmetry of a scale. The one is caused by undue expenditure, the other by forced economy. When the student has mastered the difficulties thus far described, scales will have acquired for him wholly unsuspected attractions. The further process of perfection (beauty and brilliancy of tone) will contain many more elements of drudgery. It will then begin to appreciate the true importance of scale-work, how indispensable it is to the acquisition of excellent technique, and how much genuine pleasure may be extracted from the conscientious adherence to such daily study as all scales demand.

SOME SIDE-LIGHTS ON THE MAKING OF MUSICIANS.

BY MARIE HENRIET.

AMONG the accessories to music study, in the development of a generous artistic nature, which are within my reach of well nigh every student in these days, side by side with the pictures in Nature's gallery, stand the treasure-troves of the public and private libraries. The reading of the best literature is a factor in stimulating and quickening the intellectual, emotional, and imaginative powers of student nature, whose value and importance cannot possibly be overestimated. Above the intellect, the emotions, the imagination, are quick and warm, deep, intense; ready, like the sensitized plate, to catch the picture from the composer's fancy, through the light of tone and harmony; more plastic, to feel and express its poetry, its tenderness, its passion, its rhythmic fire, as by bits of sensitized glass or paper can ever catch the heart of the natural beauty which it imprints, so matter how phenomenal the technical development, we shall have a machine, not a musician; and machines for the making of music are already sufficiently abundant. It is not desirable that flesh and blood, heart and brain be turned to that use, or misused. Far too many students, far too many persons in all walks of life, for that matter, apparently regard reading as merely a recreative amusement; instead of an occupation which, though delightful, is also necessary and important.

Romance, legend, history, poetry; each has its share in the presentation of life, real and ideal, which is necessary to satisfactory student growth, because so many stories, so many incidents, so many heart experiences of this same life have been translated to the ethereal medium of music.

If you have been fortunate enough to have had no sorrows of your own, go to the tragedies recounted by the masters of drama and fiction, not to skin care away the story's surface, but to "read with heart and mind and soul." To absorb the beauty of style and description; to live with the characters, as one may, when under the spell of a writer of real genius, we feel the intensity of their joy and grief in a brief, but so yield yourself to the charm and power of the author that his creation seems a real, personal experience.

Give your fancy free opportunity for development, in the great atmosphere of poetry; of the stories of folk-lore and mythology, with their quaint fascination, and deep, symbolic meaning. The student's imaginative powers need this atmosphere, as the wild flowers of May need the sunlight and the soft, south wind. To cite but one instance of the direct effect on the power of musical interpretation, of that for which I am pleading. Without familiarity with the story of the complexity of his character, who was at once the great Nature god, the creator and master of all things, and the inventor of the syrinx, or Pan's pipes,

the flute player of forest-glade and mossy, fern-grown dell, how is it possible to fully realize the imitable beauty and delicacy of the flute imitations; and the gentleness and power of the Nature undertone in Godard's exquisite pastorelle for the piano?

Never think of any composition (if it is genuine music) as merely attractive melody and harmony; but as something which brings a message direct from the composer's mind to yours. A message on which you must bring to bear all your powers of heart and brain, imagination and fancy, that you may, if possible, realize its meaning yourself, and thus become able to demonstrate it to your listeners. "Have you felt your music? Does it mean something to you? If so, you cannot fail to really catch the feel of it," said Schumann. Remember this; and remember that the converse is also inexorably true, you cannot make others feel what you have not felt yourself. The waters of the crystal spring cannot be carried in a sieve to the weary traveler, even though he lies but a few feet from its margin. Technical skill cannot command of itself beauty, in its well-nigh infinite varieties of power and delicacy; and sympathetic appreciation, in mind and heart, of the composer's mood, as mirrored in the music, are materials of the cup from which you may give him exquisite refreshment from this priceless spring of the muses.

"WHAT METHOD DO YOU TEACH?" AN ANSWER.

BY MISS MAY FAY.

It sounds very plausible to say that one teaches by the "Common-Sense Method," but, unfortunately, it is not "common," but uncommon, sense that is demanded, to be a first-class teacher. One must have reasoning power and inventive faculty to think out new ways of doing things, and these are vouchsafed to but few. There is the same difference in having talent for teaching that talent makes in anything else.

Most teachers are routinists, and cannot strike out for themselves, for the simple reason that they have not the brains to do it. I freely place myself among these, and willingly admit that I have never invented a single new technical principle. All I can do is to teach those I have learned from my great master, Deppe. I consider that I have some "common sense," however, in being able to appreciate the value of his ideas, and impart them to others.

Method is nothing but a sharper and clearer artistic perception which some people possess over the rank and file. The happy few who have it see farther and dig deeper than the ordinary mind does. *Voilà tout!*

The teachers of world-wide reputation will always be found to have a method of arriving at the results they produce. Thus, abroad, one hears of the old Italian method as being the only correct school of instruction. The elder Lamperti and the Garcia methods are modeled on this. Violinists go to the Hoch-Schule in Berlin in order to learn Joachim's method of bowing. In piano-playing Leschetitzky is the most-sought-for teacher of the day, and, as everybody knows, he demands that pupils shall study with one of his preparatory teachers or "Vorberiters," for a year, before he will accept them, in order that they may first master his method.

When I was studying in Germany, I would have liked to take some lessons of old Wieck in Dresden, but was deterred from doing so because I was told I had been deterred from studying his method with his daughter, Marie Wieck, for some months, before I received any prices. I regarded this as a pure waste of time, because I had a horror of "methods" then. I did not know enough to appreciate the value of a good method. Technique is strength. Granted that you have musical talent, if you don't play well, it is because your musicality is weak somewhere. Now, how are you going to get strength where you need it? That is the question which method, alone, can answer. Shakespeare knew the value of it when he wrote in Hamlet: "There is a method in his madness."

WHAT HAPPENED THIS MONTH IN YEARS PAST.

SPOHR, Louis; born at Brunswick, April 5, 1784; died October 22, 1859, at Cassel. Probably the greatest practical violinist that ever lived. Spohr's works include studies and concertos for the violin besides his famous "Violin School," which gave a big impetus to violin-playing. His compositions are romantic in style, and betray the musician rather than the artist. Spohr was one of the first to recognize Wagner's opera, producing "Tannhäuser" at Cassel when he was capellmeister. Spohr's strength lay in the fact that he never allowed his virtuosity to overshadow his musical refinement.

HÄNDEL, George Frederic; born February 23, 1685; died April 14, 1759, in London. One of the greatest composers of all time. Though born in Germany, Händel spent most of his active life in England, where he produced over thirty operas. His greatest oratorios were all written after he had passed the age of fifty. The "Messiah," his grandest work, was actually written and completed within fourteen days.

VOLKSMANN, Friedrich Robert; born April 6, 1815; died October 30, 1883, at Pöth. One of the most esteemed modern composers. Volksmann wrote a great number of piano and instrumental concertos and pieces; fine chamber-music and numerous orchestral works of which his D-minor symphony is the best known. It has been called the "Tenth Symphony," meaning that it is a worthy follower of Beethoven's nine symphonies. Volksmann exerted great influence and elevated the music of Germany, besides instructing many young composers into an increased love for their art.

THALBERG, Sigmund; born January 7, 1812; died April 37, 1871, in Naxos. One of the great traveling piano-virtuosi, and among the first in influencing the concert public of America fifty years ago for a higher regard for music. Among musicians Thalberg exerted all the force of his wonderful playing and consummate art in interpretation toward the forming of a new school of piano-playing. Thalberg's legato was described by Liszt when he asserted: "He is the only artist who can play the violin on the keyboard."

CRATION. First performance in Vienna, April 29, 1798. Over sixty-five years of age, Haydn commenced and finished this greatest of all his oratorios with complete religious enthusiasm. After its first production chorale societies all over Europe were influenced into existence and grew great, merely that they might adequately perform the oratorio. Probably no single musical composition has carried such influence with it as has the "Cratation."

CRAMER, Johann Baptist; born February 24, 1771; died April 16, 1858. Cramer was a very important factor in the founding of the modern pianoforte school. His "Eighty-four Studies," a set of studies for the piano, being the standard collection of pedagogues to-day in universal use. As a pianist Cramer was noted principally for the wonderful evenness of both hands, excelling in legato playing, reading at sight, and for his touch in adagio movements.

DONIZETTI, Gaetano; born November 29, 1797; died April 8, 1848, at Bergamo. The death of Bellini in 1836 left Donizetti undisputed master of the Italian operatic stage. Though Donizetti wrote much that was unworthy, and often produced operas that were mere musical sketches, yet his great melodic gift did much toward adding the demand for deeper musicality in Italy. His best work is "Lucia di Lammermoor," first produced at Naples in 1835. Donizetti wrote, in all, seventy operas.

THOUGHTS SUGGESTIONS & ADVICE

Practical Points by Practical Teachers

THE THIRTY BASIS FOR MUSICAL DEVELOPMENT.

E. A. SMITH.

The first musical instrument was the voice. The voice is the exponent of speech; it thrills us with its tone of emotion, it soothes us by its tone of command, it soothes us with its note of sympathy, or becomes terrible in its expression of rage. Thus every emotion finds its natural outlet through the modulation and intensification of the voice. There are, however, some thoughts too deep for speech; music alone is flexible and ethereal enough to portray our deepest feelings. "Music begins where language ends." If this be true, is not music of some practical value to mankind? Should it not be cultivated and developed in a thoroughly practical manner? Many of our music students, like those in our public schools, can make no practical use of what they have studied, for they have been dealing with notes and keys and the mechanical side entirely. Of course, the mechanical is necessary, but it is not the *plus ultra* of any education. The aesthetic and theoretical must also be developed. There is an opportunity for educators to become stars in the great educational firmament. How best to develop the mental forces of concentration and perception. These pave the way to genius.

The nature of this reform will be intellectual, because by a proper and logical direction of musical study vital principles will be brought into play which appeal to the perceptive and conservative forces. This great field, which is open for teachers and is comparatively neglected, rests upon the basis of mental development. Playing machines can be made more mechanically dextrous than most players can ever hope to be, but they are not emotional or intellectual; they cannot therefore represent that living thing in man which longs for the expressive with its every-colored phase of intensity. The musical must be built upon a more substantial basis than the merely mechanical. If one's success be thorough and assured, and that basis is the intellectual, which includes both the emotional and spiritual.

NOTES FROM A STUDIO.

CHARLES W. LANDON.

A PUPIL often comes to a teacher with ideas of expression and technique partly formed, most of it being in a chaotic and half-understood state. It is an important part of a teacher's work to correct those ideas and enable the pupil to clearly understand what is right and best in them.

A clear understanding must come before the playing can be intelligent. Art demands perfection, and a pupil must be brought to realize this in order to see the necessity of a clear understanding, and a right performance in all its minutest details of technique and expression.

We unfortunately lower our mental ideals of artistic rendering to our ordinary level of careless playing, thus degrading our inner musical consciousness.

When a pupil allows carelessness to creep into his work, instead of making progress he slips backward. Then all of this ground has to be worked over again, before any worthy or real advancement can be made. In working up pieces, after the technical difficulties have been conquered, they must be practiced with the expression they require for public performance until this expression becomes as much a fixed habit as accurate notes playing and fingering have been. Expression must be a matter of feeling. The emotional nature is as susceptible of education and development as the technical or mechanical power of the player. Musical emotion is greatly a matter of rhythmic feeling. A pupil may be sure he is playing

expressively when he himself realizes clearly and definitely a certain effect, and that that effect alone will satisfy his musical consciousness. He is then being true to his musical self, and he can depend upon it that he has given it artistic presentation. When playing in such an exalted and ideal manner he should feel that he is accomplishing one of the grandest things of which the human mind is capable. His heart is inspired by the divine power, sometimes called the inspiration of genius. Such moments should be treasured in the memory as the rarest and most precious experiences of life.

The opening of the heart to this divine *offatus* is as cultivable as any of the musical gifts, and, sad to say, is the most neglected of our musical powers, while being the most valuable of all.

Pupils need to appreciate the above facts that they may take more interest in striving to attain this greatly desired power.

A well-developed technique unites one's musical feelings of inspiration.

GAIN THE PUPIL'S CONFIDENCE.

KATHERINE L. SMITH.

I do not suppose there is a teacher living but has discovered that there must be the same *rapport* between teacher and pupil as exists between people in the social world. We like some—for reasons that we cannot perhaps put into words—and we have a feeling of indifference or perhaps dislike toward others. We are aware, too, that a similar feeling is entertained toward us. Conditions may change and teacher and pupil may adapt themselves to each other, but the unsatisfactory feeling will remain that it is a matter of business on both sides rather than love. To obtain the best results in teaching there is no doubt but that we must be prompted by love and enthusiasm primarily. Pupil and teacher must be on the same level, "wagons to a star," and go ahead together striving for the best. The result is almost sure to be successful; but, with one pulling one way and the other another, it cannot be accomplished. It is perhaps for this reason that a scholar who is successful with one teacher and not with another. No one is to blame. The proper sympathetic conditions were wanting from the start.

One of the most difficult things in my experience is to get into the soul (I say soul advisedly, for it is the soul of the pupil) that must be moved—the inspirational part of some pupils that touch and technique are, after all, the basis of good playing. How I have striven with phlegmatic pupils who were forced into the pianoforte arena by parents who deemed, like fate, "You are going to take lessons and you must be a player!" These parents, and there are plenty of them, do not realize that their child may have no musical sensibility. It is with such that after numerous struggles the teacher accepts his pay with the feeling that he has made twice the effort that he would with a natural musician and accomplished few of the desired results. We have all had such cases.

On the other hand, the unpeakable satisfaction of having a pupil anxious to acquire all that will assist in giving voice to the inner thought of the composer! How gladly one would teach that pupil for nothing, and all have felt at times disheartened at the lack of enthusiasm displayed by some scholars who acquire the weekly lesson much as they do childish drudgery, as part of the irrevocable of life and to be got over with as soon as possible.

There are many reasons for this. The cut and dried methods of education that children are put through in the mill-grinding process of school-life is one that I believe to be attributable to the grade of popular music one hears on the streets and in passing the (literal) advertisement in any department store in a large city. If you run your eye over it you will, ten to one, discover not one piece of worth or culture in the whole lot. These stores cater to the popular taste. They would not advertise this music unless there was

a demand for it. Just so long as the masses, the persons we meet every day, remain devoted to the uninspiring type just so long will the average child have mediocre musical abilities because, when of cultivated parents, the chances are that the least of desire for something better will be born in him.

MUSIC FOR CHILDREN.

CARL W. GRIMM.

To write music for children is not an easy thing. Very little of so-called "easy" music is suited for young people. It requires a special talent and inspiration to compose for the little ones. The numberless limitations regarding the technical execution must prove a hindrance to musical law. On the contrary, the composer must feel as happy and contented as a child. The child is perfectly unconscious of its limited knowledge and experience. The music should reflect artistically-constructed forms the child's sentiments.

To feel with children and to compose artistically for them certainly not child's play. Schumann has written on childhood songs, but even for children Reinicke has given us a great treasure of beautiful children songs. In every house where children play piano there ought to be a collection of genuine children songs, to which they can turn for recreation to let ring out their youthful voices in merry glee and happy innocence. It will awaken and strengthen the musical instinct.

Our country has produced some good children songs, for example: W. H. Neidlinger, "Small Songs for Small Singers," with pictures by Walter Bobbet (Schirmer, New York). Chas. H. McCarris, "We Wee Songs for Little Tots," illustrated by W. M. de Kahl (Guthrie, Chicago). N. V. Davis, "Cradle Songs for many Nations," illustrated (C. F. Summy Co., Chicago). "Song for Young People," F. C. Robinson (Presser). L. E. Orth, "Mother Goose Songs Without Words" (Ditson, Boston). Very helpful little works. All the books mentioned above will find response in the home-circle, and bring to the hearts of children, big and little, old or young, cheer and gladness.

LESSONS IN ACCOMPANYING.

CHARLES S. SKILTON.

It is astonishing how few piano pupils are able to accompany well. Those who can do this usually have a brother or sister at home who sings or plays the violin, and have been kept at it for years. It is well for a teacher to make systematic efforts in this direction, and it is a means of developing enthusiasm in his class. Let the teacher of piano seek some teacher of voice or violin; find out what the latter's pupils are studying and give the accompaniments to his own pupils to learn, as carefully as piano solos.

For the more advanced there will be such songs as Wagner's "Der Schumann," "Two Graceland," St. Sæns' aria "My Heart at Thy Sweet Voice" (the accompaniment a valuable study for hand dexterity, leggiero, and singing legato), or violin numbers like Wieniawski's "Legende," Vieuxtemps' "Reverie," Raff's "Cavatina," Svendsen's "Romance," with suitable easier pieces for younger players. Then let the two teachers meet their pupils informally or at a joint recital, and hear them perform together. A little tact would render this a pleasant social occasion, and one which would extend the influence of both teachers while to the pupils the ensemble training would be the greatest value, and an acquaintance with such works as the above would conduce to broad musical culture and be of social advantage.

A MUTUAL UNDERSTANDING.

MADAME A. PUPIN.

Many young people seem to begin their studies with the idea that the teacher is their enemy. These are reasoning creatures not such on the defensive and so the offensive: they make up their minds beforehand that what the teacher gives them to do is going to be

disagreeable, and their wonderful ingenuity is set at work to devise ways to evade their tasks and outwit their enemy. And when they decide on the offensive, many and various are the stings they can inflict. The teacher helps on this warfare by assuming a superior attitude, as if he had nothing in common with his pupils. Evidently he has quite forgotten how he felt when he was a pupil.

One in a great while, there lives a man or a woman who has not forgotten how he or she felt when a boy or girl. This rare being comes straight to a mutual understanding with his pupils. He says: "Children, you are going to grow up to be men and women, and you are now preparing yourselves to fill some place, great or small, in the future. Some of your parents have to deny themselves and make sacrifices, and they may send you to the best teachers; and each parent hopes his boy or girl will come out first. They do, children; remember that. This education is hard work; it is going to be hard for you, but it will be just as hard for me."

"Now I am here to make this hard work easier for you, and pleasant, too. You can help to make it easier and pleasant to me, by taking interest in your lessons, obeying the rules, and always doing your best. Now all that will help make it easier for me, hold up your hands—ah, a good showing. Now all they want is to be nobodies and stupid when they grow up, hold up your hands. Not one. Well, children, we have got some hard work before us, but we are going to get some fun out of it, too. We will do the work first and have the fun afterward."

...

MAKE COUNTING INTERESTING.

CLARA A. KORN.

THERE is no doubt that all piano teachers have experienced the same difficulty in one respect, viz.: that beginners, particularly children, have an uncontrollable tendency to counting and to keeping time. They usually feel it to be a grievance that they are not allowed to hurry over the easy parts and to slacken on the difficult ones. Many teachers are so wanting in conscientiousness that they allow the pupils to play as they please, merely for the sake of the comfort insured themselves by the innocent pupil and on their own reputations. Others lose patience and will not teach children at all, if they are in a position to refuse them.

It is not, however, such a hard task to make children count, if you know how to interest them. There is one thing, in particular, that invariably causes the pupil to delight in counting the time, and that is, if you will let him *sing* the beats, instead of the dry monotone mostly inflicted on them. The teacher must sing, too, so as to prevent the pupil from getting the wrong notes. All children love a tune, and even five-finger exercises can be made to constitute a melody if you will let the pupil sing them. Pupils should not be allowed to count on machines or plasticine gymnastics; the musical side should always be conscientiously placed before them, and practice made enjoyable, not odious.

...

A ROBBER SECOND THOUGHT.

ETHEL M. SCHUCHMAN.

Said a little girl to whom I went recently to give a lesson: "Sometimes I sit down at the piano and just slump. To-day I was going to try that, and then I changed my mind and played over all my scales."

A wise decision, and it seemed to affect the whole lesson, for everything was played with much care and nervousness.

I let my little girl with a thrill of pleasure, not alone because of her excellent lesson, but because she had overcome a temptation to do careless playing; and I thought many of us older ones could learn a lesson from her, when we are inclined to slight the mental technical work for something more pleasing to the ear because it has a "loot" to it.

THE ETUDE

ACCENT-STUDY.

PERLIE V. ZENVA.

WITH many teachers the special object of accent practice is keeping time; it really ought not to be concerned, however, till the time-sense is thoroughly developed and the fingers well under the control of the mind. The real object of accent should be to give character to the expression and a part of expression-study. Accent should not be delivered by the finger alone, but by a combined action of the finger and arm, for in no other way can a rapid accent-scale be played with evenness, and even tones between accents. If the accents are played with the finger alone, there must necessarily be an increase of finger-stroke at the accented tones, and when a weak finger produced an accent, if an adjoining finger plays the preceding note, either this finger must leave its key before the proper time, in order to help the weak finger, thus breaking the legato between the tones, or else a great effort is made, which results in the holding down of the key preceding the accent and a more or less feeble accent. Finger-accent stiffens the muscles, so as to seriously interfere with the action of all the fingers, thus producing unequal accents and unequal tones between the accents.

In beginning accent-study, each finger should be trained to quickness and equality of action; this finger-shoulder should then be combined with an impulse from the arm produced by a vigorous action of the triceps muscle. This arm-action must not interfere in the least with the perfect action of the finger just spoken of; and, when the arm-and-finger movement can be executed with each finger singly, the fingers should be combined in pairs, after which five-finger passages should be practiced in quarter and sixteenth notes, with accent of four, followed by the scale in sixteenth notes, with accents of 4, 8, 16, 32, 64, and 128.

Exceedingly valuable practice in gaining complete muscular control may be had by playing a four-octave scale in sixteenth notes, accent of four, and immediately following that by the same scale played with perfect equality of tone and without the slightest accent. This is not so easy to do as it seems, and, when the accented scale can be followed by one with perfectly even tones, it is a pretty good proof that the player has his muscular apparatus thoroughly under control.

MUSIC SKETCHES.

BY THEODORE STEARNS.

BRAHMS AND A YOUNG COMPOSER.

MANY years ago, when Johannes Brahms was turning the pianist of his fame, he settled upon the picturesque suburbs around Salzburg as a fitting resort for his summer vacations. In this region, away from the whirl of Viennese pleasure-life, he was wont to bury himself in some small village or in an outlying hamlet where, undisturbed, he could compose or rest as his genius bade.

Now, hidden in the Tyrol was, in those days, a certain young composer of no fame or particular standing, and with a very slim purse. Like many others, this young fellow often composed in lieu of a breakfast. He was a very good substitute for supper, indeed. In the course of his wanderings the young man came to worship the dawning genius of Brahms, and, learning from a peasant friend that the great musician haunted the roundabouts of Salzburg in the summer months, he determined to gain access by hook or crook to the presence of the object of his divinity.

Accordingly one day the young disciple packed a bunch of his choicest compositions in a knapsack and trudged hopefully away, along dusty roads and through craggy valleys until the spires of the city of Mozart's birthplace crossed his view. Brahms was at

that time living in a small villa perched upon a hill not far from the town, and it was to this Valhalla that the young man climbed, his heart beating tumultuously and not unlikely filled with vague forebodings. But he halted not until the summit was reached and the door of the little villa was before him. To the servant who answered his ring he confided his name and desire. He was told that the Meister was sleeping. "Would not the young Herr return the next day?" Though much disappointed, the young man replied in the affirmative, and sent in his compositions for the Meister's inspection.

The next morning he was again before the door and this time was almost immediately admitted into a small sitting-room which only occupied proved to be Brahms himself. The Meister was attired in a long dressing-gown and slippers. On his head was, strange to relate, a tall silk hat. In his mouth was a huge Tyrolean pipe. "Ah!" said Brahms politely, "your name is



JOHANNES BRAHMS.

Pedros!" The young man blushed furiously and stammered. "Never mind," the great composer replied, "play me something."

He sat down by the window and picked up a newspaper. The young man played several pieces, halting after each one and glancing timidly around at the renowned composer who was apparently lost in his newspaper. Finally he threw down the paper. "Ah, still here!" he exclaimed, in evident surprise. "Well, compose further," and he again retired behind the newspaper. Now this was so blunt that the young man cringed as though given a blow. Silently he withdrew. Silently he passed through the door and disappeared down the road. Probably Brahms forgot him the moment he so unobtrusively quitted his presence. I met him, Pedros I mean, a year ago in New York. He was a very old man then, his long hair streaked with white, and, without other than, a recluse in the highest of that city, where a few lessons in piano and harmony brought him now and then a square meal. His story of this meeting with Brahms he told me one evening. Too proud to let his wants be known, too conscientious to play the charlatan, he was actually starving to death. Afterward when I sought him he had disappeared. His whereabouts or the certainty of his end are alike unknown.

Thirty-five years ago he laid all his aspirations, all his possibilities, at the feet of the immortal Johannes Brahms.

A FEW moments' daily systematic relaxation from all tense activity—a state of repose when one can collect himself and free himself of all cares—is not only refreshing for the time, but leaves its impress on the person.



"What shall I do for a pupil who will not play both hands exactly together? I have tried a great many different ways, but she still persists in letting the left hand strike the keys just a little bit ahead of the right hand. Counting aloud seems to do her no good."
—B. L. W."

You frighten me and bring up a sense of my own unworthiness when you say that you have tried "a great many different ways" in the case of this pupil, for I know of only one or two—perhaps three. The main device for curing this muscular strabismus is to set up the opposite method. Have the pupil play the melody first and the left hand later. Persist in this until she can be brought to play both hands together. The habit is very common, perhaps more so among ladies. Whenever they wish to be particularly expressive they bring in the right hand in retard, or anticipate with the left hand. One day I happened to meet that cynical, but acute, observer, Mr. Emil Liebling, and he at once braced up to me with the question, "What is the worst thing a pupil can possibly do?" I hesitated a fraction of a second and answered: "I do not know, unless it is to bring in the right hand later." "Shake," said Liebling. He had just been trying to correct this very habit in a pupil.

Almost all pianists employ this device for extra expressive moments. At great and a few busied to play Beethoven's "Romance in F-sharp" in this way. The upper melody coming always just after the lower. It was a vulgar thing to do, and illustrated his lack of musical feeling. I do not think there is anything more salutary in the case than the device mentioned above, namely: to have the right hand play first. You have no idea (unless it is one of the things you have tried) how difficult it will be for her to do this. In chord passages make it still further division, having the melody tone come in advance of the remainder of the chord and the left hand later still. The delay must be infinitesimal, but perceptible. So to time you will get it corrected. I think it is a muscular habit, and if it were a case of the left hand's coming later, I might attribute it to a slower travel of nerve impulses, but this would hardly do in the case of the smart right hand. It is probably a slower travel of brains. The habit of playing all the tones of a chord exactly together and with fullness is one of the most important ones to form early in the education.

—In playing Dr. Mason's two-finger exercises, should the fingers rest on the keys or assume the position shown in figures 1, 4, 10, 11, C, E, 3?"

The form of this question is so vague that I do not know exactly what it means. In the exercises playing the clanging touch, all the fingers are raised away from the keys except the particular finger or two fingers compelled in holding the key or in changing from one key to the other. I still prefer Dr. Mason's old way of raising the finger which quits the key before permitting it to descend again to take the next key. All the other fingers are raised, the pointer an inch or more from the keys. I think it is better. I do not like to see the coat-tails of the hand dragging over the floor of the keys, as it were.

The finger-position shown in this figure at B is not one which occurs in playing the two-finger exercise. It happens when a single note is played, and is meant to illustrate the extreme relaxation of the hand.

The playing position is more like those in figure 2. In preparing for the arm touch (down arm) the two and arm are carried high, so that the fingers are two or three inches away from the keys. When the touch has been made the wrist sinks down as shown in figure 2, A. In preparing for the hand-touch the hand is away from the keys, two or three inches higher.

After making the hand touch the wrist remains at the usual five-finger position. In preparing for the extreme elastic finger-touch the point of the finger is raised straight and high, like figure 6, A. At the close of this touch I prefer the hand also to rise a little, pretty nearly or to the position of figure 6, B. Dr. Mason allows it to remain level, like figure 6, C. In this position the wrist is liable to remain constricted, and I have never been able to guard against it. Dr. Mason seems never to have encountered this difficulty in pupils. In the light and fast forms the playing fingers are both held quite near the keys, very near, like figure 8. The other fingers should be kept quite so near. In other words, I prefer for a playing habit that all the fingers be carried up away from the keys when not actually playing, as distinguished from the teaching of those who permit the points of the fingers when not in use to actually touch the keys. In very fast playing the fingers are held very close to the keys, but the hand is then well energized, so that everything has steam up ready for instant use. Runs played with this condition of hand come more quickly and fluently. But in training the hand high-finger actions both before and after using as necessary, in order to develop the looseness of the fingers at the knuckle-joints, for it is here that about nine-tenths of the playing takes place. Things are allowable for exercise which we do not do in actual work.

—What is meant by clinging touch, hand touch, etc., and how are they made?—E. C. H."

The best advice I can give this questioner is to get Vol. I, of Mason's "Touch and Technique" and read it. The questions are answered there. Any touch is clinging when the point of the finger holds fast to the key in sustaining the tone. The opposite of clinging is staccato. Tones are sometimes sustained by means of the pedal. The distinction between arm-, hand-, and finger-touch turns upon what part of the mechanism is most active in the touch. In arm-touch the hand, finger, and hand fingers carry out the arm's wishes. In hand touch the hand moves enough to bring the arm to the wrist-point. The arm moves enough to bring the hand to the wrist-point, and the fingers brace themselves to place the hand's touch upon the keys which the hand desires. In finger-touch the arm brings the hand to the proper part of the keyboard, and the hand supports and backs up the fingers; the fingers do the playing. Is this plain? In all playing you use all three of these members—arm, hand, and fingers. The question is which one is mainly doing the work. Which one is "officer of the day?"

Nine-tenths of all the playing is finger. All fine distinctions between voices and all intelligence come into the playing through the living fingers. Volume comes from hand and from arm, according to how much you want. All heavy work is arm, unless it is of a nature demanding finger-work. In the latter case the fingers have to brace themselves and play so heavily as to produce the finger-touch. The arm backs them up. In light finger-work the arm and hand are both passive, the fingers moving as lightly as possible upon their own joints. The great value of the Mason exercises is the different touches to be brought to consciousness and that touches may be purified and rendered more flexible.

—Will you outline through THE ETUDE what method and finger exercises would be good for a little girl seven years old? I have had several members of her family, and would like something new for this one.—J. McD."

If with your former pupils you have used the Stand, this one, in case you want something different, some and Grades and the Mason technique, I advise trying for other graded notes, but the first book of the Stand-You can hardly better it, although it would have been better, if there had been other keys sooner and not so much in C. Teach two-finger exercises for tone production from the beginning; and add the arpeggios

as soon as you can. They are invaluable for developing a young pupil.

Follow the patterns in the Mason's "Technique" (the old book) and do not try to introduce the exercise in Vol. III of "Touch and Technique," until quite late—fourth grade, refer to Mason's "Technique" (the new book), where the subject is discussed at considerable length with abundant examples of scales. Arpeggios follow the same order (and for the same purpose). For pieces, get a collection of easy pieces.

As you desire to make her musical, do not forget ear-training, for which, perhaps, you will find the "Primer of Music" by Dr. Mason and myself useful. I do not advise any instruction book because they are too inflexible. You are carrying along three times: finger-training, musical feeling, and intelligence. You desire according to the needs of the pupil. For the purpose the different works are better than any one in which things have been arranged for a supposed normal case.

—I have a young pupil, six years old, who reads well at sight as difficult music as in your second grade. Her hands are very small. She has finished grade I in both yours and Kohler's method, but I do not quite like to have her go on with the next as the music seems to me to require larger hands. Another question is whether she ought to be permitted to play chords in music, which she is quite capable of doing.—E. R. S."

I see no difficulty in her going on with grade II and III, since neither one of them contains octaves. Men-while begin to stretch her hands. Encourage her to reach as wide as she can, and to try to stretch to an octave. Of course, she cannot as yet, but she can probably reach a seventh. You can give her a sixth with the fourth finger and thumb, and let her play a changing note with the fifth, still holding the other note. I mean a supple note with the right hand a sixth, thumb on E and fourth finger on C. Still holding E she can play for soprano C D, thus reaching a seventh. The ligaments are soft at this age and the hand can be widened successfully.

Also encourage a wide reach between the thumb and second finger. Meanwhile teach her by degrees all the things in the "Primer of Music" by Dr. Mason and myself. Do not hurry. Take plenty of time, but when she understands everything in one chapter, go on to the next. These are fundamentals. For poetic playing let her have my "Introduction to Phrasing"; and when she has done that, Book I of Phrasing. By the time she gets to the middle of grade III, she will be quite ready to do the arpeggio studies of Doring which you find there. Meanwhile teach her the earlier two-finger exercises, following the book as well as you can; and the arpeggios.

In short, read the Mason book, try the pieces until you understand them, and then teach them. Do not be too timid.

You do not need the Kohler book. It is old-fashioned and dull. If you want pieces get the publisher of THE ETUDE to send some.

Teach her by degrees all the forms of tone-production (arm, hand, and finger) and permit her to play whatever she likes as long as she is subject only to the caution that faults are to be corrected as soon as they appear. If she is musical, as all the signs indicate, let her enjoy herself. A young duck runs very little risk of taking cold by wetting her feet.

Show me the teacher who has sympathy with children and I will show you the teacher who knows how to control them, who knows how to arouse them to action. Show me the teacher who loves not children and I will show you a person who ought to let someone alone, a person who ought to be at the work-bench and not in the school-room or at the piano.

FROM THE LITTLE CHILD'S STAND-POINT

BY DANIEL HATCHELLOR.

Is last month's article I spoke of self-activity as the most potent factor in the child's education. Let us now see how this principle may be embodied in our methods of teaching.

It is essential to consider the subject which is to be taught from the child's own stand-point. And yet how few teachers can do this! It calls for a certain genius to be able to put one's self in the place of the pupil. We are too anxious to help the children, instead of putting them where they can help themselves, and so we unconsciously away them from their own initiative. Without this safeguard the most enthusiastic teacher is likely to do most harm to the child. It is well to stimulate the interest; but there must be no hypnotic influence to weaken the child's individuality. True education can come only from the unhampered working of the pupil's own faculties.

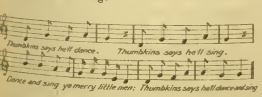
When we come into touch with the little child, we find that his life consists mainly of taking in impressions. His senses are continually on the alert. Nothing seems to escape his attention. Plainly, then, the first thing to do is to provide for good musical impression. The first educational process is that of taking in. By degrees will come the process of giving out, and expression will balance the impressions. The music to which the child listens should not only be good, but also be suited to his powers of apprehension. There must be a flow of pure melody and well-marked rhythm. Children's music is generally in 2/4, time with divided beats, or in 3/4, time. Let the rhythm be distinctly and yet delicately marked. The first signs of expression are likely to be a rhythmic clapping of the hands or tapping of the feet. They should be encouraged to do this, and also to sing and dance to the music.

Children are essentially imitative, and before long they will want to play the music as you have played it. This is an important step in self-activity. Now observe the process. The average child strikes the keys at random, with his hands like paws. This performance shows us two things: First, he has no mental grasp of the keyboard. It is to him an indefinite mass of keys. Second, he as yet shows no power of differentiation in the fingers. The second problem is the more vital of the two, and we will consider that first.

In the lowest forms of animal life the whole body moves as one mass. As we ascend the scale of being we find the different organs becoming specialized in form and action.

In a newborn child the organs are distinct and prepared to take on very complex movements; but at first their functional activity is very limited. Although the great muscular centres are early developed, the finer tactile muscles of the tip-tongue, toes, and fingers are not awakened to activity until a much later period. This raises the question whether giving children finger exercises at the piano before the tactile muscles are ready is not unnatural, and therefore ill advised.

But even when the time comes for finger-activity there is need of intelligent devices to help the child in the learning life of the finger muscles. Since these finger-plays are devised to give individuality to the fingers. One of these which is popular with the children is the following:



The music is repeated for Pointer, Tall man, Ring-man, and Little man, each of which is held up and exercised in turn. By such exercises as this the kindergarten children gain dexterity with their fingers; and

THE ETUDE

the music teacher might well use some such means to bear upon the child's intelligence and will-power to bring one difficulty at a time, the individualizing of master-fingers had better be begun apart from the piano or clavichord.

Now comes the problem of the keyboard. The arrangement of the keys is so familiar to the teacher that she hardly realizes how confusing it is to the little child. To say nothing of the black keys, the few teachers can do this! It calls for a certain genius to be able to put one's self in the place of the pupil. We are too anxious to help the children, instead of putting them where they can help themselves, and so we unconsciously away them from their own initiative. Without this safeguard the most enthusiastic teacher is likely to do most harm to the child. It is well to stimulate the interest; but there must be no hypnotic influence to weaken the child's individuality. True education can come only from the unhampered working of the pupil's own faculties.

Here is an experiment which proved immediately successful with a little girl three years of age. A red circle was struck on to the C key, and then, following the order of the spectrum, orange was placed on D, yellow on E, green on F, and blue on G. The child was then seated at the piano, when she at once attended to the colored keys and evidently paid no attention to the other keys. The teacher then struck the red key once without saying anything. The child struck it two or three times, and then proceeded to play each of the others in the ascending order from one to five.

At first she struck with all the fingers together, and so made dissonances by striking two of the keys at once; but when the teacher again quietly struck with one finger, the child caught the idea and played up the five notes with the index finger. Then without any suggestion from the teacher she played down again from five to one. It was clear that the colors not only pleased the eye, but that they also separated those five notes from the rest of the keyboard.

The exercise was varied by placing the colors upon G, A, B, C, and D, and the child played the melodic succession in key G as readily as she had before done in key C. This showed how easy it was for her to grasp the relation of those five notes by help of the color pictures.

But placing the right fingers upon the keys was evidently too difficult a problem for the present. The child had a quick musical apprehension; but the tactile muscles were not yet ready for finger-work upon the keyboard.

A day or two after this little Miss was seen seated at the piano from which the colored disks had been removed. She was apparently revolving some problem in her mind. The teacher went quietly behind her and struck the C keynote. This seemed to recall the "lost chord," for looking up quickly she said: "Which one?" The keynote was again struck, which the child immediately copied, and looking up again said: "Which one?" The D was shown her, and when she had regular lessons at the piano. Nature had not yet prepared her fingers for that work. Her musical education will be better advanced for the present by vocal exercises.

That the boys' fingers were sufficiently developed to cope with tasks, and that they could do with ease and pleasure what would be a severe nervous strain for the younger child.

That in all three cases the previous education in vocal music was a decided help to their understanding of the musical problems at the piano. This is no new experience. Many years of personal observation have shown him that the child who has learned the language of music in song makes more rapid progress at instrumental work than those who have not had this advantage.

The relative position of child and teacher was now to some extent reversed, for the child had been teaching the teacher; and he was now anxious to learn more about those little hands. So he awaited his opportunity, and it was not long coming. He remembered how, in the far-off past, he had been interested when the

"Two little dicky birds sat upon a hill,
One named Jack and the other named Jill," etc.,
and he soon found that the old finger-play had still

a charm for childhood. He then suggested as an improvement that all the little fingers should be crowned with different colored caps, and proceeded to stick quarter-inch circles upon them. When Thumkin had his red cap fastened on, little Miss was as much excited as if her head had been adorned with a new bonnet. Knowing the order of the prismatic scale she called out the colors and called for "orange," etc.

As she had often heard the older children sing from the colors, she now held up her hand with unmistakable pride, and made a very fair attempt to sing the first five notes of the scale.

She was now taken to the piano, where the colored dots had again been placed upon the keys, and of her own volition played them in their proper order; but all with the index finger. She had forgotten the colored notes upon her fingers. When her attention was called to them she seemed to understand what was required; but only in a slow and stumbling way could she bring each finger to its corresponding color on the keyboard. The thumb was especially refractory. Here again was evidence that the time had not yet come for differentiation of the fingers. With all her love of music and quickness of apprehension, she was too young to play upon the piano. That will come; but for the present she will listen and sing and dance to the music.

But the teacher had not yet learned all of his lesson. Our young friend soon became tired of that finger-work at the piano, and raced off to find her brother—much, and asked to show him her "music hand." The two came scampering back, and the larger hand had to be decorated with the colored dots. The boy could sing from the notes, but had never learned to play. He was taken to the piano, and seeing the colored keys, played up and down, using his fingers correctly and easily the first time. He also had no difficulty in playing from dictation—1-3-5, 3-1; 2-4-3 and 4-2-3 were not so readily done. The teacher then dictated by short phrases the melody of "Lightly Nod"; but it was followed with difficulty except in the scale passages.

Meanwhile his elder brother, eight and a half years of age, who had been looking on, readily played the melody. He had never had any previous practice upon the keyboard; but understood singing, and, besides better developed tactile muscles, had a stronger mental grasp of the musical phrases than his younger brother.

The teacher gathered from this series of experiments:

1. That the color-symbols interested the children, and that they also gave a definite character both to the piano-keys and to the finger-positions.
2. That the child of three years was too young for regular lessons at the piano. Nature had not yet prepared her fingers for that work. Her musical education will be better advanced for the present by vocal exercises.
3. That the boys' fingers were sufficiently developed to cope with tasks, and that they could do with ease and pleasure what would be a severe nervous strain for the younger child.
4. That in all three cases the previous education in vocal music was a decided help to their understanding of the musical problems at the piano. This is no new experience. Many years of personal observation have shown him that the child who has learned the language of music in song makes more rapid progress at instrumental work than those who have not had this advantage.

It is always easier to do a thing which we have done before than it is to attempt something entirely new. Habit is in all things an almost overpowering element. There are few things which are really worth forming as habits. Progress demands the new all the time.

The mystery of Napoleon's career was this: Under all difficulties and disadvantages to press on. It was the problem of all the heroes; it is the success.

THE CHOPIN FUNERAL MARCH.

(See notes on opposite page.)

BY EDWARD HANSEN PERNT.

PROBABLY no other composition by Chopin is so universally known, and so frequently played by all classes of pianists as the Funeral March in B-flat minor, the third movement in his great sonata, opus 35. Several elements have contributed to this general popularity and use. First, it is unquestionably the best funeral march ever written for the piano, the most intrinsically beautiful, the most touchingly, intensely sad, and the most complete, finely finished, and perfectly sustained from first measure to last, the strongest, noblest, deepest expression of crushing sorrow, to be found in all piano literature.

Then it is technically not extremely difficult, placing it within the reach of most fairly good amateurs, though, like most things in art which seem easy, it is hard enough to do well. Again, the little lyric bit of exquisite melody, so sweet and simple that it appeals by its sensuous beauty to many natures profoundly musical, and seems somewhat to lighten the heavy gloom of the rest of the work, as by the suggestion of a memory, or a hope not altogether dominated by despair. As it is published and most often heard by itself, many who have played and listened to it have not even been aware that it forms the third chapter, so to speak, in a great tone epic, for as such this sonata may fairly be considered. It is founded upon a narrative poem, with a distinctly allegorical significance, by a noted Polish poet. Space does not permit of my telling the whole story here, but when the march opens, the hero, a Polish knight of the feudal time, is returning from a difficult and dangerous campaign, in which he has been gallantly fighting against overwhelming odds for king and country. He is drawing near to his own little native village where his childhood and youth were passed, and where, amid familiar scenes and friends and cherished associations, his promised bride is awaiting him in anxious, but fond and faithful affection. As he approaches, his breast swelling with anticipation, he is greeted by the distant solemn tolling of cathedral bells, too evidently funeral bells, and soon is met by a slowly moving, somber procession of black-robed monks and mourners, bearing to her last resting place in the churchyard the very bride to whose fond greeting he has so ardently looked forward.

The music, soft and muffled at first, like the toll of far-off bells, gradually grows in power and intensity as the procession advances, assuming more and more the heavy, measured, inflexible rhythm of funeral march, and swelling at last to an overwhelming climax of passionate pain.

Then the procession comes to a stand by the open grave: there, after a brief pause, the sweet, plaintive trio melody enters, pure and tender like a prayer at the grave, touched and thrilled to warmth and pathos by memories of happier days, after which the march movement is resumed as the procession slowly and sadly returns to the village, the music heaving, crushing, inexorable at first as the voice of fate, gradually receding, diminishing, dies in the distance. And then, in the sonata, follows the last movement, the prelude, in some respects the most original and most impressive of all, the lament of the autumn night-wind over a forsaken grave, one of the few cases in which Chopin chose to be distinctly realistic, a literal and graphic imitation of wind effects, yet woven though it is an unnamable suggestion of the mood of the hour and situation, the chill, the gloom, the wild despair, and a hint of that ever-darkening thought that will arise at such moments after death, formless, void chaos. There is an important vein of allegory underlying this whole story, like a deep sublimity. The hero is a personification of the typical Polish patriot, struggling in a forlorn hope for his native land; the bride is Poland, and the nightly overwhelming grief expressed is more than a personal sorrow: it is for the death and burial of a nation.

THE ETUDE

The authority for connecting the poem referred to with this sonata has been frequently questioned. I wish to state here that this poetic background to this great work is by no means hypothetically sketched in by my own imagination, however fully justified by the inherent character of the music. I have my data as full from Kullak and Liszt, the latter having been a personal friend of Chopin, as is well known, and having first presented the sonata in public to the musical world. We may safely assume, therefore, that he was correctly informed with regard to it, and that this interpretation is authentic and authoritative.

HOW TO ACCOMPANY AT SIGHT.

BY C. FRED. KEYTON.

THERE is very little doubt that the pianist who is able to "play at sight" is a far more useful member of society than he who has half a dozen "show" pieces at his finger-ends, but is unable to play even the simplest music without previous study. The art of piano playing has, in these days, reached such a high state of development that he who would attract the attention and praise of musicians must be something more than a mere dabbler in the art; he must be trained to the highest pitch of perfection, and be a musician to his finger-tips. But there are, I am sure, many readers of *THE ETUDE* who, while being thoroughly musical, have not the time at their disposal in which they may become practiced and expert pianists; how, then, may they use their ability to the best advantage? The study of the violin requires far more time and patience than the piano, and with most of us the organ is quite out of the question.

Well, say, for example, that you can play the piano tolerably well—that you are equal to performing a few of Mendelssohn's "Songs Without Words," and are well up in your scales and exercises. You are not in a position to spend three or four hours a day in work at your piano, but you have at your disposal, say, one hour daily, and you are anxious to make the best use of it. What is the most advisable course to pursue under the circumstances? I think there will be no doubt in the minds of all my readers that it is an utter impossibility to become a first-rate pianist by means of one hour's daily practice; but, on the other hand, I feel myself to be well within the truth when I assert that, given a musical disposition, and some pianistic ability, it is possible to become an excellent accompanist by devoting the above-mentioned time to study and practice.

I feel confident that it would be useless for me to attempt to point out how invaluable a good accompanist is; which of us has not witnessed the confusion of a well-trained, but one-sided, pianist who, at the conclusion of a brilliant performance, has been asked to play the accompaniment of a new and easy song? How he regrets the fact that he has never learned to play at sight, and how ashamed he feels when a much less skillful musician than himself steps to the piano and plays the song with the greatest ease! Yes, a good accompanist is invaluable! It is hardly an exaggeration to say that he is worth his weight in gold! He fills a place which few are competent to fill, and his ability is always recognized by those who are capable of appreciating real musical talent.

And now let me point out to you how difficult, yet fascinating, branch of music may be acquired. But, at the outset, I must say that I shall write only of the accompanist who does his work at first sight: an accompanist who finds it necessary to study his work beforehand is of little use. It is held by most musicians that the best proof of a person's inherent musical ability is to test his power—undeveloped, if any noticeable degree, it may be taken for granted that he has musical ability of a genuine description. There is no doubt that this ability often lies dormant, and that it is only by constant practice that it is

brought forth and developed to its utmost limit; but a liking for this form of musical art generally proves the possession of ability also, and, if the pupil finds that this branch of study proves attractive and fascinating, he may rest assured that he has ability—developed or otherwise.

The art of reading at sight is best acquired by constant practice. It requires a certain agility of mind that can only be acquired by the constant playing of new and, at first, simple music. A very good plan is to devote half of one's time to practical work, and the other half to the study of the elements of harmony—the common chord, dominant seventh, etc., with their inversions. It is not necessary that the pupil should gain a thorough knowledge of harmony—a mastery of the first principles will be quite sufficient for his purpose. When playing a new piece he should play it slowly and carefully, paying most of his attention merely to the notes; as he grows more expert, he will be able to play a fresh piece at the right speed, and with due regard to expression, touch, etc. Most accompanists are able to read on two or three bars ahead of what their fingers are actually playing, and this, for obvious reasons, is of great assistance. The pupil should practice this; but, at first, he will find it only possible to read half a bar or so ahead.

Having, by these means, learned to read at sight, the next step to consider is how to accompany; and it would be well, if, at first, the pupil did not attempt to accompany at sight, but merely to take a song which he knows fairly well and to play the accompaniment to the singing of a friend or teacher. And the one great rule to observe in accompanying of all descriptions is to follow the soloist. One must be in complete sympathy with him: ready to play slowly or quickly, soft or loud, at a moment's notice, if necessary. The soloist is the leader; he is the interpreter of the music, and the accompanist must put his own individuality into the background, and help to interpret the personality of the soloist. This is, at first, a by no means easy task, for one becomes so accustomed to interpreting music as one feels it oneself, that it is something of a novelty to assume one's personality into the personality of another, and interpret the music as he feels it. But that is the secret of good accompanying. He must have complete control over his emotions—a control so complete that he is able to play his music in an exactly opposite manner (as regards sentiment and feeling) to what he himself would have played it if he had been the soloist as well as the accompanist. For it will occasionally happen that a singer will interpret a song in quite a different manner from what the accompanist is accustomed to, and the latter musician must be prepared for quite a new reading.

A great fault of many otherwise excellent accompanists is that they play too loud. It is no uncommon thing for the pianist to have so exaggerated an idea of his own importance that he succeeds in annihilating altogether the efforts of the singer; and this, of course, is a great mistake. An accompanist should be modest and unobtrusive; he should be quite prepared to see the soloist taking all the applause while he himself is utterly neglected. But, in any case, he has the satisfaction of knowing that he has helped in a true interpretation of a piece of real music—and surely that is by no means an unworthy reward.

THE first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to out-gush the great lights, so that his own small one may shine a little more brightly—Mendelssohn.

MEM. for certain composers: "There are in this world so few voices and so many echoes; and it is one of the most discouraging signs which can be observed of any time that it is an age of echoes. There are so few men in this world who have the intellectual power of thinking for themselves good, honest, original thoughts."—Goethe.

FUNERAL MARCH.
Marche Funèbre.

For description, see opposite page.

Fr. CHOPIN. Op. 35

A. The Funeral March is taken from the sonata in B-flat minor, Op. 35. Such a funeral march could hardly have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo. (*Karaszkowy Chopin II, p. 135*) Liszt writes: "The funeral ceremony over Chopin's remains took place in the church of St. Madeleine in Paris on the 30th of October, 1842. As prelude, was heard his funeral march, which Reber had instrumented especially for

this occasion." The march consists of a chief and a secondary subject. (*Tri-o*)

The chief subject depicts the grief of the afflicted, in all possible shadings, from soft sobbings to the strongest outcries of pain. The bass of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

B. The left hand may begin (*ad lib.*) one or two measures before the right.

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Trio.

pp

f

cresc.

pp

D.C.

F The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief subject would be impossible. It must be delivered with deepest fervor, but without essential deviations from meter and

tempo. Concerning the mechanical execution of the entire march, it only remains to observe, that the strictest legato (pressure playing) is necessary everywhere.

G

pp

f

pp

ppp

NOVELLETTE.

R. Schumann, Op. 99, No. 9.
(Composed 1838.)

Vivace. M.M. 4-72.

a For the triplet, the left hand can use fingers 1, 2, and 3; and the right hand, fingers 1, 3, and 2.

b Both chords marked *f*, slightly *rallentando*.

c The A should, like the E of the following measure, and

the corresponding eights in succession, be regarded as a 'staccato' quarter, and emphasized accordingly. Compare the eighth and ninth measures of this part.

d The chromatic accompaniment-figure should, the accented tones excepted, be subordinate to the melody throughout.

e) The melody in the middle voice, should be strongly emphasized.

Caucasian March. Tscherkessen Marsch.

SECONDO.

Rich. Kleinmichel, Op. 51, No. 10.

Allegretto.

f
p
f
3
f
p
cresc.
mf
sempre cresc.
f
Fine.

Caucasian March. Tscherkessen Marsch.

PRIMO.

Rich. Kleinmichel, Op. 51, No. 10.

Allegretto.

2
f
p
cresc.
mf
sempre cresc.
f
8
Fine.

SECONDO.

8

mf

ff

cresc.

f D.C.

3104 - 6

PRIMO.

9

mf

ff

cresc.

f D.C.

3104 - 6

SPANISH DANCE. SPANISCHER TANZ.

Allegro con fuoco.

FRANK RUBENS.

BOLERO.

FRIEDRICH KIEL.

Musical score for Bolero, page 12. The score is in 2/4 time and features a piano introduction with a melody in the right hand and a rhythmic accompaniment in the left hand. The piece is marked with dynamics like *p*, *f*, and *cresc.* and includes fingerings and slurs.

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Musical score for Bolero, page 13. The score continues from page 12, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. The piece is marked with dynamics like *p*, *pp*, *f*, and *cresc.* and includes fingerings and slurs.

3139-3

EGYPTIAN PARADE.

ARTHUR L. BROWN

Alla Marcia.

pp* *cresc. un poco*
staccato il basso

p *cresc. un poco*

poco *mf*

espress. legato

The first system of the musical score for 'EGYPTIAN PARADE' on page 14. It consists of five staves of music. The first staff is a grand staff (treble and bass clef) with a key signature of one flat and a 2/4 time signature. It begins with a piano (pp) dynamic and a 'cresc. un poco' instruction. The second staff continues the melody with a piano (p) dynamic and another 'cresc. un poco' instruction. The third staff features a 'poco' dynamic and a mezzo-forte (mf) dynamic. The fourth staff has an 'espress. legato' instruction. The fifth staff continues the melody. Fingerings and articulations are indicated throughout.

* The degrees of power should be carefully followed in this composition, to assure a correct imitation of the arrival, passing, and departure of the parade.
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f *dim. un poco*

mf *staccato il basso*

dim. un poco

pp

The second system of the musical score for 'EGYPTIAN PARADE' on page 15. It consists of five staves of music. The first staff continues the melody with a forte (f) dynamic and a 'dim. un poco' instruction. The second staff features a mezzo-forte (mf) dynamic and a 'staccato il basso' instruction. The third staff has a 'dim. un poco' instruction. The fourth staff continues the melody. The fifth staff begins with a piano (pp) dynamic. Fingerings and articulations are indicated throughout.

The Congratulation.

On the Birthday of Grandma.

ED. POLDINI.

Allegretto moderato.

CLOISTER BELLS.

KLOSTERGLOCKEN.

Ch. Neustedt.

Moderato.

In the Chapel.

mf

p

riten

a tempo

Prayer.

p

p

r. A.
Carillon.

p leggiermente

p

f giocoso

p

p

pp

"I Long for You."

Words by WALTER LEARNED.

Music by C. B. HAWLEY.

Moderato.

mf

Tho' per - fumes scent the air — And skies are soft and

blue — Tho' shores be fresh and fair — I long for you, for

you. — Tho' shores be fresh and fair — I long for you, for — you. —

rit. *all.* *atempo*

rit. *all.* *atempo*

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I

sigh for cold gray skies — And chill rain slant - ing through — It is

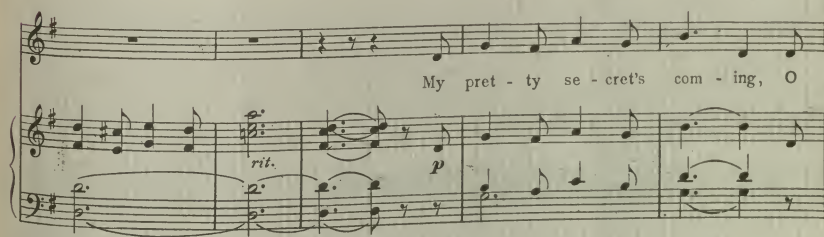
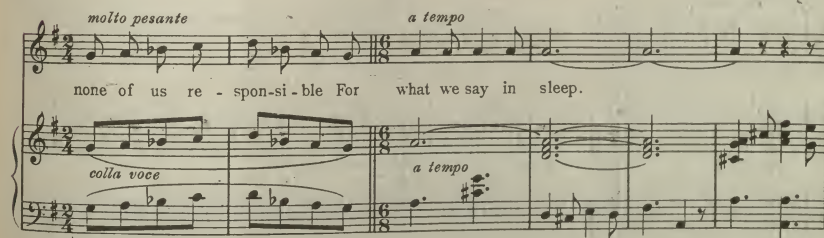
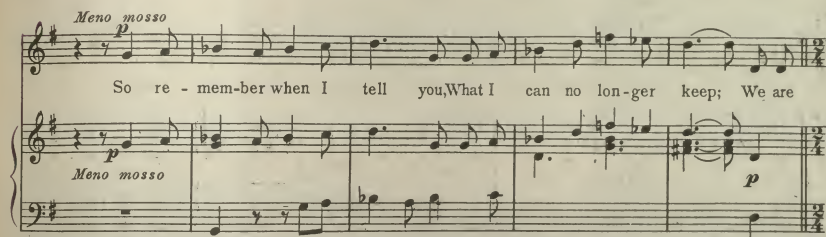
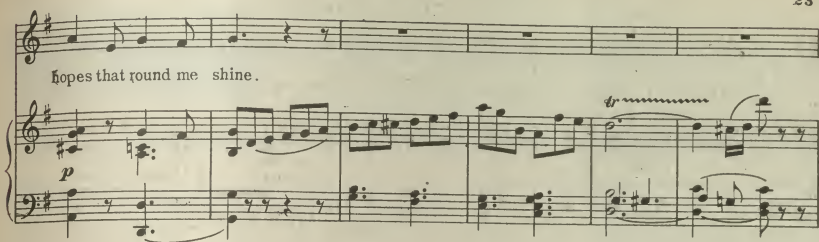
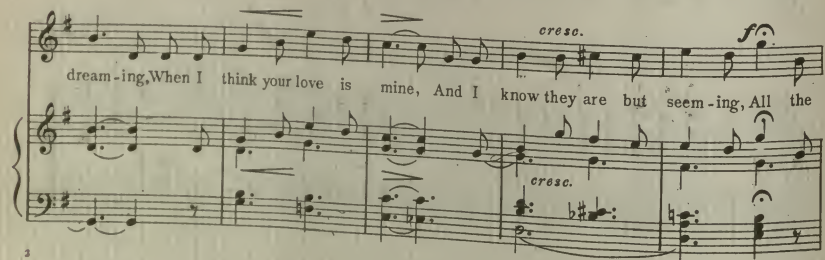
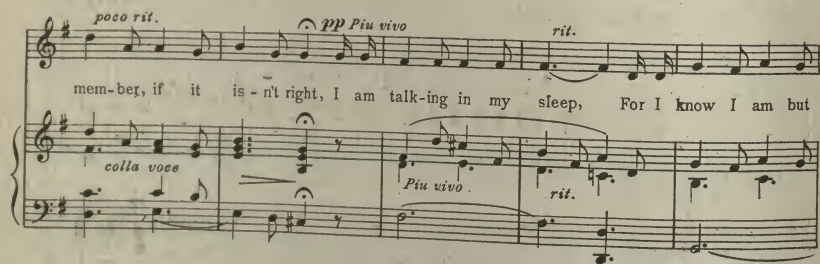
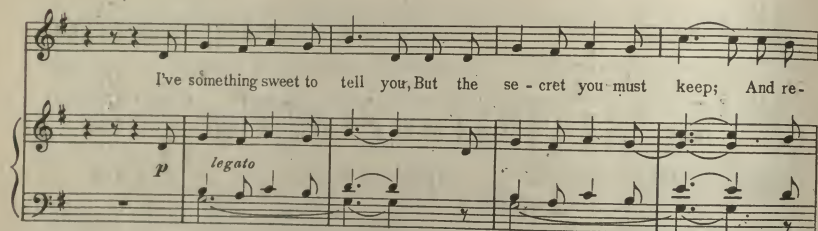
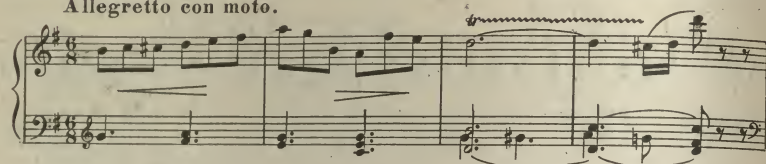
fair but I close my eyes — And I long for you, for you — It is

fair but I close my eyes — And I long for you, for you.

rit. molto. *pp* *colla parte*

I've Something Sweet to Tell You.

EATON FANING.

Allegretto con moto.

senza rit. *Piu vivo.*

lis - ten with your heart, - And you shall hear it hum - ming So close, 'twill make you

senza rit. pp Piu vivo.

rit. a tempo cresc.

start; - O shut your eyes so ear - nest, Or mine will wild - ly weep - I

rit. a tempo cresc.

f con passione p tranquillamente

love - you! I a - dore you! But, I am talk - ing in my sleep, -

f p pp

rit. morendo

in - my sleep.

rit. morendo pp



To F. N. H.—The ground covered in your letter is considerable, but you express yourself with compactness; and the predicament in which you find yourself is that of many an earnest aspiring soul scattered in the nooks of our wide United States Empire. In view of these elements in this case, I will endeavor to reply fully and as directly as may be, though the things you ask are quite dissimilar.

First, and foremost, although it is certainly not the best way to study the piano, as you do, going to the city once in two months and receiving four times in one week instruction upon what you have prepared alone, nevertheless, if that is the best which your circumstances permit, you merit high praise, and the results, though slow in arriving, may be of a good degree of excellence.

Second, you ask if I think the sonatas of Clementi good for study. As to Clementi, his place in the evolution of music, especially that of the piano, is great, both as regards technical proficiency, and as to composition, though at least four or five times as significant in the former as in the latter respect. His highest glory is that he formulated the pathetic upon which Beethoven, the sublimest and most pathetic instrumental composer of the whole world, erected the divine temple of his piano sonatas and concertos. It

is therefore indispensable to the development of a pianist to secure the ideas contained in his "Gradus Ad Parnassum," particularly in the abridged form given us by Tausig. His music, especially the fine passionate descriptive sonata opus 51, No. 3, entitled "Didone Abandonata," is valuable, and your former teacher was giving way to a little spite when he condemned Clementi. As to speaking with disparagement of the piano-music composed in the eighteenth century, that is so absurd as to deserve no reply. The indignation which you utter is both sane and righteous.

[illegible]

after a dozen lessons, more or less upon the king of instruments, persistently caricatures it in public twice every Lord's Day.

In many small places it is unavoidable that the organ-playing, such as it is, should be done by piano-players; but, alas, the organ is usually thereby veiled in a cloud not of sacred glory.

I do not mean by this to say that the organ is better than the piano; far from it, there is no instrument better than the piano; but the organ is utterly different. Now, finally, my dear young lady, I am

appalled at your last question. You ask: "Can I go a year to Berlin or Leipzig for \$800? First, no; a man might, but a refined American girl cannot, except under very special circumstances."

Under very unusual circumstances, get a year in a European capital, with lessons from a famous master, for a few thousand. But, secondly, by no means attempt such artistic expeditions. I have not the space just here available to do that. I must leave justice to this subject; but I entreat you not to waste money in any such way. *"Ars longa, vita brevis"*, is a motto to be heeded. The study of music is the matter of a life-time. Therefore, no magic in going to Europe. You cannot get your self dipped in some chemical bath and come out an electroplated artist. My reasons why you must not go to Europe are: 1. A year is nothing. 2. The average teaching in Europe is inferior to that in America, as we are assured on all sides as to its general qualities, and it is especially ill adapted to Americans. These people look upon us as rich barbarians; but the silly dash with gold is something they were made by kind Providence for the showing off. It is hardly universal that our girls who go abroad for it, and nearly so come home with all the artistic feeling and animation taken out of them. I have personally known at least a score of such sad victims of the European mania. They are talked to by those big-wigs, most of whom are wretchedly incompetent as teachers, and often no better than we as musicians, as if they were mere wind-bags of puffed ignorance. 4. For a beginner to go to a European teacher is worse than to go to an American teacher. There are thousands of real artists who can teach as well as well. 5. Europe is valuable to the matured musician, and absolutely to no other.

The very notion that you wish to go to Europe shows how little you understand or appreciate the wonderful advantages of your own glorious native land. It is high time that we Americans cease to enrich the arrogant Europeans, who repay us for our huge handouts of money with low-grade teaching and high-grade contempt.

TO A. S.—As for learning pianoforte playing without an instructor, I cannot say that I think you or anyone else in the whole round world could do that with any degree of success, at least, not with such a degree of proficiency as would be necessary to become a teacher. To be a teacher of the pianoforte, able to attract a class and hold it, becomes increasingly more and more difficult every year. There are, indeed, many who have studied with good teachers for anywhere from five to ten years, and there is now no city of the very smallest calibre where a good musical scholar may not be found. In a city as large as the one in which you live there certainly are many. As for Richardson's method, you are right in considering it inadequate, and though it did some good service in the days of the fifties and the sixties, it is like the log school-house and the one in which you taught everything entirely differently. The manner and the methods of the latter day. As for the Mason method, it could, by some care, be made valuable without a teacher, perhaps, but would, like all other forms of technical instruction, be short of its greatest helpfulness. It is not intended that those exercises should be learned like information once for all, but that they should be used for exercising the fingers, wrist, and arm as well as you live. As for any set of studies more available than the Mason master than another, it might be said that if any book could be so digested, that it would give every well-edited book now in use, and with remarks and explanations which would give as much printed instruction can possibly go.

As far as you aspire to nothing more than a little playing in a 30-80 manner for your own solace and delectation, or even for the entertainment of friends, providing, of course, that said friends know little of the art, you may, by buying the music and exercise-books now issued in such vast quantities with clear, copious, and helpful annotations, do well enough; but as for aspiring to be a teacher, do not think of it. Music is a living art, and no art was ever yet attained except by some form of personal discipleship and instruction, and you will only meet with a humiliating failure if

you attempt to teach others unless you have been adequately, accurately, and amply taught by a master or masters.

To C. F.—You say you are studying counterpoint, although but 16, and are hard at work upon good music. That is fine. Now as to how you are to overcome stage-fright; that is not so easy to tell you. I may, perhaps, condense what might be pertinently said on this subject to a few sentences. First, you must learn and relearn your pieces till they are so really imbedded in your very being, and in the inmost fibres of it. You would not be paralyzed with stage-fright if you were called upon to recite the Lord's Prayer in public, I am sure; or at least I hope you know the Lord's Prayer so well as that. Now, what is the reason. Simply that you really know it. There is a kind of half-digested memorizing which will pass when you are not embarrassed which breaks like thin ice when anything disturbs the attention.

A boy might skate upon ice a half inch thick, some fool-hardy boy on ice a quarter of an inch thick, but it must be two inches to carry a light wagon, four inches to carry a heavy team, and if it is eight it will carry a cannon. Now, up in the Klondike it freezes five feet thick. Freeze your music into you five feet thick. Next, you must make a firm determined effort to control yourself. Often people are frightened by nothing but their own foolish fears and imaginations. Again, cultivate the habit of thinking deeply of the music itself, and little or nothing of the listeners.

And last, but not least, keep yourself in superb solid health. Nothing so breeds nervousness as feeble health, especially arising from imperfect digestion, and consequent unsatisfying sleep.

To C. A. R.—Well, your case is, no doubt, a hard one, on both sides! The graphic account which you give of the pupils that cannot practice and learn what they don't like wakes my memory, as, I am sure, does the account of the pupils who follow their teachers' advice and give them up, for if I am not mistaken, you have been through both. I am sure that anybody who was hard to teach at first, and crude of musical taste, there would be no musical culture in the land. We must be like the brave Christian missionaries who go into the benighted regions of the earth. Yes, there are many good things in the lower grades which are very beautiful. Many authors have adorned their pages with the names of dances, and among them may be named Reinecke, Fichtelberg, and the immortal Robert Schumann. Then, again, Schubert has written many charming little marches and waltzes, and a bit farther on take the rondo and lively fast movements of Joseph Haydn. Then you may draw upon the easy fast movements of the symphonies arranged for four hands, which you can have your pupils perform for an hour, or more, if they are well behaved; and if they will be hypocritically true to the dreaded classical virus, and forever after that they will wonder why they could not relish it afortemore.

As for the matter of their not practicing the places which do not sound pretty, one of the best cures for this is the playing of good, simple, but well-constructed four-hand music, where the most common figures become beautiful through treatment and harmonic relations.

As for your own ambition, there is only one answer possible, viz.: persevere. Keep at it, and the goal will be reached. Your musical loves—Bach, Beethoven, Brahms, and the rest—are worthy of all your devotion, and no amount of patient waiting and working will be too much to bring you into satisfying relations with them. You may have to wait a rather scant allowance of time, truly; but keep on, that will in years come to a goodly amount of time, and the result will be happy. Do not be impatient or hurry. In art nothing was ever yet gained by hurry; but many a fine and noble spirit has frittered away nearly all the available force of life by feverishness and that feeble impatience which provokes a man to work. Keep up the devotion of the Christian to his work, and you will find the time to shine. Let the incentive still burn in your heart and keep up its wreaths of fragrant and adoring smoke.

SURROUNDED BY MUSIC.

BY FRANK H. THORN.

"The saying 'There is nothing new under the sun' has more meaning than is commonly given it. Every teacher renews his system of teaching year by year and often selects from his own experience something which he decides is valuable and which, for the moment, seems new. After a time he recognizes that his discovery is but an old friend which has come up in a new, and probably more treacherous, form. Or he learns that his supposed discovery has long been used by some else. When he learns this he repeats the old saying.

But we may go beyond this and know that the saying is based on a truth which governs all knowledge. One may ask "Would you say that electricity is old? Why, then, do not our forefathers run our railroads and light our factories and streets by electricity? You must admit electricity to be a new science." Another who is going through the interesting parable of photography will join him with the remark "I have something really new whether it is 'under the sun' or not. No one knew even the possibility of photography until our day." The physician will glory in his science with the fond feeling that he is dealing with that which is absolutely new. But each is wrong.

There is no more electricity now than there has always been. Till our day it has played from cloud to cloud on a summer day, as lightning. We have learned to gather it from the atmosphere, use it for our purposes, and let it escape into the air again to be used over and over again by other mechanics. The photographer gathers the power of printing pictures from the same atmosphere only to let it go again. The physician uses the principle of healing. All these point to the fact that these sciences are not principles and each uses a different means for his own interest. Each getting the special results of application of those means. Every particle of the material used has ever existed, exists now, and will always exist. No new material has been created. None can be created. There is separation of elements and return to former conditions. We reach in this the principle of primordialism. When God created this earth he placed in it everything which is in it and everything which man can want. All down the life of man there has been growing activity as God's gifts. This constitutes man's growth. By development, man has come to be able to appropriate more and more of the already-created things, until to-day he is a creature of knowledge and ability such as has never before been known. The end is not yet. He will, in succeeding generations, use forces and powers yet unknown, but he will create nothing new. He will but call to his aid more and more the Divine principle of things.

What is true of electricity and all other sciences and arts is true of music. It is an entity, created when the world began. There is no more and no less now than there was in the day of Adam. Man has learned better how to use music and can make it give more to man than before. He has made himself from the boundless store already supplied in Nature. He has arranged and made audible (almost visible), the principle of music. Education, on one hand, consists in securing the ability to grasp the principle of music. It is open to all and to every individual. No one is more or less benefited from the Divine principle. How much one may draw depends upon self. How great a musician one may become, and what kind of a musician one may be, depends not upon so-called talents, but upon the use of the Divine principle. A small dynamo takes in small amounts of electricity; a larger one takes more, and the ratio of absorption is greater than the mere multiple of size. To compare a human being to a dynamo may seem crude, but it is the mind which absorbs music is a human dynamo. Little minds take little; greater minds take much, double the mental capacity and you quadruple the absorbing capacity. The lesson to musicians is upon the ways and means of absorbing.

Music teachers must get rid of the old notion that only those specially gifted can become musicians. There is no limit to the possibility of receiving music, and no one has yet been able to absorb its full extent. Starting with the fact that music itself is all around everyone and but waits to be taken and used, as teachers and theorists must consider the elements of music and the means of absorbing them to make them material of our own. But do not get away from the stated fact that music is a principle and full extent, one can help himself to all he wants in it.

Analogy is found in the principle of mathematics. In that science we have discovered precision. No one at birth can use even the simplest rules. No one hopes, and life isn't worth living. The anticipation of something good-to-morrow, next year, or in the next world is the basis of all human activity. The intellect is the most certain to absorb music and so cultivate ideals. Let the world laugh at you as a dreamer. You can stand that. Get ideas and live in the realm of mentality. So far as possible let materiality disappear from life. That settles the matter of morals and habits. One who is living in ideals cannot be drawn—not be a libertine. He throws off the power of body with its appetites and desires, and rises to a realm which masters all that. Even at one bound he escapes the cares of the majority, and New Year resolutions are no longer needed. Ideals are the element of art, of which music is the highest exponent. Teach our pupils to know what is ideal and to live in their realm. It is necessary to explain that this does not advocate living in the sentimentality which some people mistake for idealism? True ideals are the basis of all human activity. By occasionally leaving the beaten track, unrequited glimpses of one's own speciality are gained, and this results in a breadth and catholicity which cannot but react favorably upon artistic accomplishment. Even if at first it appears a loss of time, the student will find that it is an illustration of the adage that "the longest way around is the smart way home."

Just so it is with music. One appropriates a little and endures music; another takes more and loves it; another helps himself to still more and lives in it; to a very few, music opens a heaven; and again it is a case of appropriation of that which the weakest endure might have had if he but had the will to have it. But the principle is the same and the amount of its use depends upon the ability of the individual to appropriate it to his own use. Some want it only for computing interest; others to measure orbits. The one is not called a scientist; the other is revered.

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What waste is this to be seen every year in each of our large cities! Night after night the opera-house is crowded. Concert halls by the dozen are filled for two hundred nights. Throughs gather and the public goes wild with enthusiasm. Do they get music? No. Boundless as is the quantity, much of it is wasted in an hour. Even the musician who has ears to hear great principle. These are not his music itself, and by absorbing more larger dynamics and secure ability to take in more and more as years go on. Physical powers may fail, but the absorption of the great principle goes on until the last day. When life passes on into another form it is wasted here on the wings of music. Around the Father's throne the perfect principle is used in its perfect comprehension. No one will have it all on this plane; none will get too much. That which can make our concerts and opera a thing of beauty is in our hands to teach the students whom and how to use what they get. Beauty is an ingredient in all arts. The elements of beauty, known that groups, colors, perspectives, shadings, and consistency are elements which, understood, make the musician and bring music to him. Know that sympathy,

tenderness, gentility, and love are elements of music. Get them from whatever source we may and incorporate them into our own nature, and we are studying music. Their possession enables us to get thousands of dollars' worth from concerts and operas when the multitude gets but pennies' worth. Our riches consist of what gives us comfort and happiness. Music absorbed gives more comfort and happiness than can a million dollars in bonds and stocks. Lay up your treasure in music, but be sure you do lay it up and do not waste time and money in vain pursuit of it.

Hope is another element of music. The life which is buoyant and elastic, which can be made so in every hour of study, reaches into Heaven itself. Cut out hope, and life isn't worth living. The anticipation of something good-to-morrow, next year, or in the next world is the basis of all human activity. The intellect is the most certain to absorb music and so cultivate ideals. Let the world laugh at you as a dreamer. You can stand that. Get ideas and live in the realm of mentality. So far as possible let materiality disappear from life. That settles the matter of morals and habits. One who is living in ideals cannot be drawn—not be a libertine. He throws off the power of body with its appetites and desires, and rises to a realm which masters all that. Even at one bound he escapes the cares of the majority, and New Year resolutions are no longer needed. Ideals are the element of art, of which music is the highest exponent. Teach our pupils to know what is ideal and to live in their realm. It is necessary to explain that this does not advocate living in the sentimentality which some people mistake for idealism? True ideals are the basis of all human activity. By occasionally leaving the beaten track, unrequited glimpses of one's own speciality are gained, and this results in a breadth and catholicity which cannot but react favorably upon artistic accomplishment. Even if at first it appears a loss of time, the student will find that it is an illustration of the adage that "the longest way around is the smart way home."

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THE SECRET OF SUCCESS.

BY FRED S. LAW.

LEONORA JACKSON, the young American violinist who has made so much stir in musical circles this season, was once asked to what watchword or motto she owed her success. She said: "I will answer your question by asking another: What is the greatest room in the world? The room for improvement."

When sent to Europe, six years ago, she worked zealously on that principle, and returns at the age of twenty, one of the world's great art players. It is not the mastery or even the few to develop at so early an age, or the artist of such caliber, but it is a wholesome truth that degeneration is at hand when the need of improvement is not felt, not how much may have been gained or accomplished. Every earnest student knows that the most useful thing as standing back, only one goes backward if not forward. Improvement, however, should not be taken in any narrow technical sense; it is often forgotten

that the mental as well as the physical powers are capable of improvement—indeed, being on a higher plane, they dominate the latter, and by their exercise the most enduring results are secured. The finest practices his scales, the singer his notes—both indefinitely, yet both at times under why artistic perfection is not achieved. In one of his books George MacDonald speaks of his heroine as possessing a rare accomplishment—she knew how to think. Sometimes it seems to be a rare accomplishment with musicians, so often do we hear fleet fingers and cultivated, well-trained voices accompanied by no grasp of the intellectual content of the music interpreted. Only broad culture will remedy this—a culture which will take one outside of the chosen branch of his art, and even outside of the art itself—into poetry, philosophy, sociology, or what not, so that he returns to his study with freshened powers and awakened insight for artistic possibilities.

As a case in point, take the example of a talented young soprano who took up the study of Bach on the piano in addition to constant practice with the voice. Already a student of harmony and composition, she realized what not one vocalist out of a hundred ever realizes: that, as a general thing, the great masters reveal themselves most fully in their instrumental works, and that an acquaintance with these gives a breadth of style not to be acquired by a knowledge of their vocal works alone. Music is, of course, an excellent plan, and one that is entirely legitimate and commendable, to sit at (or near) the keyboard, with his note-paper upon an improvised desk—a large bound volume of music perhaps—on his knees; upon this right hand, holding the pen or pencil, rests the left hand in left free to touch the keys of the instrument. Each single chord in turn, before being written down, may be played with the left hand (under no circumstances with both hands); each chord is to be held long enough to observe its sound and the tones of which it is composed. The chords will, naturally, be played in their most compact form, and each will be played without regard to its connection with its successor; and they will probably be struck in a lower register than where they are to be written. But that does not matter. The pupil will derive, in this way, precisely as much assistance from the keyboard as he is entitled to; it must be left to the eye, and the mind, to apprehend the details of connection and register,—the specifically musical product of the raw chord-masses which he thus hears as primary units of tone-combination.

ADVICE TO THE STUDENT OF HARMONY.

BY PERCY GOETSCHUS, MUS. DOC.

III. LEGITIMATE USE OF THE KEYBOARD.

There is probably no question in connection with the study of theoretical music about which the pupil requires more enlightenment than that of the use of the keyboard, the actual living, sounding object which his studies to become familiar. Considered from the standpoint taken in the preceding article—namely, that the pupil's prospect of real success depends chiefly upon his acquiring the ability to hear with his eyes (by mental concept or recollection) every note he writes—it would appear that the use of the keyboard should be severely deprecated, as a hindrance to success. But this was not the conclusion drawn by us, nor could it be a one-sided course, in my judgment, be effectively defended.

These are two truths—contradictory, but equally true,—that teacher and pupil must take into consideration.

1. Without the keyboard (or its equivalent, as a means of realizing the actual tonal effect of a melodic or harmonic succession) the student of music would never have learned how a chord, or any succession or combination of tones, sounds, in the first place. I mean the student, not the general listener who hears and recognizes a multitude of musical effects, at concerts for example, without ever learning how they look upon the written page, or what artistic resources they represent. This is as certain as that we cannot express, in words, to a blind person, the character and comparison of colors. The student cannot, by any

amount of verbal illustration or mental concentration, ever form a distinct conception of a tone-effect (I mean, of course, in the first instance) unless he has first heard it; and he cannot write it down until he has learned to associate the characters of notation with the sound he has heard, and he has learned to distinguish from others, be it at the keyboard of the pianoforte or organ, upon the fingerboard of the violin, from the tube of the flute or horn, or through the agency of his own voice.

2. The other truth is that expounded in the preceding article, namely, that the student of theory and composition who has allowed himself to become justly dependent upon the keyboard for his apprehension of a musical effect who must "try over" every few tones he writes, in order to assure himself of their sound, can never by any accident become the author of a truly excellent, scholarly, enduring piece of music. It is the duty of the teacher to engage in a most earnest endeavor to reconcile these opposing truths, and to discover how far each individual pupil has need of the first before renouncing it for the claims of the second. For the average student of harmony I quickly recommend the following general practices, especially during the early studies and exercises in harmony.

For a time, at the very outset of his studies, and at the beginning of each new topic, the pupil is entitled to the assistance of the keyboard. He will find it an excellent plan, and one that is entirely legitimate and commendable, to sit at (or near) the keyboard, with his note-paper upon an improvised desk—a large bound volume of music perhaps—on his knees; upon this right hand, holding the pen or pencil, rests the left hand in left free to touch the keys of the instrument. Each single chord in turn, before being written down, may be played with the left hand (under no circumstances with both hands); each chord is to be held long enough to observe its sound and the tones of which it is composed. The chords will, naturally, be played in their most compact form, and each will be played without regard to its connection with its successor; and they will probably be struck in a lower register than where they are to be written. But that does not matter. The pupil will derive, in this way, precisely as much assistance from the keyboard as he is entitled to; it must be left to the eye, and the mind, to apprehend the details of connection and register,—the specifically musical product of the raw chord-masses which he thus hears as primary units of tone-combination.

The pupil must, however, be warned against consulting this practice too long. If indulged beyond the first few lessons, it is apt to result in an impeding reliance upon the keyboard, when independent perception is due and imperative.

Closely identified with this legitimate recourse to the keyboard is the still more urgent need of playing all the musical examples and illustrations given in the musical text-book. This is indispensable, and yet it is likely to be neglected altogether by the pupil, who is somewhat inclined to assume that he has studied his lesson thoroughly enough when he has read the text of his explanations and rules, and has given the least examples a more or less hasty sidelong glance. He should reflect that the musical illustrations are the very pith of the chapter, and proclaim the very information that is most vital. The examples should therefore be played, with most thoughtful attention; both the "good" and the "bad"—one is exactly as essential as the other. Each separate illustration should be played four times in succession, very slowly; the first time, eye and ear should single out the movement of the uppermost part (the soprano); the second time, the movement of the alto; then that of the tenor, time, the movement of the bass; then it should be played once and lastly the whole.

For good measure," in order to confirm the collective effect. After this, the pupil should gaze upon it for a few seconds, and strive to identify the printed characters with his memory of how they sound. The use of the keyboard in this manner, for (his purpose is permitted, and even demanded, throughout the entire course of study.

A third legitimate use of the keyboard, to which the harmony student is fully entitled, consists in the testing of his exercises after they are written. This must never be done before the exercise is completely finished, never piecemeal; and the exercise must first be wrought faithfully, without the remotest reference to the keyboard, and without the least mental indulgence, in view of the prospective "test." Each exercise should be written with the determination of making it faultless,—so that the "test" shall be rather a luxury than a necessity. When this is done, and the work is taken to the keyboard for the extra (and happily superfluous) aural test, let the pupil beware of stepping his privilege; the keyboard, in this instance, is to perform the function of a *detective* only, not of a *corrector*. If his ear detects (by comparison with prior keyboard experiences) an obvious violation of a rule, let him firmly place with his pencil and return to his writing-desk, there to investigate, locate, and correct the error. The most insidious of musical temptations is that of correcting, or endeavoring to correct, music at the keyboard,—as if the finger-tips could think! The habit of "fumbling" at the keyboard is quickly confirmed, and the consequences are fatal to clear, vigorous, original musical thought.

In connection with this very prevalent error among harmony students, I would point to another, scarcely less common, and equally hindrance; namely, that of trying to "correct" their harmony exercises themselves, whether at, or remote from, the keyboard. That it is truly difficult to recall a false choice, or retrace a false step, the pupil surely realizes; but just how difficult it is, only the teacher knows. Darning a rent in a fabric is positively child's play, compared with the task of readjusting the tangled threads in a musical fabric. The best remedy—in many cases the only one—is prevention. Therefore, let the pupil do his exercise so slowly and so thoughtfully as to get it faultless, or just as nearly faultless as he possibly can, in the first edition; and, if he is so fortunate, let him leave it alone until the experienced hand of the teacher points out possible mistakes, and their simplest correction. This will contribute, anyway, to the habit of correct musical thought and practice; and very soon the pupil will discover that he can get his work right off as speedily as he might otherwise get it wrong.

Finally, it is entirely legitimate to pursue a systematic course of keyboard-exercises, from lesson to lesson, in conjunction with the written exercises. It is more than probable, in my opinion, that such a course is not quite essential; but it is surely permissible, as it is likely to prove an important ally in the case of certain students, and, in others, again, it may have a significant bearing upon future practice,—for instance, in the case of organists and accompanists, with their facility of ready and prompt improvisation, prompt transposition, and other feats which call forth close intimacy with the keyboard as a vital necessity. To the prospective composer, however, it is more than likely to prove harmful, if not disastrous, thus to invite dependence upon the keyboard for the worst enemy of independent musical conception. In any case, the keyboard-exercises should never be prosecuted to such an extent as to curtail, or perchance supersede, the earnest concentrated effort that written exercises foster.

Such a course of keyboard-exercises cannot be detailed here. It devolves upon the teacher to determine what part of each lesson may be adapted for the individual pupil's use. Among the more general keyboard-studies I would mention: frequently playing every scale, very slowly; playing, with one hand, the three principal triads of every key; repeating chords, with one hand, in various positions and inversions; connecting two, three, or more successive chords with both hands, the base alone in the left; playing all the other harmonic devices,—organ-point, suspensions, harmonic progressions, and the like; improvising, in every key, according to certain chord-formulas; lastly, harmonizing melodies (at first fragments of three or four tones, then simple complete phrases, and then more complicated ones) at sight.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

MUSICAL READING FOR THE CHURCH-ORGANIST AND CHOIR-DIRECTOR.

It is greatly to be regretted that so few American organists and choir-leaders, especially in the smaller towns and country places, cultivate a taste for the reading and study of the special literature for the organ and church music. It is now generally admitted that the day of the narrow-minded musician, who devotes himself solely to the technical side of his art, is rapidly passing away. An ignorant and superficial organist will soon become an anomaly in an office of such high dignity and importance, and the public will not permit the organ-bench to be occupied by one whose sole idea seems to be to display his own virtuosity or enhance his personal reputation. Nothing is more helpful in overcoming this prevalent egotism and narrowness than a broad and liberal study of the history and traditions of the art. This article is designed to point out that the culture of the "head," as well as the "fingers," of the organist will greatly add to his equipment for any work that may be put upon him.

White of late there have been numerous articles and books published on musical subjects of all kinds for amateurs and nearly every class of professionals. It has seemed to the writer that the organist has been too much neglected, and he will be glad if he is able to give some suggestions, in the way of musical reading in this special line, which can be followed up by the reader, as far as is practicable.

The nearest approach to a comprehensive and authoritative history of church music is a volume entitled "Studies in Worship Music," by J. Spencer Curwen, of London. The author is prominently connected with the Tonic Sol-Fa movement in England (his father being its founder and inventor), but there is no evidence of any narrowness in his book. His judgment is usually sane, liberal, and catholic. Every form of church music is discussed with judicial fairness and intelligent sympathy; the treatment ranging over a wide field and including such diversified topics as the music of the Salvation Army and the music of the Greek Church.

Among other chapters of lively interest are accounts of the "Old Parochial Psalmody" in the Independent, Baptist, and Presbyterian Churches; hints on the use of the organ in divine service; directions for training a congregation in singing; a discussion of chanting, etc. Modern organists will especially enjoy his vivid descriptions of the musical services at noted London churches, such as St. Paul's, Westminster Abbey, and the Temple Church, while, at the same time, they will find most valuable impressions of Moody and Sankey hymns and tunes, German Protestant Church music, Sunday-school music, etc. The work has been strongly indorsed by competent critics, and can be heartily commended to the profession.

Works on the music of the English Church are numerous and excellent, though we fear they are little known, outside a small circle. A standard treatise in this line is "English Church Composers," by W. A. Hurrell, which portrays the lives of great English organists and writers of church music from the early days of Thomas Tallis down to John Goss in our own time. It includes many personal details about the lives and works of such men of musical genius as Richard Farrant, Orlando Gibbons, Henry Purcell, William Byrd, John Dowland, Thomas Atwood, S. S. Wesley, Henry smart, and many others. The an-

thor, being the vicar-choral of St. Paul's Cathedral in London, enjoyed unusual opportunities for research in this line, and his information can therefore be safely accepted as accurate and full.

A more recent treatise is "Anglican Service Music," by Albert Knowles, published in London four years ago. Some of the more notable composers are noticed in a volume entitled "The Romance of Psalter and Hymnal," by R. E. Welsh and F. O. Edwards. Here may be found life-like and glowing sketches of H. J. Gauntlett, Henry Smart, E. J. Hopkins, J. B. Dykes, W. H. Monk, John Stainer, Arthur Sullivan, and Joseph Barnby, about some of whom it would be difficult to find information anywhere else. Several individual biographies of celebrated English composers have also been issued.

Some of the best kinds of these are "Life and Works of Henry Smart" (with critical comment), by Dr. William Spark, of Leeds. Mr. Smart, in addition to his church compositions, was also known as an admirable glee and song composer, and his book is full of his vigorous and striking personality.

Better known in this country are the melodious tunes of Dr. John Bacchus Dykes, of Durham, and his attractive and refined character has been well brought out in his "Life and Letters," which tells the story of his earnest labors as a churchman, unfortunately clouded in his latter days by ecclesiastical differences and strife. The accounts of the origin and composition of many of his most famous tunes are most interesting. Another English churchman whose name is not so familiar in this country is Sir F. A. G. Ouseley, who died several years ago. His biography, recently issued, shows how much he did for the advancement of the cause of music in the church of England, devoting, as he did, his life and large private means to this object.

Comparatively few American organists, we think, are aware that there are several works on music of the Protestant Episcopal Church in America. Among these must be mentioned the biography of Dr. John Ireland Tucker, of Troy, N. Y., who did a pioneer work in raising the standard of the musical portion of the Episcopal Church during his generation. His life comprises a sketch of the rise and progress of church music in America.

Of a somewhat similar character is the "Life of Edward Hodges," by his daughter, Faustina Hodges, who was of English birth and training, but for a period of twenty years (1839-59) occupied the important post of organist and director of Trinity Church, New York. The volume possesses a special significance for its picture of the state of musical education in the metropolis fifty years ago. Other works having historical value as marking the development of music at various periods in our own land are "Music as it was and is," by the Rev. N. E. Cornwall, the rector of Trinity Church in Fairfield, Conn. This was published in 1851. In Boston in 1856 was issued a little volume showing how earnestly the churchmen of that day debated the same knotty questions that confront our choristers and organists, and entitled "Hints Concerning Church Music and the Liturgy and Kindred Subjects," by James M. Hewins.

Thomas Hastings, a popular church musician of a non-episcopal church, issued two or three works on church music, which reflected his warm Christian sentiment, but have been strongly criticized for their artistic value. His "Sacred Praise: an Earnest Ap-

peal to Christian Worshipers on behalf of a Neglected Duty," issued in 1856, is typical of his catalogue. A book still occasionally found in old booksellers' windows is "Our Church Music: a Book for Pastors and People," by Richard Storrs Willis, composer of the well-known tune set to the words: "It came upon the Midnight Clear."

Half a century ago, Mr. Willis was a prominent figure in musical circles, and he is still living at an advanced age in Detroit. His book is, however, largely unknown, though possessing genuine merit. A treatise which should not be omitted in this mention is "Hymns and Chords, or the Matter and Manner of the Service of Song in the House of the Lord," by Anna Phelps and Edward A. Park, professors at Andover Seminary, and Daniel L. Purser, Pastor at Newton. This was published in Andover in 1860.

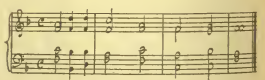
In a subsequent article mention will be made of "Toned Church Music in America," Hood's "History of Church Music in New England," and other works on the music of different countries. It is also proposed to give a list of practical works on the organ, choir-training, and congregational singing.—Frank H. Mariss.

THE PLAYING OF HYMNS.

ORGANISTS who possess a fair amount of ability in providing have no trouble in playing interludes between the stanzas of the hymns. Those who can improvise only a very little, or perhaps not at all, dread the interludes more than any part of the service. If one cannot improvise at all, the best thing to do is to repeat the last line of each tune as an interlude for a few Sundays. Then run the harmony or melody a little, preserving the general form of the last line as a guide.

After one has acquired confidence in this manner of playing interludes one can vary with melody and harmony successfully and play attractive interludes which are founded on the last line of the tune.

Federal Street.



Same, with Melody Varied.



Same, with Harmony Varied.



Same, with Melody and Harmony Varied.



Another good plan is to procure a blank book, ruled for music, and jot down fragments of music (four or eight bars in length) which are complete in themselves, and can be used for a single key, and when a hymn is announced the organist can open the interlude book to the pages containing interludes in the key of the tune.

If one has studied harmony many of the exercises

which one has written to figured bass make good interludes which can be arranged in the interlude book, some of the more attractive ones being transposed into two or three other keys. The exercises in Euter's "Elements of Harmony" make excellent interludes.

2. HOW TO COMMENCE EACH STANZA.

There are various ways of commencing the stanzas of a hymn in play by different organs. Some organists hold the first chord a count or two longer than its allotted value to give the congregation time to get started before the second chord. Some others play the first chord as a slow arpeggio from lowest to highest in accordance with the expectation that the congregation will all have commenced by the time the highest note is reached.

Comment on either of these methods seems unnecessary. It is much better to make a short pause or rest at the end of the tune, expecting the congregation to start all together and with you as you play the first chord a tempo; or the first note of the melody can be played as a "leading note" two counts before the chord (to which it should be tied), the congregation beginning with the chord.

The object of the latter method is similar to that which causes a conductor to give a short up beat just before the first beat with which the chorus commences, and also enables the organist to lead the congregation in his idea of singing some stanzas louder or softer than others according to the sentiment of the stanza.

2. A FEW DON'T'S.

Don't announce every tune on the same combination. Variety pleases any congregation, and will gratify yourself.

Don't end the stanzas in strict time. Retard the measure before the last a very little, and, in the last stanza, retard the last three or four measures. Hold the last chord of the tune a trifle longer than its real value.

Don't hold the pedal longer than the rest of the chord at the end of a stanza, if you have a loud combination. This is not objectionable with soft combinations, but is unusual with a loud combination.

Don't play the base of the hymn with the left foot only, keeping the right foot on the swell pedal. Use both feet and play legato except when the phrasing calls for a break.

Don't use full organ for the last stanza if the subject of the stanza is "peace," "rest," or "the stillness of night."

Don't change the harmony of any part of the tune unless the congregation are singing in unison. It is hard for the bases to sing F while you play F sharp. Don't make your interludes longer than the tune itself. The congregation prefer to sit as soon as possible.

Don't attempt to use a L. M. tune for a C. M. hymn, when you have to select a different tune from that printed. This advice seems superfluous, but careless-ness is not uncommon.

Don't modulate so far from the original key, in an interlude, that you cannot get back at once. If you get stranded in a strange key, play a chromatic scale down to the key note of the original key, ending with a cadence. This is very amateurish, but it is less offensive than ending in G-flat and starting the congregation in F.

Don't end the hymn abruptly after the last stanza. It reminds one of a hand-organ when some one throws money out of the window. Either make a diminuendo in the last chord by reducing the organ, or play a few bars similar to an interlude, while the congregation are sitting and depositing their books in the racks.

Don't attempt to play six stanzas when there are but five in the book; in other words, always keep your wits about you.—Everett E. Truette.

ORGAN AND PIANO PRACTICE.

ONE of the questions which comes up for periodical discussion is the question of whether organ and piano practice may be carried on concurrently with benefit

In the case of either instrument. So far, at any rate, as regards the organist's practice of the piano, one would have thought that the question had long ago been settled. The better organist plays the piano, the better certainly will be his organ-playing; indeed it may be laid down as a general rule that, unless a man has a fair amount of execution on the piano, he will never play the organ at all.

There is, besides, a great saving in various ways in doing one's manual practice at the piano, and where pedals can be attached to that instrument there is an immense additional gain. Dr. Peace gives—or used to give—many of his organ-lessons on a pedaller in his house, and does a great deal of his own practice on it besides.

On the other hand, the study of the organ cannot fail to be of benefit to the pianist, who always seems to lack something when he has no extended acquaintance with the keyboard of an instrument supplied by wind. Many noted pianists have set the example in that way. The late Sir Charles Hallé, for instance, studied the organ with Rineck, and, in fact, he played Mendelssohn's first organ sonata on one occasion at a public concert. Schumann, it may be remembered, advises his students to "neglect no opportunity of practicing on the organ." "There is no instrument," he adds, "which inflicts such prompt chastisement on offensive and defective composition or execution." And that is true. A study of the organ will reveal the ugliness of a bad touch undoubtedly; but dignity, certainty, and cantabile must inevitably follow its judicious use.—Musical Opinion.

MIXTURES.

Mr. Henry M. Dunham gave an organ-recital at Shawmut Church, Boston, on March 8th. The principal works played were "Fugue in B-minor," by Bach, and the "Pontifical Sonata" of Lemmens. A very large audience was present.

Mr. Clarence Edye gave three organ concerts in San Francisco the latter part of February, one in Temple Emanuel and two in Grace Church on the fine memorial organ.

A church choir consists of one accomplished musician and a lot of other folk who are densely ignorant of music. The accomplished one is the person you are talking with.—The Music Fute.

A lecture on "The Development of Church Music" was given by Rev. Dr. Howard Duffield at the First Presbyterian Church, New York, the last of February. The lecture was illustrated by the choir of the church under the direction of Mr. William C. Carl.

In these days of hydraulic blowers and gas-engines the organist is apt to forget that the human blowers regards himself as being quite as important, if not a more important, factor in the musical portion of the church service than the organist himself.

The following true story may serve to recall to the organ-player this fact. Amid the manifold distracting cares of a harvest thanksgiving-service, the vicar's wife, who was presiding at the organ, forgot for a few moments that the time had come for the "Venite." During the short and uncomfortable pause which ensued, the old blind and uncomprehending pauper who sat on the organ, and in a whisper could have been heard to say, "Misus, there's somethin' agone wrong with the organ. I'm a blowin' at it, but I can't get no sound out."—Musical News.

A certain priest who had ordered a new organ for his church devised several original methods of moving his parishioners to be generous toward the organ fund, and one of these was to read to his congregation the descriptive letters which he had received from the builder. Now, this priest was none too familiar with the technical terms of an organ, though he knew that pipes

and bellows were essential parts of the instrument; but here are his remarks to his congregation: "I have received a letter from Mr. Jardine, who is building our new organ, and I suppose you all would like to know what he says. Well, Mr. Jardine writes that he will put an Open Diapason and a Stopped Diapason in the great organ. These are fine stops; but he further writes that in the swell-box he will put a bourdon."

COMBINATIONS OF STOPS.

Mr. CARL LOCHER writes: "The organist must first make himself acquainted with the 8-foot tone on his organ, which is the basis of all stops. A well-considered, appropriate choice of stops, suitable to the character of the voluntary and hymn, and a noble simplicity, free from all exaggeration, are the chief qualifications for the performance of a dignified church service. An important requisite for fine organ playing is a careful choice of the number and combination of stops proportionate to the size and acoustic properties of the building, and in keeping with the sacredness of the place. Combination pedals, by means of which the organ can draw three, four, or more stops at once without further reflection, make matters easier for the beginner and even, perhaps, tend to make him indolent. Hints for combinations can naturally only be given and received on a broad basis, as every church, every organ, and every work of art has peculiarities of its own resulting from different causes."

Music Director R. Law, organist at Bile, writes me: "In the church of St. Elizabeth I can combine much that is beautifully effective, while in the Münster the same combinations give a totally different result. Every organ requires studying, and, although certain rules for the use of stops and combinations remain, still the minor details cannot be specified; and, last, a number of stops appear ever so heterogeneous at the first glance, they will, under certain acoustic conditions, combine well."

Otto Diemel, the celebrated Berlin organist, writes: "According to the tone-character of the organ stops, the following combinations can be formed: (1) diapason character, (2) flute character, (3) string character, (4) reed character, (5) for *ff* character, as produced by mixtures. In choosing stops one must remember that the 4-foot, 2-foot, 2 1/2-foot, and mixture stops only strengthen the small number of harmonics of the 8-foot foundation tone, and that the 16-foot manual stops only assist the combination tones which are composed of two sound-values of the 8-foot tone. It therefore follows that the foundation tone must be represented before all others, and that the remaining voices only be employed to give a coloring."

To combine 8-foot and 4-foot stops the former should be somewhat heavier than the latter, and combine 16-foot and 8-foot stops the latter should be heavier. With 16-foot and 4-foot stops each should be of about the same degree of loudness.

Next, a succession of fourths in the same manner.

Next, a succession of thirds in the same manner.

Next, a succession of sixths in the same manner.

Next, a succession of octaves.

Next, these exercises should be repeated in all the keys with the toe.

Next, these exercises should be repeated in the key of C, using first the toe and then the heel upon the same note, striking it twice, as C [toe], C [heel], in order to give freedom to the motion of the ankle-joint without depressing the knee, or causing any motion of the torso, or upper part of the body.

Having thus located the position of each key with the proper motion of the ankle-joint, it will be an excellent practice to take a hymn-book and play through the bass parts alone with both feet, using the heel when required, until the relative position of each key of the clavier is firmly fixed in the mind.

The student must be prepared to take up progressive studies in pedal playing, which should be

Local Department

CONDUCTED BY H. W. GREENE

marked with all the indications for the use of all the movements of the feet.—*Horatio Clarke.*

J. L. C.—Is there any magazine which publishes very simple preludes and postludes which can be played on a small reed-organ.

Ans.: We do not know of any periodical which would answer your purpose.

2. Please give me the names of several collections of pieces for the reed-organ.

Ans.: "Cabinet Organ Treasury," by J. W. Elliott (Dixon), published in four volumes. "One Hundred and Ten Selected Pieces for Cabinet Organ" (in eight books), by Hill and Trowbridge (Dixon). "Classic and Modern Gems for the Reed-Organ" (Presser).

3. A Student.—I. Can you give a general rule about phrasing in hymns?

Ans.: See articles on hymn playing in February, March, and April numbers of THE ETUDE.

2. Also, if hymns are played on the piano, how should the pedal be used?

Ans.: Use the pedal with each chord, changing just as each chord is struck.

3. Should an organist hold one part longer than another at the end of a hymn?

Ans.: The habit of holding the pedal longer than the hands at the end of a hymn or any other composition is not objectionable when the ending is very soft, but becomes objectionable as a louder combination is selected, and with all forte or fortissimo combinations is very disagreeable.

4. The church committee refuse to allow me to practice any more on the organ in the church. What will be the best daily practice for me until I secure another organ?

Ans.: Kullak's "Finger Exercises," mentioned in the March number, and a general study of scales and arpeggios will be the most beneficial piano practice during the break in your organ practice.

5. Would I derive any benefit in having pedals placed under my own piano to enable me to keep up my pedal practice? Could I make the pedals myself and use a piano chair to sit on?

Ans.: A pedal piano would assist you a great deal, but a set of dummy pedals played from a piano-chair would be of no use to you.

M. T. N. A.

The time is drawing near when the thoughts and paths of the musicians of America will be directed to Des Moines, Ia., where the next meeting of the Music Teachers' National Association will be held in June. The association has had new life infused into it, and the future outlook for its continued usefulness is bright, indeed. "All professional musicians of the country are eligible to membership in the M. T. N. A.," the *Messenger*, the official organ, says, "and all branches of the profession are represented, and any person who makes his living by following any branch of music is an eligible person and is requested to join the association."

The membership fee is \$2 for the first year, and \$1 a year thereafter if paid each year. Those desiring information should write to the secretary, Philip Warrner, Walnut Hills, School, Cincinnati, Ohio.

It is to be hoped that the attendance will be good at the forthcoming meeting. The sessions will be held in the Auditorium, which has a seating capacity of more than 2500. The citizens of Des Moines, through the Commercial Exchange, have raised the funds necessary to employ a good orchestra. The meeting will undoubtedly be successful commercially, as well as spiritually and artistically.

THE PASSING OF LITERALISM.

Vocal students, as a rule, are too literal. They look upon their teachers or upon artists as demigods, accepting everything they say as gospel or following every example implicitly, disregarding entirely differences in physique, temperament, or environment, which should at least qualify such influences. In these days of advanced thought and intelligent research, those who accept literally are in constant trouble; existing facts underlying principles appear frequently irretrievably mixed. There is nothing more commendable than loyalty; there is nothing more pitiful than the frequent exhibitions we have on the part of students of loyalty to false models or to teachers with unsafe methods. We find ourselves in the peculiar position of upholding a striking paradox: To succeed well in singing one should begin young; to succeed well in singing the young person should be mature. In effect, this paradox gives to the world its most noted singers. The young person with the mature mind does some thinking for himself; he takes into account the fact that his teacher and himself are two entirely different personalities; he recognizes the invaluable truth that in singing the office of the teacher is to suggest. Teachers too rarely recognize this truism, and make too many literal demands of their students. They give them a series of exercises and say, "Place the tone thus and so, sing it so many times on such and such vowels, or so many minutes and half-hours on such and such a study, bathe thus and so; eat thus and so; breathe as I do, thus; sing as I do, so; and then, in their places, make these certain places, the notes that should be accented, where the crescendo and decrescendo should appear, beautiful curved lines for the portamentos, make various improvements upon the composer's idea by retards and accelerandos, holds, etc. When a composition thus embellished falls into your hands, you arrive at one conclusion either that the pupil is irresponsible and ineffective, and incapable of gaining, by the process of reasoning, at the right manner of revealing the idea contained in the text, or if not that, the teacher thinks him so, or that the pupil may be sufficiently strong in these points, but the teacher is weak, weak in not recognizing the pupil's power to assimilate, or weak in his method of rousing the pupil to a correct appreciation of the composer's thought. With all inference to the vocal profession, perhaps it not infrequently occurs that both teacher and pupil are working at a disadvantage, but I can find to add that of late evidences are accumulating with gratifying rapidity that the old and false idea of literalism in vocal instruction is passing away. The fact that four times seven are twenty-eight is taught as a principle in our early school-days; we do not teach our children that four times seven equals ten or twenty-eight; we stop with the truth, leaving them to apply it where it is necessary in their future dealings with the world. I once heard a very eminent teacher of singing say that he had two grades of pupils: one for whom he marked upon their music everything that was to be done; they remained with him in a quiver. The other grade for whom he rarely put pencil to paper; they never finished a composition, but returned to it at intervals of from four to six months, marveling in the interval had wrought its influence upon the song. That teacher suggested, he taught principles, leaving it to the pupil to apply them. Instead of saying "you must crescendo here," he led the pupil to feel by his conversation that he would disagree

himself if he did not crescendo there, because the thought and the word and the treatment combined to demand it, and the thing was ill and feeble if the pupil did not respond to those demands. If the teacher failed, after repeated attempts, to rouse the pupil to the importance of such climaxes, he recognized the case as hopeless, resorted to the lead pencil, and employed the few remaining lessons of the quarter in embellishing, as far as possible, the repertory in hand, thus closing the incident. The moral is that pupils should think for themselves. Do not expect a teacher to study your personal needs or more than casually acquaint himself with your vocal work beyond its effect upon his suggestions. Nothing can be more silly than that, because Madam A. took a glass of claret before singing and Madam B. a glass of stout before singing the pupil should argue that if one was good for Madam A. and the other for Madam B., she should take both a glass of claret and a glass of stout. That is practically what these people who are giving us so much advice in the newspapers at one dollar a line are accomplishing. If the young American students should eat and wear and drink and do, for the sake of the voice, all the things that have been recommended by artists in the daily papers in the last few months, our race of singers who promise so well would shortly become extinct. Be reasonable, be loyal to yourself, and literal only so far as your experience has taught you that it is for your interest to be so.

IS THE GLAMOUR GONE FROM THE GREAT NAMES IN SONG? And they to be flouted with skeptical questioning—those splendid reputations of the past? "Jenny Lind! Ugh! I do not believe she sang any better than the best singers of today." Pasta, Grist, Malibran, Kuhn, Alboni, Lablache, and Lind—they were so celebrated because there were fewer singers in their day."

Wait, oh impatient one, so full of pride in the world's pushing and striving and machine-making! I have a tiny vase of the commonest poppy. It is four thousand years old, and it was made upon just such wheels as is used to-day and from no better clay than that in which our planet "stone-ware," yet its surface shows an iridescence that cannot be reproduced now in such material.

There are "lost arts."

There are other arts that have made no actual progress in centuries. The art of singing is one of these last. Just as modern machinery has increased the quantity and lowered the price of all textile fabrics, so the complexity of modern life has demanded and obtained a tremendous supply of mediocrity in singing, and has made the art. There were might still be good teachers as Porpora, Donato, Scarlatti, Crescentini, and others of the old days like them, if there were any demand for them—such large laws in the world governed. The hurrying people of to-day have no time for them with their calm, deliberate processes. Yet by no other methods can great artists be made.

Why has there been no truly great dramatic soprano in the latter half of this dying century? No special star to rise and wane within its five decades? It has been the efflorescence period of the soprano legend as a type. And why? Because the artist, instead of trying to put into condition for his career, the widely heralded success of a widely advertised teacher are all made with that voice. Another who is scarcely

less exploited belittles old voices with the easy result of obtaining a temporary improvement of quality and facility—and with the ultimate result of snuffing the organ almost out of existence! The dramatic soprano is, of necessity, a large, warm, complex organ, almost certain to be by nature imperfect of voice scale, and in need of long and patient training. The ardent temperament it is chosen to express is often its worst enemy at the outset.

Should a singer come forth now who could hold herself throughout an opera to the high level Nilsson knew in only occasional moments, the world would be at her feet in the matchless splendors of the *diva* who marched in stately procession across the lyric stage of other days—a procession led by some strange, passionate, forgotten woman like Consuelo, and with Jenny Lind for its latest figure. Phenomenal vocalists there have been since, but they are not great. Neither in soul nor voice was it given to the first of them to be great.

For many years the soft, mysterious radiance about the name of Marietta Piccolomini, in her dignified and gentle retirement on the cypress-gloomed slope of Florence's Poggio Imperiale, has been a hindrance to any real estimate of her value in the arena of vocal art—an arena she traversed rather as a meteor than illumined as a great star.

Yet now that she is gone from earth it may seem to us that her shadowy presence in the theater entitled her to a place among that sombre-robed throng of Medea, Norma, Lucia, and Leonora—or at least among the Violetta, Amina, and Rosina.

A lovely downy of an ancient and splendid lineage, she first won her public by her beauty and by her grace of bearing, and then made herself adored by the magnetic quality of her voice and by the lofty purity of her singing. Temperament of the finest she must have possessed, together with a sweet ductility of disposition that enabled her to succeed in a great range of parts.

The grand old Piccolomini palace, in the curious, shell-shaped public square of Siena was her home, and the great pianos in the great hall were the property of the family that gave to Italy one pope, Pius II, and several cardinals. Two of these latter wrote wisely of music and of its moral effects in the scheme of higher education; so it is not unlikely that the young Marietta was the reflowering upon the family-tree of those sixteenth-century princes who loved and studied the art of music. Small of figure and very young, but from childhood the pupil of a noted prima-donna, she first essayed the rôle of Lucrezia Borgia at the aristocratic Teatro della Pergola of Florence, when she declaimed: "Don Alfonso, mio quarto marito" ("Don Alfonso, my fourth husband") and the crowd were shaken by the laughter of the people, but it was meriment of pure amusement of the moment, and not derision, for the new singer had already impressed the audience by her sincerity. Later, in the death-scene, she sang the music with such breadth and expression that her triumph was complete.

In London she first sang in "La Traviata," creating there the part of Violetta, and it is curious to read how the opera was scored by the critics—those owls and to the brilliant young *diva* was all the glory of the success ascribed, for the opera was a grand success. Poor Verdi! He managed to survive the "failure," and where now are the critics of the wonderful "Sinn of Bussetti?"

But the Piccolomini, after three years of constant triumph in London, and scarcely less refulgent ones following in New York, Paris, and other capitals, left the stage and almost immediately gave to civilization every soldo of the million lire she had earned upon it, to that time that her life was—but it was more in—tending to let one speak of her who does so in a recent *Piemonte Journal*, *La Nazione*, signing himself "Jarno." He says:

"And she left the stage in the splendor of her fame, at the apogee of her fortune and her popular success.

For thirty years she lived in Florence with the greatest of whom she was united in marriage. She seldom sang, and only when greatly urged, and then in her own house and before only intimate friends. Her singing (we heard it for the last time ten or twelve years ago) delighted and elevated the hearer by its own scale, and in need of long and patient training. The ardent temperament it is chosen to express is often its worst enemy at the outset.

Should a singer come forth now who could hold herself throughout an opera to the high level Nilsson knew in only occasional moments, the world would be at her feet in the matchless splendors of the *diva* who marched in stately procession across the lyric stage of other days—a procession led by some strange, passionate, forgotten woman like Consuelo, and with Jenny Lind for its latest figure. Phenomenal vocalists there have been since, but they are not great. Neither in soul nor voice was it given to the first of them to be great.

For many years the soft, mysterious radiance about the name of Marietta Piccolomini, in her dignified and gentle retirement on the cypress-gloomed slope of Florence's Poggio Imperiale, has been a hindrance to any real estimate of her value in the arena of vocal art—an arena she traversed rather as a meteor than illumined as a great star.

Yet now that she is gone from earth it may seem to us that her shadowy presence in the theater entitled her to a place among that sombre-robed throng of Medea, Norma, Lucia, and Leonora—or at least among the Violetta, Amina, and Rosina.

A lovely downy of an ancient and splendid lineage, she first won her public by her beauty and by her grace of bearing, and then made herself adored by the magnetic quality of her voice and by the lofty purity of her singing. Temperament of the finest she must have possessed, together with a sweet ductility of disposition that enabled her to succeed in a great range of parts.

The grand old Piccolomini palace, in the curious, shell-shaped public square of Siena was her home, and the great pianos in the great hall were the property of the family that gave to Italy one pope, Pius II, and several cardinals. Two of these latter wrote wisely of music and of its moral effects in the scheme of higher education; so it is not unlikely that the young Marietta was the reflowering upon the family-tree of those sixteenth-century princes who loved and studied the art of music. Small of figure and very young, but from childhood the pupil of a noted prima-donna, she first essayed the rôle of Lucrezia Borgia at the aristocratic Teatro della Pergola of Florence, when she declaimed: "Don Alfonso, mio quarto marito" ("Don Alfonso, my fourth husband") and the crowd were shaken by the laughter of the people, but it was meriment of pure amusement of the moment, and not derision, for the new singer had already impressed the audience by her sincerity. Later, in the death-scene, she sang the music with such breadth and expression that her triumph was complete.

In London she first sang in "La Traviata," creating there the part of Violetta, and it is curious to read how the opera was scored by the critics—those owls and to the brilliant young *diva* was all the glory of the success ascribed, for the opera was a grand success. Poor Verdi! He managed to survive the "failure," and where now are the critics of the wonderful "Sinn of Bussetti?"

But the Piccolomini, after three years of constant triumph in London, and scarcely less refulgent ones following in New York, Paris, and other capitals, left the stage and almost immediately gave to civilization every soldo of the million lire she had earned upon it, to that time that her life was—but it was more in—tending to let one speak of her who does so in a recent *Piemonte Journal*, *La Nazione*, signing himself "Jarno." He says:

"And she left the stage in the splendor of her fame, at the apogee of her fortune and her popular success.

At this time when so frequent mention is made of the great singers who, by their marvellous vocal dexterity, first called attention to "the art of singing upon the breath," it seems pertinent, by way of encouraging the young and ambitious vocal students, to make frequent allusion to the advancement in the art of singing from the time of Nicolo Porpora, who is recorded as the greatest singing-master that ever lived. Born in the latter part of the seventeenth century (1686) in Naples, Porpora devoted his life from a very early age to musical training, and his compositions were operas, cantatas, and soleggi, which latter were written especially for the facility of the vocal organs. His two great pupils, Farinelli and Caffarelli, were phenomenal exponents of his method, and the innate capacity possessed by him of imposing his own will on others amounted to a form of genius, and must have been overpowering when he successfully influenced Caffarelli to study for five years one page of exercises, and at the end of that time he said to his pupil: "You may go, you are now the greatest singer in Europe."

While there must have remained much more to learn which that sheet of exercises could not teach him, still, so mechanical difficulty then stood between Caffarelli and acquisition of greatness. The technical art was perfect. We read that to Farinelli was due the discovery of *breath-control*. "So marvellous was his command of breath that he, at one time, vied with a trumpet-player, excelling his instrument by holding and swelling a note of extraordinary length, purity, volume. Although the virtuoso performed in a wonderful manner, Farinelli excelled him in the duration, brilliance, and gradual crescendo and diminuendo of the note, and at the same time he carried the enthusiasm of the people to the highest pitch by the novelty and spontaneity of the shakes and other variations which he introduced in an aria. In 1727 Farinelli, meeting the famous Bernacchi—the 'king of singers,' with whom he sang a grand duet—poured forth all the beauties of his voice and style without reserve, which were rewarded by the most ardent applause. Nothing daunted, Bernacchi replied with the same air, repeating every trill, roulade, and cadenza which Farinelli had sung. The latter, owing his defeat, entrusted his conqueror to give him some instruction, which Bernacchi willingly consented to bestow, and thus was perfected the talent of the remarkable singer, perhaps, who has ever lived." Other stories are told of this great artist which seem almost to partake of the superhuman. "He sang with such brilliancy and rapidity of execution that it was difficult for the violins of those days to accompany him. And, again, he exerted enthusiastic admiration among the *dilettanti*, which culminated in the famous ejaculation of a lady in one of the boxes: 'One God and one Farinelli!'" Crescentini, Pacheriari, Veluti, and other famous singers such furnish a record of what has never, and may never be equalled, and while a narration of their greatness may seem of little interest at the present day, still it can excite a degree of stimulating interest in the enthusiastic student, or, at least, serve the purpose of illustrating the value of *perseverance of purpose* in the pursuit of the art of singing.

There are many beautiful voices accompanied by fine musical temperaments which never rise above mediocrity, and who vanish after brief and fitful careers. This is largely due to the quick-result system (or, better, lack of system) of the present-day student in singing, and we may add, in sincerity, that, if we would again witness the return of true art in singing, we must do all in our power to hasten the return of a day very like that recorded, when lived the great artists, since whose time, vocal art, with few notable exceptions, has lapsed into a state of sad decadence.

Too much cannot be said on this vital subject, always keeping in view the hope that the seeds of *high ambition and perseverance of purpose* may fall, and here, into good ground, and yet bear fruit which shall anger a new birth of the true art of singing.

George Eliot once said: "I think 'Live and Teach' your singing."

should be a proverb as well as "Live and Learn." Indeed, "persecution of purpose" is of equal value to both teacher and pupil.—Madam Henrietta Breh.

THE vocal student should LISTEN AND LEARN. II.

The vocal student should listen to the best singers he can get to hear. In vocal study more is gained by thinking constantly of the right thing, or the right way of doing, than by considering the wrong thing or the doing way merely to know what to avoid. So in listening to singing it pays best to listen to fine singers. The vocal student who pays \$250 for the privilege of standing three hours to hear Madam Sembrich makes an investment of money and strength for which she gets ample return in pleasure and instruction; whereas one-half of the sum expended for a comfortable seat to hear some singer who is more or less prominent in opera and concert would be wasted, so far as aiding the student to a knowledge of "what to do and how to do it," in singing, is concerned.

There are comparatively few great singers—singers with fine voices who are technically masters of their instrument, and at the same time musically and soulful in their interpretations. No student should be grudge paying a good round sum for the privilege of listening to a fine artist. To hear one sing one number is often worth much more than a studio lesson. Many students have poor opportunities for hearing great artists. It is sometimes worth while for such to make extraordinary efforts to get to hear a singer of the highest class. A vocal student was once told by her Christina Nilsson by sea, and heard her do, working all night, traveling by train until noon, attending an evening concert, traveling home at night after the performance, and working all the next day, with but a few hours' sleep intervening. Yet this student felt well rewarded on hearing Nilsson's voice of crystalline purity and silvery resonance floating high above the tones of five hundred chorus-singers and the Thomas orchestra in the "Infernum" from Rossini's "Stabat Mater." That night the student's ideal was uplifted. There came a realization, as never before, of what was possible for the human voice in the way of silvery purity and carrying power, so that never more could there be full satisfaction with singing less beautiful and artistic. We cannot rise above our ideals. Hence the desirability of listening to the best available models.

Not all artists coming to America with a European reputation are to be accepted without question by our vocal students. Alvares has sung here recently. He is a first tenor of the Paris grand opera. Yet in some respects his singing was faulty. In forte passages his tone-production varied almost with each vowel used. He appeared to know nothing of that beautiful legato which is the result of the equalization of the vowels. Variation from good, musical, tonal quality to bad quality simply in consequence of a change of vowel is not artistic variation of tone-color. His production on high tones was often forced, so that on singing a sustained passage at middle pitch, after a series of loud high tones, he was unable to hold his tones to pitch, often flattening below phrases.

Evidently the vocal student must discriminate among so-called "great" singers. He cannot afford to depend entirely upon a European or metropolitan reputation as a guarantee that a vocalist sings well. As a matter of fact, much singing that passes for good work with audiences in European cities is not accepted by cultured American audiences. There are many teachers of singing in America fully the equal of any of those in Europe. The fact that a singer has studied and sung in Europe is no guarantee that he sings better than a singer trained in America, or even that he sings at all. As to relying upon a claim of a "metropolitan reputation" the vocal student would do well to make inquiry as to the genuineness of such claims. There are ways of manufacturing such reputations for use in the United States. Moreover, cultured audiences often disagree with cultured professional newspaper critics as to the merits of a singer's performance; and the critics sometimes disagree with

each other. Messrs. Philip Hale and Benjamin Woolf, of Boston, hailed Alvares as a great tenor. Some of the New York critics decidedly differed with them. The critics of the *Boston Herald* and *Journal* recently wrote of a concert by a soprano.

"Miss J.—sings with an easy absence of apparent effort and shoddy admirable intonation."—*Herald*.
"Miss J.—'s voice seemed at times hard and unyielding. . . . and, let us add, not rudely, but honestly, most of her upper notes were persistently above the true pitch."—*Journal*.

The italics are mine.
It is probable that Mr. Hale did not write the above paragraph quoted from the *Journal*; but, as he has said, the question of true or false intonation is one of opinion, but one of fact. So it is apparent that newspaper critics are not always to be relied upon for the facts as to a vocal performance.

In order to discriminate the vocal student must have knowledge. Necessarily, for a time, he must depend upon the knowledge of others—that of his teacher, for instance, in deciding whom to listen to. Notwithstanding what has been said about professional critics, he may, if he is able to read between the lines, form a fairly accurate judgment of the merits of a singer by reading the comments of several leading critics upon a series of performances. Then, too, if he is able to come at it through verbal report, or through newspapers and magazines, he may depend upon the verdict of the cultured musical public, for a singer who does not produce beautiful tones, who fails to sing expressively, on the pitch, and with good style, is certain, in time, to be condemned by the public of the musical centers, and to fail to secure return engagements.

The vocal student should not overlook the "lesser lights," many of whom are singing in oratorio and concert in this country to-day with better tone-production and finer artistic qualities as singers than is exhibited by some so-called grand-opera "stars." He who sings with sensuous beauty of tone, expressive variations of accent and color, a good legato, and musically phrasing is an artist, whether he have his abode in a large city or a country town.—F. W. Wodell.

ONE finds ruined or injured VOICES.

attributable to either the exaggeration of the registers, the forcing of the voice upward, the communicating of a this quality, or giving to the voice an excessive volume of tone. The ambitious student often impairs the voice by practicing too long at one time. No beginner in the study of vocal culture should sing more than fifteen or twenty minutes at a time, with intervals of at least twenty minutes. If one is in the best of health, as a rule, he may practice two hours and a half daily, but the manner of the exercise should have much to do with the amount of time devoted to vocal training. Never practice when not feeling well, or when organization there in all things connected with the human effect is invariably deteriorated. If this is exceeded, the effect is invariably deteriorated. Many things which are desirable and profitable, when indulged in immediately become positive evils; even the medicine which effects a cure would, by continued use, induce illness. The strength may be increased by daily lifting a certain amount of weight, but, if one overweights himself, weakness, instead of strength, is the final effect. Gymnastic exercises of various kinds, including even that of breathing, may be overcome.

There are no reasons why the vocal organs should wear out sooner than other organs of the body. As a rule, the voice does not receive its full development before the age of thirty, and if the method used be a correct one, and one is in good health, the voice should remain in excellent condition up to the age of sixty-five or seventy. The voices of several famous singers have lasted for this length of time, and in some instances even longer.

In the choice of a voice-teacher more care should be exercised than in the selection of any teacher in the department of music, for not only is the voice involved,

but the health as well. In cases where the registers are used beyond their proper limits, and exaggerated fullness is communicated to them, the agility becomes impaired, the higher tones gradually lost, and inflammation of mucous membrane of the throat and bronchial tubes, resulting in bronchial affection, pulmonary disease, consumption, and death. Several cases of this kind have come to my personal knowledge. One should remember that the voice is the most delicate instrument, and, when once lost, can never be replaced.—J. Barry Hecker.

QUESTIONS AND ANSWERS.

M. H.—All female voices display a higher quality, being lighter than the male. I, F. Sharp, or G. The quality of the voice can determine whether you have a soprano or a mezzo-soprano voice. You must not force the notes that you speak of at all. If taken lightly and occasionally for awhile, and much scale practice indulged in, the notes, which you speak of as weak, will strengthen gradually and match the notes in the middle voice.

F. H. F.—The notation methods used commonly as follows: In America the movable "do," that is, the syllabification, changes the "do" of the tonic of every signature. In Italy and France, the "fixed do" prevails, the syllables always remaining identical, regardless of the change of signature. In England the "Tonic Sol-fa" prevails to quite an extent. Perhaps it can be said to be used more than any other in the public schools of England. The majority of teachers in America favor the use of the movable "do." They feel that, while it presents some difficulties for young students, it insures a much more accurate and definite foundation for interval study than the fixed "do."

H. D. T.—I would advise you for purely technical study to acquaint yourself with "Dencke and Pierri's First Book," and "Week's First Book," and, for advanced work, "Cinard's Exercises." If you desire advanced work in vocalization, Sinker has written very interesting advanced work for all voices, with and without the syllables. The best vocalizes out for middle-voice work are Tosti's. The best and most up-to-date book on vocal topics covering the theory as well as the practice of singing is the three volumes of William Shakespeare's, of London, published by B. S. S.

CONSTANT READER.—Smoking moderately does not affect the health of some. Smoking immoderately is a gross violation of the laws of health. Those who are close students of their own physical phenomena can tell better than I whether they experience ill effects in their voice from temperate or intemperate smoking, and if they are at all self-denying in their interest for their work, they will govern themselves accordingly.

D. S.—I. If it is a boy who sings with a splendid bass voice it is no wonder that he becomes hoarse in ten or fifteen minutes. He should be allowed to sing with only the medium stress, and should so adjust his vocal efforts that he is able to stop before he becomes hoarse; even at the slightest suggestion of hoarseness. The positions for the syllables da-me-ni-pen-si should be precisely the same as when the voice is spoken, with the idea of the singing the vocal power. Pronunciation should be fixed in the speaking voice before attempting to carry it into the singing voice. The long sound of "i" is precisely the same as the vowel "Ah." The second sound of the diphthong will adjust itself as the voice is closing.

O. F. S.—I. A boy whose voice is changing should not use it for singing at all. He should not shout or speak above a normal middle stress in conversation.

2. From one to three years is required by nature to fully and safely complete the change from the boy's voice to the man's voice.

Mr. J. L. G.—I will take up the subject of vibrato singing in response to your letter either in private or in the next issue.



SPECIAL RENEWAL OFFER FOR APRIL.

To any of our subscribers desiring to renew their subscription during the present month, and who will send us \$2.50 instead of \$1.50, we will not only renew their subscription for one full year, but will send to them, (transportation paid, a set of Beethoven's sonatas complete in two volumes, in the edition which we consider the very best that is published to-day. This is power's locality of activity and his travels. Directions for studying the text and for assigning it to pupils of various grades are found in the chapter addressed to the teacher.

To those who do not desire to take advantage of this offer, on account of expense, or having already the volumes mentioned, we will send a copy of "Sight-Reading Album," either Volume I or Volume II, compiled by Charles W. Landon. These are collections of the best classical and semi-classical compositions selected from all piano literature; thoroughly prepared for teachers' use; fingered, annotated, etc. This latter offer is renewal and the book for \$1.50.

Another page will be found a number of summer school advertisements. We have made a special rate for these, and would like to receive orders for insertion of a card from all those who intend to do summer teaching, either in schools or privately. May and June are both very valuable months for presenting such notices. Last season those advertising under this head were fully repaid for their outlay.

We again desire to draw the attention of those having sight-singing or harmony classes, or who used charts for any purpose, to the ruled chart paper which we are making and have for sale. This is a sheet of heavy rope manila paper 31 x 45 inches in size, ruled on both sides with four staves, the lines an inch apart. The price of these sheets is 5 cents each, net, 50 cents a dozen; (transportation additional).

We have also the blank paper out of which these charts can be made, in the same sized sheets, which we sell for 35 cents a dozen net. An advertisement of the above will be found elsewhere.

We desire, in connection with the blank paper, to draw attention to the music-staff roller, an advertisement of which will also be found in another column. It is for ruling on paper the five lines of the staff with one stroke of the arm. The lines are about the same distance apart as those in the printed paper. Several teachers for whom this paper was made especially use it for making a series of charts by taking as many sheets of paper as they need charts, making the exercises progressively arranged, and binding them together, or fastening them to a roller at one end, making the series of charts, such as are used at the present time in Public Schools for several purposes—the teaching of writing, for instance.

We have had our attention drawn to a little paper, which is of great value that we would like to draw the attention of our subscribers to it. We have time to offer it as a premium in this connection. It is called *Our Times*, published semi-monthly, and is a record of the important events and discoveries of the world. It gives a clear, condensed, and impartial account of all the world's leading events, describes important inventions and discoveries, discusses the questions of the hour, names the men in the public eye, answers queries, and gives brief notes and items of interest, in other words, it presents, in a clear, simple manner, everything of any consequence which has happened in the previous two weeks. It is a newspaper without any sensationalism; it has sixteen pages. We

will send it to anyone for a year who will send us two new subscriptions to our journal.

EVERY teacher will welcome Mr. Tapper's new book: "First Studies in Music Biography." This is a book not merely helpful, but distinctly useful. It differs from the usual collective biography in that it aims to place the facts about composers before the pupil in a simple manner, and by numerous helps directs his attention upon important points first. Each biography is the result of careful study; it is direct, readable, and never heavy. Events in American history are deftly woven in; and the reader gets an historical picture from biographical study. The biographies are from three to six thousand words. A series of graded questions is given with each; there are tabular views, abundant illustrations, and a map showing each composer's locality of activity and his travels. Directions for studying the text and for assigning it to pupils of various grades are found in the chapter addressed to the teacher.

For foundation study in musical history this book is the best obtainable. Teachers who know the superior value of biography over history for first study will secure the best results in their class-room work with this volume. Those who have begun to use Mr. Tapper's "Pictures from the Lives of the Great Composers" will find this new book its natural continuation. We are going to bring out this book in a superior manner. As usual, we will offer the book to advance subscribers at nominal rates. We will for 50 cents send the book post-paid if cash is sent now. Do not let this offer go by.

THE technique is an apparatus intended to strengthen the muscles which are brought into action in piano-playing; to develop a vivid connection between the mind and those muscles. It is a complete hand-gymnasium, and is the only appliance that will develop, to the fullest extent, each individual muscle or set of muscles separately and bring the whole system under the complete and conscious control of the brain.

We can thoroughly recommend the use of this instrument to assist in producing technique in piano-playing.

The technique is manufactured in two sizes, called the "teacher's" and the "student's." We can thoroughly recommend the latter. They sell at a net price of \$6.75 for students and \$10.50 for teachers. These instruments, previous to the expiration of the patent, sold for \$12.00 and \$22.50, respectively.

This instrument has been used and recommended by the greatest of teachers and pianists, among whom we might mention Dr. William Mason, William H. Sherwood, Albert R. Parsons, B. Boekelman, S. B. Mills, Carl Faellen, F. Zeigfeld, Hugo Riemann, Ridley Prentice, and many others.

We have offered many valuable premiums to our subscribers to assist us in increasing the subscription list of this magazine. We desire to thank all of our subscribers for what they have done for us in this regard, and they have done not a little. We have made our premiums as liberal as possible, and we have made the journal as valuable as possible; we hope to continue making it more valuable from month to month.

If you obtain a subscriber, there is no question but that that person will be thoroughly satisfied. We can afford to give the liberal premiums that we do give, because we seldom receive a renewal. The following testimonial is one of thousands that we receive, and we speak more forcibly for us than anything we can say:

"I wish to say right here how very glad I have always been that your agent induced me to subscribe to THE ETUDE for my daughter. She looks forward to it every month, and calls each number with real delight, sits down, and reads it through. I consider that she right down and plays it through. I have always had her receive more practical benefit from the two years' subscription than from any other reading material. I am not without any sensationalism; it has sixteen pages. We

We have given, during the present month, premiums for a very large number of subscriptions; so you see that the plan is successful and growing.

A FEW of the premiums outside of musical works and books (a complete list of which will be found in our booklet "About THE ETUDE," which we will be pleased to send to anyone who will write us) are the following:

Rollod gold ladies' watch, for 15 subscriptions.
Mahogany laid large-sized music cabinet, 14 subscriptions.
Oak or mahogany lady's desk, 10 subscriptions.
A thoroughly good fountain-pen, 3 subscriptions.
We can also arrange for giving a bicycle, piano, or an organ, at very low rates, to any who would desire to work to this end. We furnish free sample copies to assist you in your work.

We have a complete stock of music for Decoration-Day (Memorial Day) Services, which we will be pleased to send "on selection" to parties desiring the same.

"THE Modern Student," Volume I, which has been on our special offer for two months, is on the market. This is a volume of music of 84 pages containing study-pieces from grade II to about IV in a scale of X. Every piece has some special technical merit such as a trill, scale, repeated notes, staccato, etc. They are all attractive compositions, such as will interest, and at the same time benefit. The plan is entirely new, and we predict a great usefulness for the book. The tendency in all musical education is toward pieces rather than exercises. To make the study of music a pleasure has been our aim in all our publications; more pupils have failed through discouragement than from lack of talent. Without the living spark of interest no progress is possible. There is no reason why an étude should be destitute of inspiration and musical thought. All great pianists of our day say that the pieces afford all the practice they require. It may be that the principles of this little volume may have a great bearing on the future mode of music study. We are now about to publish Volume II, which is a continuation of Volume I. The special offer for Volume I is withdrawn and we now offer Volume II on special offer at 25 cents post-paid or will send both for 70 cents, but single order for Volume I will not be received except at regular rates. The above prices must have cash with order.

"Kuhn will be the last month for our special offer for 'Kuhn's Practical Method.' Our edition is greatly revised, many new features being introduced. The original work is not disturbed in design. It is Americanized and modernized. If you are a teacher you will always have a beginner and why not try this new work? It can now be had for 50 cents of paper and printing. Only 30 cents cash will bring to your door a copy of the book if ordered this month. Try a copy.

The new work on "Theory and Interpretation" by A. J. Goodrich, has had an opportunity of being tested, and it has stood the test well. We hear daily some good word from those who are studying the work. All the reviews that have appeared in magazines and journals have been most favorable. The struggling student of forty years ago had no such work.

The only ones available were such as Mrs. Leger, Weber, and Gevaert, which were only available in the original German or French, and even then were at best abstruse and little used in general education. Goodrich's work is adapted for every student. It contains a mass of information which every earnest student will cherish. It can be studied without a teacher, and possesses only a slight knowledge of harmony. We most heartily commend the work to our readers.

The Prize Essay contest is closed. Prizes will be awarded during the month and essays published in the May or June issues. We have had a great many valuable essays entered, and they show marked improvement.

FANNIE BATCHELOR.

provement over previous years. Our greatest difficulty is to choose from this embarrassment of riches. Three disinterested critics read the essays carefully and the decision is reached only after the most painstaking examination.

Our next supplement will be a life-size portrait of Schubert. The number will be a Schubert number similar to the Schumann number of December. There will be numerous illustrations, and essays by Fink, Elson, Vail, Van Cleave, and others on the various phases of Schubert's life and work. We will aim to make this one of the best issues ever published.

During the month we will issue a musical novel—"The First Violin," by Fothergill. This romance is the leading book of fiction on music. It has been dramatized and acted by Richard Mansfield. Our edition will be best in point of binding and paper. There are a number already on the market in cheap form which are not fit for library shelves. We will deliver the books when issued for only 40 cents each during this month. It is bound in cloth and will make a valuable addition to any teacher's library. For summer reading nothing can be had more fascinating. The book will sell for \$1.00 retail.

MUSIC IN THIS ISSUE.

"FUNERAL MARCH," opus 35, by Fr. Chopin. This relict march is taken from the sonata in B-flat minor, opus 35. At first is heard the tolling of the bell, and then the grief of the sorrowing friends is described from the soft sobbing to outbursts of uncontrolled crying. The trio must be played with care and feeling to express comfort and sympathy. It is supposed that the troubles and calamities of Poland inspired the complete composition.

"NOVELLETTE," opus 90, No. 3, by R. Schumann. This well-known piece was composed in 1838, when, between love and editorial work, Schumann was kept in a fine state of excitement, which, however, did not interfere with the production of many beautiful smaller works. Delicacy and vivacity are required to render this properly, and care should be taken, in the climatic accompaniment, to keep the melody prominent throughout.

"CATACLYSM MARCH," opus 51, No. 10, by Rich. Klemm. The music of the far East is dominated by weird, mystical effects, often in a minor key; and this four-hand piece is composed in close imitation of that music. The attack should be vigorous, and, where so marked, the accented notes should be played clearly and prominently.

"SPANISH DANCE," by Frank Ruben. This excellent composition is not only beautiful, but affords good practice in the playing of broken chords and arpeggios, which the student must not jumble together. Played with delicate touch, yet with force, it recalls the dances so frequently seen in Old Spain.

"BOLERO," by Friedrich Kiel. The bolero is a Spanish national dance with moderately quick movement, in which the dancer accompanies his steps with castanets. In playing this composition the characteristic rhythm (which is shown and marked in the left hand in the first few measures) should be carefully observed to give the correct rendering.

"EGYPTIAN PARADE," by Arthur L. Brown. The opening measure of this march should be played lightly, as though the parade was first seen and heard in the distance. With a little care and practice the student can discern where to bring out the different degrees of power to initiate the arrival, passing, and gradual departure of the procession. As the whole disappears the noise and music die away to a mere echo.

"THE CONGRATULATION," by Ed. Polidini. Grandma's birthday is usually the occasion for jollification on the part of the whole family, and in which the children naturally take the chief part. The joyous effect is here

attained by playing with zest and in a swinging, rollicking manner.

"CLOSTER-BELLS," by Ch. Neistadt. This opens with the ringing of the bells, which are heard for some time even after the worshippers have arrived in the chapel. Then occurs the prayer, which should be played very legato. After the service, the composition closes with the original melody, where the bells again ring, ending quietly and calmly.

"I LONG FOR YOU," by C. B. Hawley, text by Walter Learned. A beautiful song requiring feeling to properly express the sentiment throughout. This can be used in piano, teaching, or recital work.

"I'VE SOMETHING SWEET TO TELL YOU," by Eaton Faring. The accompaniment should be played with legato effect, keeping with the general plan of the song. The beauty will be enhanced by careful attention to phrasing and the observance of all expression marks.



EDMUND J. MYER, 32 EAST TWENTY-THIRD Street, New York, again announces his summer term for singers and teachers on Lake Chautauque, for the coming summer. This is his third season at Point Chautauque on the lake, and the eighth of the Myer Summer School. The new feature of this school is the Normal Course for singers and teachers.

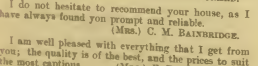
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