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### Volume 18, Number 05 (May 1900)

Winton J. Baltzell

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# THE ETUDE

## SCHUBERT NUMBER

WITH SUPPLEMENT



FRANZ PETER SCHUBERT.

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### MUSIC

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Aids to teaching have been multiplied, text-books on all subjects connected with music have been written, outlines of study have been prepared, and ready courses arranged until one might almost think that music study and music teaching had been made easy. When we compare our facilities with those of the students of a hundred or two hundred years ago we may wonder how the latter were able to learn with any completeness. Much depended upon the pupil's ability to imbine. Compositions had to be copied by





impartiality, completeness, and steadiness of effort

THE music teacher asked: "What does it mean when you see *f* over a bar?"

"Forte," answered one of the pupils.

"And what does it mean when you see *ff*?" asked the teacher.

"Please, sir, eighty!" said the bright boy of the class.—*Music, London.*





By W. S. B. MATTHEWS.

"In singing by tone is when an accidental occurs should the name of the note be changed in correspond, or should merely the pitch be changed? For example, mi, fa sharp, so; do we sing fa, but half a step higher, or do we call it fa, and sing higher?"

In playing scales in sixths, does the left hand follow the regular fingering for the corresponding notes, or does it follow the order of fingering the same as beginning from tonic; e.g., scale of D, in sixths; with what finger does the left hand begin?

"Is it wrong to have the wrist much higher than the hand in playing octaves and chords? Is this position due to the pupil's using the forearm instead of the entire arm? I notice that the tone in this position is apt to be hard."

"My pupils get the hand-touch very easily at first, but I notice that they are liable later to constrict the wrist, and in rising from the keys they raise the forearm instead of the hand. It seems to me that the different touches are difficult to teach and perform."

"Would it be a good thing for a child beginning in London's 'Fundamental Materials' to play the first part of that book with finger-touch, or ear being poor? Or could I have her play first with finger-touch until pure legato is secured, and then play as directed? Or is there a simpler method than this?"

"Can a pupil who began music twenty months ago and is now just completing the supplement to the first volume, go on with the second volume? Or are there some anomalies or something to prepare her for the next volume? Her fingers and wrists are constricted at the least effort.—S. M. R."

In singing by sol-fa the syllable changes with the accidentals, and the change is intended to be associated with the corresponding change in pitch. Sing fe for fa sharp, etc. See "Tonic Sol-Fa Standard Course" or any good elementary book.

Instead of playing scales in sixths, the canon form, as given on pages 17 to 20 of Mason's "Touch and Technique" Volume II (scales), is much better. But in both the fingers follow the regular fingering, playing upon every note the finger which belongs to the scale according to the rule for the particular scale. For instance, suppose the scale of A. In this the left hand fourth finger falls upon 2 of the scale B. The thumb falls upon A and K. At the top put over the proper scale finger, just as if going still higher. The use of scales in canon and sixths is to make the proper scale fingering sure and reliable. Therefore do not tamper with it until it is well established. Advanced players will find it useful to play all sorts of scales with the fingering of C, i.e., scale of D-flat with the thumb of the right hand upon D-flat and G-flat, left-hand thumb upon A-flat and D-flat. The use of this is to make the hand surer in emergency fingering.

All players with small hands (and some others) are inclined to play chords and octaves with the wrist very high. It is undesirable to do so, as the tone is generally poor. There is little or no gain in extension, power by thus raising the forearm; on the contrary, for practice at least, it is advisable to carry the wrist even lower than the normal position in playing difficult extensions. In falling upon a wide chord or octave the hand is extended to the proper distance for the keys desired, but the hand should remain nearly in line with the arm, and not falling off lower, certainly not much lower. In this way greater solidity of attack will be secured. In delivering a difficult chord, the wrist is, of course, set firmly; else there will be no power, but it can be relaxed at the moment the tone has been delivered. This relaxation after heavy touching is the essential point. There is where one saves strength and finger-power.

There is no practical difficulty in teaching the four

different ways of playing the two-finger exercises I have over and over described in these columns, provided you teach them thoroughly and maintain them in practice, the entire four forms together every day. These four forms contain seven different ways of tone-production, and in my opinion exhaust the radical tone-productions upon the piano. They are finger-legato, arm-touch by falling, arm-touch by springing up, hand-touch by falling loosely upon the keys, extreme finger elastic, soft hand-touch, soft finger-touch. All other tone-productions in single tones are, in my opinion, combinations of two or more of these elements. At all events this apparatus provides a great discipline for the fingers.

There is no more difficulty in the pupil's remembering different methods of tone-production than in playing in different keys. Make it a habit to play as directed. Later on, use the natural tone-production for the effect desired. Still later, eliminate extra motions as completely as possible.

This is the art which conceals art. The best example of this having been done by any prominent player is furnished in the playing of Mr. Leopold Godowsky, who practically knows the whole art of tone-production and piano-effect, yet who plays with the finger touch any other concert-pianist. Analyze what he is doing, however, and you will find everything there.

The foregoing answer also applies to the question about London's work. Play it as directed. Why not? The most serious fault with piano-teaching now, or one of the most serious, is the disposition to fool away time in the lower grades. All kindergarten work is subject to this criticism; and most of all that posing as "advanced music-work with children." There are certain things to do at the outset, but one need not be a lifetime doing them. First of all, establish the idea that music is something pertaining to the ear, always to be judged by ear, remembered by ear, and played by ear, and by feeling. After that, go on and read as much as one likes. All the fundamental technique of the piano belongs in the first two or three grades, and except octaves and all the principles of them are in the combination of touches in the four forms of two-finger exercise mentioned above. The first form of "Standard Grades" was meant to be completed in six months; if your pupil has been twenty months in it she has wasted time, unless she is underwired or extremely young (five or so). Even then I doubt the necessity of more than a year. What you are after is not so much playing everything in that book as playing with a certain ease and naturalness. The secondary grade involves no new principles; it represents merely a natural increase in difficulty due to increased facility. Go on with that and do not occupy more than six months with it. It is not necessary. Any ordinary pupil can play at least a page of this matter at a lesson, and the majority will be all the better for two pages, memorizing the pretty pieces and repeating them in review the next lesson. Ten grades of such playing with such material as a lot of Mason's "Technique" and my three books of "Phrasing," a sufficient amount of pleasing supplementary pieces, etc., told, if the pupil begins at ten, and keeps on every school-year. As it is, they pitter so much at beginning that they reach twelve and fourteen years of age no further along than the fourth or fifth grade.

Any smart girl is able to play difficult pieces by the age of fifteen; if she has half a chance and tries right along through the grades. As it is, the world is full of players who have taken lessons since they were able to play Beethoven sonatas, plenty of Schumann whole music (fifth grade or lower). If I had my music written and have it advance now to elementary in difficulty. After twenty to forty lessons more rapidly to advanced, for example, should be able to undertake any ordinary piece of the third grade, such as the Schubert dial, too much. Do not be afraid. Above all, there are so sometimes desirable between the first and second grades. You might use a sonatina or so, if you

like, along with some of the second-grade work. And in the third grade the Kublan sonatina is available. Do not be afraid. Overboredness is just as bad a timidity; it creates a new lot of faults. But, generally speaking, the more conscientious of the help teachers are about a step of caution, and therefore fail to afford suitable stimulation to the pupils.

"What am I to do with the parents and the child in the following case? The father, a wealthy business man, expects too much of the child, eight years old, very bright and quick, but apparently not especially anxious for his music; that is, she doesn't care enough about her music to practice at home if he doesn't think it worth while for her to take music. The mother, who herself was brought up to be kept bed up in the house until her two hours a day had been practiced, does not wish to do the like by her daughter, for she thinks it too severe. Nor does she like to sit by her and help her with her practicing. The child has taken lessons since last September, and at first I required a half-hour practice daily and later more. But the child does not like to practice so long. Could you suggest some device which I have not found for increasing her industry? As I have not been teaching long, I am fearful of not doing all I might.—M. R."

The case you so well describe is not at all rare. You will have to try various things. But first, where is the right? If the child is in the public schools she has "troubles of her own." When she gets out I do not blame her for dillybbling to be confined an hour or more additionally, working at something which, as yet, by no means is "music," but which at best is drudgery and may later become music.

The first thing is to interest the child, and get her, instead of practicing, to work at learning something. In order to do this, find some pleasing (and at the same time useful) little piece to give her to be played at a very near time in the future. Begin by playing the piece for her more than once. Then show her what she has to do in learning the first one or two periods. Make her understand every difficulty of fingering and position in this part, and then let her report the next day with as much as she has learned. Be it much or little, hear it, correct it, show her how to play it better, and drill her in doing so. Then prepare some advance, to be played the next day. In short, begin by having her report every day, at least four times a week, if for no more than ten or fifteen minutes. You are not to charge for this extra time and trouble. It is merely an expression of your anxiety that she get along. In a little while she will be able to get along by reporting three times a week, twice for her lesson and one for the extra time. And so on. When one piece is learned, give her play it to her father, and be sure that you get as much expression into it as you can. When in the course of the piece there is something which she cannot play well for want of finger ability, construct an exercise out of it and make her repeat it any number of times until she can play it like a piece well, have her play it to her father, and be sure that you get as much expression into it as you can. When in the course of the piece there is something which she cannot play well for want of finger ability, construct an exercise out of it and make her repeat it any number of times until she can play it like a piece well, have her play it to her father, and be sure that you get as much expression into it as you can.

When the mother is so small, do not risk giving technique a little, enough to keep the fingers gaining (if not Mason's "Technique," of course), but work with pieces. Later use studies. Any little gift of eight, having the mental qualities you mention, with some standing in school, is able to stand well in her music if she cares to do so. You have to find ways of making her care—not for practicing, but for accomplishing something. The pleasure of having really done a particular and measurable thing is the lever which may have influenced the creation of the world for all I know; at all events it is a powerful incentive for mortals.

"Are the wrist- and hand-touches the same? What would you recommend using for an organ pupil who has completed London's 'Reed-Organ Method'? Should he be taught before octaves?—M. N. C."

Hand-touch is a better term than wrist-touch; the hand moves upon the wrist. If you retain "wrist-touch" you should also say "knuckle-touch." I say finger, hand, and arm, because these are the parts that are active. For organ I recommend "School of Reed-Organ Playing," London. Begin with Volume II or III.

Appetites ought to be taught early in the study; octaves come later.

"What is the easiest way of teaching the chords and their successions in all the major and minor keys? (Only or by written forms?) Ought I to use a textbook? If so, which one?—H. G."

First chords singly, according to the method in the "Primer of Music," by Dr. Mason and myself; then chords in succession. You might write out a pattern and have the pupils carry it out in other keys, sometimes on the keyboard, sometimes in writing. You do not need a text-book at first. Later you do, but then teach them harmony in classes or all the class together. This is too long a question for now. I will take it up later.

## TOO HIGH AIMS.

By E. A. SMITH.

Upon a vast plain there once stood a mountain. The high was high, that he who should reach the height would there find the secret of Parnassus, or, to modernize it—Fame. Many had been the attempts and many the failures to accomplish this well-nigh impossible task.

As some period in one's life who has not had visions of languages after the manner of the ancients, and, as many of them, found them all thrust back upon him! Fragments of the impossible may be seen drifting across these musical aspirations of ours. Building castles upon the mirage of fancy, beautiful as the transient, is one of the inheritances bequeathed to the musical temperament; of this we musicians know how true!

Many start in search of a musical education with impractical ambitions. They hitch their aspirations to a star so high that they are made to appear almost ridiculous; at least are made unhappy, and finally come to the end of a road that terminates only in disappointment. Aim high, but not above the mark, else we make poor aim. Thus it is with ambitious students who attempt compositions far beyond their ability to interpret or execute. To know ourselves and the measure of our ability is a problem which has never been accurately solved.

To become the master of any art requires all the perseverance, energy, well-directed effort, and ability that we possess.

Last practiced several hours a day for over twelve years. Rubinstein devoted over fifteen years to studying the piano. Ole Bull spent over twenty years in constantly daily practice upon the violin, while Paganini practiced for more than twenty-five years, varying from eight to ten hours' work per day. And these instances might be multiplied indefinitely, though it is a matter of opinion as to the number of hours one should practice each day; but, without it, be much or little, we find represented in the examples given great intensity of thought and concentration of attention.

The ambitious student who plans an artistic career should, at the outset, count well the cost, and not too soon expect too much, nor with ill his zeal and effort yield to occasional disappointment; he should not be unduly encouraged to enter upon such a career

unless possessing special qualifications. To overrate one's ability is no less disastrous than to underrate it. A correct appreciation of self is as essential as it is just. Know thy qualifications. Keep within the bounds of possibilities, not attempting the flying process. Although it may be with difficulty that we walk, yet, having started, whatever be the obstacles and by whatever route the travel, we should not yield to adversity, but press boldly on, making the most of each opportunity, directing with the energies; being guided by the experiences of others; endeavoring at all times to do the best we can, making, so far as possible, all plans conserve toward success. This is the way to Parnassus. Yet from all those silent heroes who plan and work, and work and plan, many shall be called, and but few chosen who shall reach the great goal of artistic success.

## A LITTLE ADVICE FOR YOUNG PIANISTS.

By C. FRED KENTON.

There is quite a widely-spread notion among the great music-loving public that many of our most famous pianists have achieved their fame solely by means of self-advertisement and the use of well-developed business instincts. Though I am far from wishing to underestimate the value of business-like methods, yet I am convinced that they have very little to do with the artistic success of any musician. It is true, a pianist may double or even triple his income by the exercise of common-sense in the choice of his engagements and the fees he may demand; but I have not the slightest doubt that this kind of common-sense has nothing to do with his artistic success. On the other hand, too great an exposure to success, money may very easily be the ruin of an artist, and it is certain that it is never conducive to his true artistic development.

But there are many men who, while possessing no business faculty worth speaking of, have yet an ungovernable desire to advertise themselves and their talents on each and every occasion that presents itself. Their reasons for doing this are many. It may be that they desire engagements, but it is more likely that they are suffering from *ego mania*, and are never satisfied unless they are constantly being discussed and talked about. They send their photographs to all the musical papers, they beseech critics and journalists to interview them, they write personal paragraphs about themselves to all the best-class newspapers in the country; in a word, they do everything within their power to bring themselves under the notice of the public, and to the end of a road that terminates only in disappointment. Aim high, but not above the mark, else we make poor aim. Thus it is with ambitious students who attempt compositions far beyond their ability to interpret or execute. To know ourselves and the measure of our ability is a problem which has never been accurately solved.

To become the master of any art requires all the perseverance, energy, well-directed effort, and ability that we possess. Last practiced several hours a day for over twelve years. Rubinstein devoted over fifteen years to studying the piano. Ole Bull spent over twenty years in constantly daily practice upon the violin, while Paganini practiced for more than twenty-five years, varying from eight to ten hours' work per day. And these instances might be multiplied indefinitely, though it is a matter of opinion as to the number of hours one should practice each day; but, without it, be much or little, we find represented in the examples given great intensity of thought and concentration of attention.

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least of it, entirely and absolutely original. He rarely plays in public without making the most comical faces, and he always seems to me to be vastly contented with himself. I have heard him play the most sonorous music, and when he has reached a particularly beautiful passage he has played it in a masterly manner, he has turned to his audience and winked deliberately, as if to say: "I got the right expression there, didn't I?" These mannerisms of de Pashman are, often almost unbearable, and I do not doubt that they militate strongly against his popularity. On the other hand, he is entirely without business instinct, and never seeks to advertise himself. So much is this the case that he has been reduced to abject poverty; the famous English pianist whom I have before mentioned came across de Pashman in Berlin two or three years ago, and found him in a state bordering on absolute starvation. If it had not been for timely assistance we might never again have heard the greatest player of Chopin now alive.

But the young student is not so likely to copy the personal eccentricities of these men as he is to imitate the peculiar characteristics of their playing. Some of our most famous pianists seem to imagine that if they have once made a world-wide reputation they may be allowed all kinds of licenses with regard to the manner in which they play their repertoire; and the young pianist, hearing them, may feel inclined to imitate their methods—partly because he admires the men themselves, and partly because he would like to be thought original and singular. But it cannot be insisted too strongly that it is most dangerous practice for the young executant to play unheard-of interpretations simply for the sake of being singular. The critics and the public won't stand that kind of thing; from a master of pianoforte technique it is objectionable, but from a beginner it is not to be tolerated.

A friend of mine once heard Rubinstein play Chopin's "Funeral March" sonata a year or two before his death. Rubinstein was evidently in a bad temper, for he slapped the notes instead of playing them; his playing was abominably queer, and he played jerkily and with sudden spurts. No one knew what to make of the performance, and when he came to the "Funeral March" itself the climax was reached. The heavenly melody in D-flat was played with all possible force, though it is marked *pp* by Chopin, and the whole of the march was played as though it were a triumphant expression of joy. Needless to say, when the sonata was finished, Rubinstein did not receive the usual measure of applause that he was accustomed to, and it is extremely likely that if any other pianist had played the same trick he would have been hissed off the platform. This cheap mode of attracting the attention of the public is something worse than childish, for it degrades art itself, and is harmful in every way.

Well, all that I have written in this article simply comes, then, be natural, be yourself! And if you cannot win your way to the front by the force of your own individuality, be sure you will never do so by pretending to be something different from what you really are. For there is more in one danger in posing; not only does it degrade art, but it also takes away from the spontaneity of feeling and the freshness of sentiment of him who practices it.

On the other hand, it is absolutely necessary that the young pianist or violinist should have the courage of his own views—the courage of his own tenacity. If, by nature, you see things in a different light from most people, do not be ashamed of saying so! If a piece of music appears to you to require a different interpretation from what it generally receives, obey your own instincts, and play it as you feel it. Be honest in your emotions, and do not pretend you adore, say, Bach, if you cannot understand him. This one point—the necessity of being thoroughly sincere in one's interpretations of music—is the stumbling-block of very many of our young pianists. Be true to yourself, and, if Heaven grants you talent, you will be assured that in the end you are bound to succeed.

## Violin Department.

Conducted by  
GEORGE LEHMANN.

A PROMINENT New York violinist relates an amusing anecdote illustrating an amateur's misapprehension of the possibilities of a good bow. In a Western city some years ago the gentleman in question had excited the admiration of a local amateur by his exhibition of admirable bowing. Indeed, his bowing was exceptionally pleasing to the eyes of the amateur, and aroused in him a strong desire to acquire a similarly graceful bow. Overcoming with delight, enthusiasm, and ambition, he visited the violinist and gave expression to his wishes and his admiration, in the following extraordinary terms: "My dear sir, I cannot tell you how charmed I was, last night, with your beautiful bowing. It has so captivated me that I am determined to possess myself of a bow exactly like the one you use. The cost of the same is a matter of indifference to me, and I shall be deeply indebted to you if you will tell me where I may be able to procure one."

The delicious anecdote suggests that it is quite time that our violinists should begin to regard the bow with something akin to sanity. The beautiful creations of Tourte have never been insufficiently appreciated, and their practical and significant worth to all good violinists is, and always has been, perfectly obvious. Nor is it probable that any able or experienced violinist will underestimate the need of a superior bow for all violin-playing, whether the bowing be of exceeding simplicity or subtle intricacy. But it is as one E. J. Taylor, *Illustrated*, says, "the Orsmeville violin has been the subject of universal and extravagant admiration, what absurd virtues have not been attributed to the bow since the days when the most cunning French bow-maker first taught the violin-world how symmetry, strength, and elasticity may be combined in a most masterly manner in the shaping of a Pernambuco stick of wood."

In simple and unadorned English, a poor bow is a most unreliable, disobedient, and capricious agent. It robs the violinist of many musical events, and causes many a toll-free hour that might be kept devoted to it. It should be shunned even as one would shun a disease-breeding microbe; and the dangers of its use cannot be too emphatically emphasized. But there is no justification for all the purrily which nowadays is heard and written in connection with violin-bows. Unlike the violin, the bow has no intelligence-baffling anatomy. Its virtues are plainly dependent upon a fortunate selection of wood and careful and intelligent workmanship. François Tourte discovered the wood that is best adapted for the manufacture of fine bows, and it is to his genius and perseverance that we are indebted for the grace, the beauty, and the strength of the modern violin-bow. But the nature of the bow itself is so simple, and the art of making it so clearly understood by bow-makers of the present day, that it is manifestly absurd to despair of obtaining a fine modern bow.

Naturally, a bow of even the very best qualities will not prove equally satisfactory to a number of excellent players. And, in the hands of the right player, a good bow, and in the hands of the right player, will faithfully perform its duties. The amateur collector of bows pays \$150 or even \$200 for a fine Tourte, not because it is infinitely superior to the modern bow at \$50, but because it is a relic. His judgment and sentiment and enthusiasm should carry no weight so far as the serious violinist is concerned. Some of our artists are the fortunate possessors of fine Tourte bows, but the majority of the excellent violinists now before the

public produce their admirable results by means of the modern bow. Incidentally, it might be well to add that, however well these very violinists exercise their profession unaided by Tourte bows, they find the ancient violin indispensable to their art.

## VIOLIN METHODS.

THROUGH a great number of methods have been written ostensibly for the peculiar needs of the beginner, teachers of the violin have, perhaps, greater difficulty in choosing a work of decided practical merit than in those of any other branch of instrumental work. Most of the well-known violinists who have contributed pedagogical works to violin literature have only succeeded in giving us a combination of some excellent and many impractical ideas. Take, for example, the work by Louis Spohr. From a musical point of view, it would be difficult to find, in any one book, so many admirable things as Spohr has presented in his instruction-book for beginners. But it is a work for the beginner? Hardly. It is of unquestionable interest to the mature violinist; but, considered as a guide to the untutored and inexperienced player, it is a remarkably illogical and even dangerous book.

The German school of violin-playing has given us many methods, few of which, however, have attained wide popularity. Their authors have generally failed to gather the right kind of melodic material, and the naturally slow progress of the majority of beginners is rarely taken into consideration. The French school has attained far better results. The "De Bièrre Violin Method," is, perhaps, the most popular work of its kind extant; and "Charles Dancal's Method" has certainly many commendable features. But even the French works are vitally weak in their general scheme of progress and arrangement, and leave the average teacher greatly perplexed as to a rational mode of procedure. Viewing the subject as broadly and liberally as one may, our present "Violin Methods" do not compare favorably with those written for the piano or other instruments. The "Violin Method" is yet to be written. But it is extremely doubtful whether even a most complete and superior work of this nature would find a publisher in our overladen market.

## THE TRILL.

It is greatly to be deplored that, with the exception of isolated cases, no treatise of special and prolonged study. Were pupils made to understand that their entire left-hand technique is greatly dependent upon the acquirement of a beautiful trill, the door would rapidly disappear and give place to a sound, healthy, sure, and even brilliant technique.

In all probability, teachers and pupils (particularly the latter) regard the trill only from the view-point of its musical and ornamental usefulness, never troubling themselves with broader consideration of its high technical mission and possibilities. And if this is, indeed, the true source of the neglect and indignity which the trill has suffered in the past, it may reasonably be hoped that, with a truer conception of its technical rank high in all serious pedagogical work, and prove itself to be one of the most important factors in technical development.

The trill (single and double) is easily made a special and systematic study on the broadest technical basis. Regarding it in its simplest possible form, the pupil will be amazed at the discovery that it contains the fundamental principle and element of all action. No other logical conclusion is possible, and simple and impressive. And alter a fact at once so left-hand technique, the true basis on which the highest technical skill is inevitably constructed, and which the best only one correct answer: perfect finger-action. In other words, if the action of the finger is faulty, and if it is lacking in strength, precision, and elasticity,

it is possible to acquire admirable technique and the great precision and brilliancy which modern violin-playing demands? How is it possible, with a sluggish and unmovable finger, to produce either technical or tonal results of an admirable nature? It is manifestly an impossibility. Every good violinist, sooner or later, learned the importance of the trill in connection with technical development; and though not many have reduced it to a scientific and systematic study, they have, one and all, adopted some method which promised ultimate success.

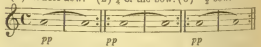
## DIVISION OF THE BOW.

In a letter to one of our pupils (dated Padua, 1780) Tartini earnestly endeavored to demonstrate the importance of good bowing. Even in these days, when the ability to play in the sixth position was regarded as a technical feat of extraordinary dimensions, and all higher positions were generally considered as being quite beyond human possibility—even in those days the serious and able violinist only discovered that true, artistic merit was more greatly dependent upon the right arm than upon left-hand technique. In this letter Tartini lays the greatest stress upon the practice of drawing the bow from heel to point with a stroke of the utmost evenness. He assures his pupil that it is necessary for her to devote not less than one hour of each day to this particular work, and gravely adds that it will prove the most difficult as well as most important work which she will ever be called upon to perform.

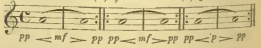
The average pupil of to-day may well take his lesson to heart; and if he will be guided by the advice of such a conscientious and thoughtful artist as Tartini seems to have been, his progress will amply reward him for the care and patience bestowed upon such apparently simple work.

But this long stroke back and forth, in only one of the many "simple" howings which should engage the pupil's daily attention. The studies given below will materially assist the student to acquire fine command of the various portions of the bow. But it must be clearly understood that such studies require the most intelligent daily application, and that they will prove of but little worth to those students who lack the courage and tenacity requisite to achieve artistic results.

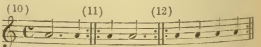
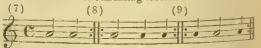
*Andante.*  
(1) Whole bow. (2)  $\frac{1}{2}$  of the bow. (3)  $\frac{1}{4}$  bow.



(4) Whole bow. (5)  $\frac{1}{2}$  of the bow. (6)  $\frac{1}{4}$  bow.



Whole bow for remaining studies.



These studies require a perfect *legato* stroke. They should be studied only on the A string until the results achieved justify the same character of work on the other strings. They are to be played slowly, and particular care must be exercised to give the beginning of the stroke (at the heel of the bow) a perfect quality of tone. If the student will devote about one hour daily to these exercises, he will be more than repaid for his zealous devotion.

In the June issue of THE ETUDE I will give other important *legato* bowings, and also some brief exercises for the *staccato* stroke.

## Letters to PUPILS

JOHN S. VAN CLEVE

To W. M. K.—You ask me to suggest special exercises adapted to stretching the fingers of a pupil, but twelve years old, who is just now really beginning systematic study of the piano. I would begin my reply with the famous advice given by Ponce to people contemplating matrimony: "don't." Any violent or particular effort to widen the web of the child's hand cannot result in anything but harm. You say she cannot reach an octave; well, why should she? A child of twelve is not likely to be a master of wide arches, nor are they necessary, for a vast deal of the loveliest and most wholesome music lies easily within the little grasp of the young player, the child can do, by repeated practice just as well as the adult. Those groupings of tones which keep within the five- and six-finger expansion will afford vast areas for study. Just think, all the hundreds of brilliant and beautiful scale passages never require the hand to be dilated beyond the normal five-finger position. As for arpeggios, which are even more varied, they need nothing beyond the width of six fingers. Again, thousands of highly diversified chords can be delivered without widening the hand more than to the interval of a seventh, and while, of course, to command the whole tremendous range of pianoforte literature one must have the grasp of the octave, and more, the ninth, and the tenth as well, all this larger music needs the mature brain and heart as well as the mature hand. It is well to begin gently to widen the web-space of the hand, but it may, yes, must be done without any straining special attention. In one the child's hand is abnormally bound by the needless ligamentary bands, it would be best to have the hands cut, as can easily and safely be done by surgeons; but if the hand be of reasonable size and conformation, do not torment her with octaves, but cut from the countless treasures of the music which is either made of single notes in peppy chains, or noble melodies, or double notes of the third, fourth, fifth, and sixth, and at the utmost consists of chords not doubling the notes to the richer, but not indispensable sonorities of the organ.

Let the dilated fingers of the hand come gradually, and through the diligent practice of the standard etude literature offset by good music of the sort above indicated. No doubt the virtuosos pianist must widen the hand at the knuckles, and I remember that our admirable native American pianist Madam Elvira King told me that she had even had her gloves made to order in order to accommodate her widened knuckles; true, Anton Rubinstein did work at tenths till he broke the skin and came to bleed; true, the first thing Leichtschütz does is to strain the hand apart; yet, "things are dangerous if applied to a tyro, when the very utmost is demanded of him." So then, I close by repeating: be satisfied with modest stretches and the music thereof, and advance with the needed dilation by using the regular literature of the key-board. If you can secure a Brotherhood technique, and enjoy it a few minutes gently every day, it will guarantee that other games of the finger are actually, and unsuitably variations of no value except to exhibit the performer's nimbleness of fingers they may be extremely trashy, and as deleterious to the musical education of a child. But after all is said, the fact remains that the true criterion of decision is the absolute and not the relative of the people who study longest and most

To A. A.—You ask me how to distinguish between

music which is good and that which is trash. That you ask the question is a good sign, and I wish that I might really answer you; but to do that would be to give you an entire musical education in a paragraph. Nevertheless, despite the fact that many a heated debate has been entered into and brought to an unprofitable end upon this theme, I will attempt not to fully settle it,—indeed, that were folly to attempt,—but to give you a hint or two which may guide you on the long, but charming, road of musical education. You cite the "Maiden's Prayer," and after dissecting its form ask what there is wrong in it. Nothing, the harmony also, though very ordinary and familiar, is not incorrect, neither is the little tune more than endurably trivial, and there are several reasons for this. In the first place, the tune is so appalling, dear, old "Maiden's Prayer" is that the idea which it undertakes to utter—namely, the lovely one of a pure-hearted innocent virgin praying to God or to the Virgin Mary—is really caricatured both by the light, rippling little tune which makes the chief theme, and also by the tinkling impertinence of the arpeggio which inappropriately decorates it. Music must obey the laws of fitness like all other arts, and what would you think of a girl who should come into a church, and after tripping up the aisle turn around before the assembled worshippers and with a silver singer execute a fantastic short-dance? Now, as to what is meant by that awful word "trash." I am much afraid that a large majority of the good gentlemen who use it so vehemently and so frequently would be sorely put to it if required to say just where runs the boundary line between trash and the beautiful. Remember that Wagner was loudly denounced all over the civilized world a third of a century ago as a crazy, self-conceited manufacturer of musical trash. This question really in the cities easily and unconsciously solves itself by the frequent hearing of the richer and more inspired music of the great masters, and pupils learn the difference between the marches of Schubert, Mendelssohn, and Wagner, and those of the latest trash-band imitators before they are aware of it, and it would be as hard for them to say just when the difference dawned upon them, as to say just when the western sun warmed the earth into life. The goodness of music is so impalpable and indefinable a thing that words imprison it but feebly. It lies first in the fact that the rhythmic structure or form is interesting because it reveals intelligent design. Thus the famous "Wedding March" by Mendelssohn is far more interesting than an ordinary march, just as a watch is more wonderful than a clothes-wringer. The dreadful cheap march may serve no bad end if it keeps a procession of soldiers or holiday-makers in step, but it may have little value to the refined and intensified taste of a musical connoisseur. Again, if music has a variety of chords, and if these chords when they fall upon the ear arouse powerfully the various emotions of the heart, that is something better than empty commonplace. Again, if a melody warms one, and stimulates to joy, to tears, to gaiety, to melancholy, in a very marked and unmistakable manner, that is a sign of intrinsic goodness, a sign that it is not a mere trifle of iron, but of gold. All the famous folk-songs, or people's songs, which have held their own in the popular heart are nuggets of this true gold of music. A sign of intrinsic goodness, a sign that it is not a mere trifle of iron, but of gold. All the famous folk-songs, or people's songs, which have held their own in the popular heart are nuggets of this true gold of music. A sign of intrinsic goodness, a sign that it is not a mere trifle of iron, but of gold. All the famous folk-songs, or people's songs, which have held their own in the popular heart are nuggets of this true gold of music.

Thus, that little German waltz called "My Broom," or the tune "Eighty Row," or "Maryland, My Maryland," or "Auld Lang Syne," or "Bonnie Doon," or "The Last Rose of Summer," or "Home, Sweet Home," or any of the national hymns or standard church hymns are good music, not bad music, and to say otherwise is more bigotry or cowardice than to say they are good music in their place and appropriately garbed may be good, if they are wrought into vain, and unsuitable variations of no value except to exhibit the performer's nimbleness of fingers they may be extremely trashy, and as deleterious to the musical education of a child. But after all is said, the fact remains that the true criterion of decision is the absolute and not the relative of the people who study longest and most

seriously with the best natural capacity. The taste of even these will undergo changes in time, and we find that at one period of English literature Alexander Pope was worshipped as the very God of poets, and a hundred years later he was regarded as stiff, cold, pedantic, and narrow, while Byron, Wordsworth, Keats, and Shelley were admired; so in music Mendelssohn was almost deified in England half a century ago, and now he is unjustly undervalued, by the advanced party in art, who make a similar idol of Richard Wagner. There are countless degrees of comparative excellence, and to speak or conclude as to any composer whatsoever is arrogance on the part of the critic. One simple rule you may follow, however, that is study and try to like those works which you can ascertain are admired by all, or nearly all, cultured persons, and after awhile their beauty will be so distinct to your heart as is the odor of a carnation pink to your nostrils.

## EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CIELICKA.

11. PARENTS should rarely be present when a good, competent teacher has their children under his instruction. When present most of them are constantly fretting, prattling, asking irrelevant and foolish questions, and disturbing generally, wondering why their darlings are not brighter and know everything before being told. If the teacher calls the child down they offer all sorts of wild excuses for not knowing his lesson instead of going to the root of the matter and laying it to his lack of application or intense stupidity, carelessness, or indifference.

12. A bad element to deal with is the chronically ugly student who sulks if he is reprimanded, as well as when he is kindly advised. A good shaking up is the only remedy, and ought to be administered until every vestige of ugliness has disappeared.

13. Such persons, when present during a lesson, address insipid and rapid questions to their children; such as: "Shall he have anything new?" or "Is he there have lesson over again?" etc., instead of asking: "Did he understand his lesson?" or "Ought he not take it over again?" More than likely the parent who is so anxious for a new lesson has such a beclouded child that he ought to have his lesson over for a century, more or less, to learn it even half thoroughly.

14. Try to do better after every repetition of a passage. Only by ceaseless repetitions does the master emerge.

15. Never allow yourself to do anything slovenly or carelessly; it is one of the most common and annoying faults, because it can be so easily overcome, and besides being most expediting to the listeners.

16. Albor striking one hand after the other, is an abominable habit, and it is as common a fault of the concert-pianist as a poor location of tone of the concert-vocalist.

17. A proper and steady tempo is positively as essential to a correct interpretation of a composition as regular heart-beats are to keep alive the mortal coil.

18. Do not be ingrateful to your teachers. It is a sad experience and sorrowful thought to a painstaking and conscientious teacher to receive ingratitude in return for kindness.

19. Never study a piece in the tempo indicated. Some students think they must start practicing every movement in the indicated tempo. Nothing is more absurd. The proper method is to go slow at first, gradually quicker and quicker until the required speed is attained. This is the correct course to pursue to become an artist, and the only correct system to follow.

20. An earnest, determined student does not fold his hands and wait for some one to tell him what to do or what to practice; still there are scores of people misreading such a course, and they expect to become artists.

# SCHUBERT.

FRANZ PETER SCHUBERT.

BIOGRAPHICAL.

BY THALDON BLAKE.

FRANZ PETER SCHUBERT was born January 31, 1797, in Vienna, and died there November 19, 1828. A marble tablet marks the house, now numbered 84 in the Naschmarkt Strasse, in which Schubert was born. His father, Franz, who was the son of a peasant, studied in Vienna, and taught in a school there for many years. About 1783 he married Elisabeth Vitz, who was at that time in service as a cook. Fourteen children were born to them, of whom Franz was the thirteenth, and one of five to survive infancy. The mother of this large family lived till 1812. Her husband was married soon after to Anna Krayenbühl. By this marriage he had five children, three of whom lived to the latter half of this century. Little Franz grew up amid the scenes of the school-room, under the watchful eye and careful training of his father. He began the study of the violin and piano at seven, not as astonishing as his progress, and he soon grew beyond his father's teaching, and was sent to Michael Holzer, churchmaster of the parish, for instruction in violin, piano, singing, organ, and thorough-bass. This amiable man became lost in wonderment at the remarkable precocity of the young Schubert, who seemed to have, as his teacher said, "harmony at his fingers' end."

At the age of eleven he was leading soprano singer in the Liechtenberg choir, the next year chorister in the Empress's chapel and pupil at the "Convent," an imperial school. Here he studied history, mathematics, French, Italian, drawing, and writing, in all of which he did fairly well.

The boys' orchestra diligently practiced the symphonies and overtures of Haydn, Mozart, Mehul, Cherubini, and others.

But all this was accompanied by privations and hardships, the boys usually receiving but two meals a day, eight and one-half hours apart, and practicing in damp and chilly rooms, where their fingers stiffened and pained on the cold keyboards. There is no question but that Schubert's constitution was permanently affected by this cruel treatment.

A warm friendship having sprung up between our young genius and Spann, the boy conductor of the orchestra, Schubert confided to him how badly he needed music paper upon which to jot down the innumerable flow of musical ideas. From that time forth Spann saw to it that a sufficient supply of music paper was on hand, for which he deserves to be remembered.

Schubert set to work with unbounded enthusiasm, commencing an astonishing quantity of the rapid paper. About this time he composed a four-hand, piano fantasia, dated 9 April—1 May, 1810, the earliest composition of his known to exist. The earliest song preserved was written March, 1811,—"Hagar's Lament,"—which, with its many faults, shows plainly the divine spark of genius. Before the close of the year he composed a quintet overture, a string quartet, a second fantasia, and many songs now lost.

The list for 1812 shows steady development in ease and fertility of invention, while the compositions were more instrumental.

The list for 1813 is a landmark in the short journey of Schubert's life. Though only a lad of sixteen, he produced this year his first symphony, a third piano fantasia, an octet for wind, three string quartets, thirty-four minuetts, a cantata, and more than thirty vocal pieces. He also began work on Katschek's opera, "Des Teufels Lustschloß." With this year his time at the "Convent" ended. He studied some time in the school of St. Anna, preparing himself for a school-teacher, and he escaped conscription by teaching in his father's school, where he served three years.

The list for 1814 displays a steady advance of thought and style. In the year 1815, among other stupendous labors, we find one hundred and thirty-seven songs, many of Schubert's best known—"Heidenröslein," "Rastlose Liebe," "Schöfers Klage," "Oswald's songs," and the celebrated "Erl King," one of the most remarkable songs ever written, the child of a sudden inspiration.

The succeeding year saw one hundred new compositions as the result of continuous toil. The orchestra which grew out of the quartet parties which met Sunday afternoons at his father's home, gave Schubert an excellent chance to hear his own works performed.

Schubert's personality won for him staunch and devoted friends. His simple character and freedom from selfishness, early made him one of the most lovable of men. In 1814 he met Johann Mayrhofer, whence ensued an intimacy only destroyed by death. Mayrhofer wrote the lyrics for many of his friend's settings. Among the best known are "Erlösung," "Schneewittchen," "Nachtstück," "Die Zürnende Diana," "Der Alpenjäger," "Der Schiffer," "Am Strom," and "Schlummerlied." Franz von Schubert interposed at a time when the drudgery of teaching became unbearable to Schubert, and offered him a home, where Schubert lived in the same rooms from 1816 until the death of Schubert's brother caused a short change.

From 1816 to 1821 Schubert roomed with Mayrhofer, whence he returned to Schubert, and remained there until a few weeks before his death. The third friend whose attachment and services for Schubert were noteworthy was Johann Michael Vogl, about thirty years his senior. Although he had been admitted to the bar to practice law, his love of music and good baritone voice induced him to become a member of the German Opera Company, where he served twenty-eight years.

In 1817 Vogl was introduced to Schubert by Schubert's brother, and in 1821 he sang Schubert's songs in concert; in 1825 the two gave concerts around Salzburg and in upper Austria.

Other intimate friends of Schubert about this time were Anselm and Joseph Hüttenbrenner and Joseph Galy.

In 1818 Count Esterházy engaged Schubert to teach music to his children, Marie and Caroline, aged six, seven and eleven, respectively, and a son aged five. Schubert passed the summer at the Count's country house and the winter in Vienna. The story has it that when Caroline was about seventeen years of age Schubert fell in love with her. This is the lady to whom Schubert is reported to have said when asked why he did not dedicate a composition to her: "Why should I? It is not everything that I have ever done dedicated to you already. Whether this is true or false, I believe that, beyond all doubt, the "Serenade," the purest and sweetest of love songs, was inspired by the most passionate love.

Schubert worked with great regularity, writing every morning. But neither time of day nor place interfered when inspiration seized him. A poem, an incident, an accident, sufficient to call forth noble musical ideas. Many of his best songs were written in a beer-garden.

The habit of carefully dating his works has enabled his biographers to catalogue them with unusual accuracy. The known list amounts to the unprecedented number of 1131. Alas, if only this wonderful spontaneity of his genius had been controlled by systematic study, instead of running hither and thither absolutely unrestrained!

In 1821 Schubert's compositions were first published, 1822 witnessed the production of his first grand opera, "Alfonso und Estrella," 1823 his second and last opera, "Fieshera."

Part of the year 1823 was passed in a hospital. The compositions written in 1824 were mainly for the piano. The summer of this year was passed by Schubert at Count Esterházy's country home in an endeavor to regain lost health. 1825-26 was given to the composition of sonatas and instrumental music; 1827—the celebrated song-cycle.

During all this time his reputation was increasing rapidly, and just before Beethoven's last sickness, in 1827, that great master's astonishment at Schubert were unbounded when he fully realized what manner of man Schubert was. Beethoven repeatedly asked for Schubert, and this brought about two meetings of these giants of tone-productions. The first meeting was affectionate; but at the second Beethoven, already stricken with death, was unable to utter a sound. There were three of them, and they stood around the bed, overcome with emotion. No words were passed; but Beethoven recognized them, and made some signs with his hand which no one could interpret. The painful scene was brought to a close when Schubert left the room broken hearted. Three weeks later the end came. At the funeral Schubert was a torch-bearer. On the way back from the cemetery he, with two friends, stopped at a tavern and drank a glass of wine to the memory of the dead master. A second glass Schubert proposed to the first of the three who should follow. Alas! that it was to be himself—and that so soon!

The only private concert ever given by his himself was in 1828, when a large audience grew enthusiastic over his compositions. This affair netted him a sum of one hundred and sixty dollars—an unusual amount to the composer. Not only in this last year of Schubert's life memorable for the marvelous activity which he displayed in composition, but for the fact that he made arrangements with Sechter to take a course of lessons in counterpoint,—the books and dates being arranged for a few days before he was confined to his home with his last illness. Here was a genuine attempt to gain that knowledge which had been so shamefully neglected by his early instructors. This was November 4th. The last evening of October he became conscious that he was ill. When at his death he dropped his knife and fork, exclaiming that food tasted like poison to him. Attacks of fever rushing to his head had been quite frequent of late, and to this was added the total failure of his stomach to retain food. Under these circumstances he weak and rapidly.

It is curious to know that he was a great admirer of Cooper's "Leather-Stocking Tales"; and in a letter to Schubert, on the eleventh, he asks that anything else obtainable of Cooper's be sent to him, further telling him that he can only with difficulty get from his bed to a chair. After the fourteenth he could not leave his bed; yet a few days later he corrected the proof of the "Winterreise." It appears to have suffered from no pain, but for lack of sleep.

On the sixteenth the doctors thought he had a nervous fever. This was Sunday. Monday he became quite delirious, and the symptoms indicated clearly that the trouble was typhoid fever. The next day (Tuesday) he fancied himself in a strange room, and his brother, who attended him faithfully, had extreme difficulty in keeping him in bed. He repeatedly asked his brother what they were doing with him under the earth, and upon being told that he was in his own room, he replied: "No, that's not true; Beethoven is not here."

The doctor came in later and spoke encouragingly to him. Schubert looked steadily in his face a moment, then turning around and putting his hands to the wall, said, slowly: "Here, here is my end."

At 3 o'clock the next afternoon (Wednesday, November 19, 1828) he passed away. He was 31 years, 9 months, and 19 days old. Thus lived and died the most poetical genius that has yet appeared, whose Olympian gifts only dawned on the plodding world when it was too late to honor their possessor in person.

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CHRONOLOGICAL SUMMARY OF SCHUBERT'S WORKS.

1810. Fantasia for pianoforte.

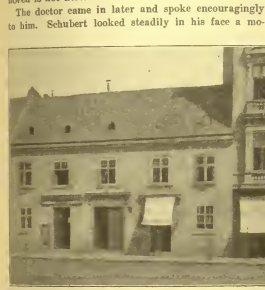
1811-15. More than 200 songs (including "Der Taucher," 1813; "Gretchen am Spinnrade," 1814; "An Mignon," "Erlking," 1815); canons; cantatas; symphony No. 1, 1813; mass No. 1, symphony No. 2, 1814; mass No. 2, symphony No. 3, mass No. 3, 1815; 4 piano-forte sonatas; chamber-music.

1816-20. About 250 songs (including "Der Wanderer," 1816); symphonies, Nos. 4 and 5, 1816; symphony No. 6, 1817; "Die Zwillingshuder" (opera); mass No. 4, 1818; mass No. 5, 1819; 5 piano-forte sonatas, fantasies, chamber-music.

1821-23. About 100 songs (including "Müllerlieder," 1823; "Die Junge Nonne," "Auf der Brücke," "Ave Maria," 1825); symphony No. 7, 1821; "Alfonso und Estrella," acts 1 and 2, 1821; symphony No. 8 (unfinished), 1822; "Alfonso und Estrella," act 3, 1822; "Fieshera," "Rosamunde" music, 1822; octet, 1824; symphony No. 9 (lost), 1825; 6 piano-forte sonatas; chamber-music.

1823-28. About 90 songs (including "An Sylvia," 1823; "Winterreise"; "Der Vater mit dem Kind," 1827); "Pantasia" sonata for piano-forte and violin, 1829; two trios; fantasia for piano-forte and violin, 1827; symphony No. 10, 1828; 5 piano-forte sonatas; chamber-music.

Uncertain: Piano-forte marches, polonaises, "Impromptus," "Moments Musicaux," lieder.



SCHUBERT'S BIRTHPLACE.

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## SCHUBERT'S RANK AS A COMPOSER AND HIS INFLUENCE ON THE ROMANTIC SCHOOL.

By HENRY T. FINCK.

SOME years ago, when Dr. Anton Dvornik was director of Mrs. Thurber's National Conservatory of Music, the editor of the *Century Magazine* asked me to try to persuade him to write an article on Schubert. He shook his head at first, saying that he had had no experience as a writer of essays and did not care to try. I then took several sheets of paper and covered them with a number of questions regarding the various phases of Schubert's activity. These I gave to him, asking if he would be willing to carry them in his pocket a few weeks, look at them occasionally, and then give me his views in a conversation, leaving the working out to me. To this he assented; we spent several hours talking over his favorite composer, and I was surprised to find so keen a mind in one who had been unjustly looked on as a peasant in everything except his compositions. When I had written the article from the notes taken at the time, it was submitted to him for final revision. It appeared in the *Century* of July, 1894, and a few weeks later Dr. Dvornik informed me that he had received a letter from Sir George Grove, who pronounced it to be the best article on Schubert he had ever seen.

One of the first questions I had asked was whether he agreed with Rubinstein in ranking Schubert as one of the three greatest composers (Bach and Beethoven being the other two). He offered no objection to this classification, except that he refused to follow Rubinstein in omitting Mozart from the list of the greatest three or five composers. Rubinstein's fourth and fifth names are Chopin and Glinski. It is needless to say that in place of that last name Rubinstein would have liked to put his own, while he must admit that in his bones that the true way to spell Glinski was Wagner.

Musical historians of the next century will assign to Schubert a much higher rank as a composer in general than he has held in our text-books. A Boston critic, echoing the prevalent opinion, once wrote that "it may be summarily stated that his real influence was exerted only on vocal music, and beside his vocal works his instrumental compositions pale." I deny this emphatically. It is true that his influence is most conspicuous in the song, which he practically created and completed. At the same time his astoundingly original genius affected every other department of music in a way which must surprise anyone who makes a thorough study of his works, a complete edition of which is now at last accessible through the enterprise of Breitkopf and Härtel.

It must be conceded that there is no department of music in which Schubert failed to achieve any success. Though he wrote about twenty works for the stage—operas, operettas, melodramas—most of them were not sung during his lifetime, and a few efforts to produce them since have not met with special success. Nor is this failure entirely due to the fact that he never wrote a libretto worthy of his musical genius. His genius was essentially lyrical. Though he could write a dramatic song like the "Erl King," he had not the faculty for painting in bold and *frecco* strokes. And yet he made his mark even in the opera. As Liszt has said, he "spontaneously exerted on the operatic stage a much greater influence than has been underestimating by teaching musicians the power of pathetic accents and the value of the union of noble poetry with good music. Though this was none the opera was indirect, through the *Idée*, it was none the less real. Schubert's music "changes with the furtherance, that Schubert's music "changes with the words as a landscape does when sun and clouds pass over it," and that in this he has "anticipated Wagner, since the words to which he writes are as much the absolute basis of his songs as Wagner's librettos are of his operas."

Shortly before his death Schubert declared that he would henceforth devote his attention especially to the opera and the symphony. Among the symphonies which he left us there are two which are cannot either nor custom state the "Unfinished" and the so-called "Xinith."

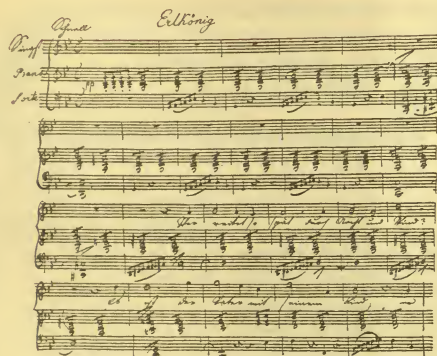
Dr. Dvornik, writing symphonies nearly a century after Schubert, cordially acknowledged the influence exerted on him by his predecessor. I quite agree with him in placing Schubert as a symphonist next to Beethoven, and I share his regrets that his other symphonies were seen so seldom in concert programs. Concerning the fourth, which bears the title of "Tragic Symphony," Dr. Dvornik said to me: "It makes one marvel that one so young (nineteen) should have had the power to give utterance to such deep thoughts. In the *Idée* there are chords that strikingly suggest the anguish of Tristan's attention; and it is this the only place wherein Schubert is prophetic of Wagnerian harmonies. And although partly anticipated by Gluck and Mozart, he was one of the first to make use of an effect to which Wagner and other master composers use many of their most beautiful orchestral colors—the employment of brass, not for noise, but played softly, to secure rich and warm tones."

Indeed, so far was Dr. Dvornik from sharing the opinion of Pétis, that Schubert is less original in his instrumental works than in his songs, that he declared he valued them even more than the songs; and, if all of his compositions but two were to be destroyed, he would say: "Save the last two symphonies."

Here I part company with him. Dear as I love these symphonies (for my personal enjoyment I prefer them to Beethoven's), I could never part with the songs embodied in the "Winterreise" and the "Schwanengesang."

Regarding the chamber-music of Schubert, I not only confess that it gives me more pleasure than Beethoven's, but I am bold enough to assert that it is greater in the essentials of immortal music; that is, in the originality of ideas and the appeal to the feelings. A few years ago I saw a note in a London paper declaring that some amateurs were beginning to place Schubert's quartets above everything in the line. This is the only confirmation I have seen of an opinion I have held ever since, as a youthful violinist, I used to spend my evenings eagerly enjoying the chamber-music of all the great masters. I suspect that Sir George Grove might agree with me, since he has written that Schubert has endowed his instrumental works "with a magic, a romance, a sweet naturalness, which no one has yet approached."

From a purely formal point of view Schubert's quartets and symphonies are doubtless inferior to those of Beethoven and several other masters. But professional musicians and critics attach a great deal too much importance to the form, or anatomy, of music. Take the most intelligent and cultivated concert audience that ever was and you will find that ninety-nine out of a hundred do not care a straw for the form of a piece so long as it has interesting ideas and appeals to the emotions. If the writer of an analytical program informs them that a piece like the forest-music (*Waldesruhe*) from Wagner's "Siegfried" has "no particular form," they merely smile at his folly and



Facsimile of manuscript of first stanzas of the Erl King, showing the change of the right-hand accompaniment into broken wave accompaniment.

applaud it all the more. The sonata form is no fetish of theirs.

With ludicrous persistence pedantic historians and critics have argued against Schubert the charge that he was not a master of the polyphonic art of interweaving melodies. But why on earth should it be necessary always to weave together two or more melodies? Schubert is beyond all question the most original and fertile melodist that ever lived. Rhythmically his inventiveness was inexhaustible, and as an innovator in harmony and modulation only Bach, Chopin, and Wagner are his equals. Do we child prodigies for not writing in the style of Milton? Why then should we find fault with Schubert for not writing in the style of Handel or Beethoven? His contemporaries did, but that is because they did not realize that he was the creator of a new style, perfect in its own way. Instead of praising him for it, they hounded him till he made up his mind—only a few weeks before his death—to take lessons in counterpoint of the dry old Scherzer, who might as well have tried to teach a dove to fly like an eagle. Dr. Riemann has aptly said that if Schubert "did not make much use of the strict imitative forms, this can hardly be regarded as a great loss to literature (any more than in the case of Beethoven)." Moreover, as Dr. Drovak said to me: "Schubert had no real need of contrapuntal study. In his chamber-music, as in his symphonies, we often find beautiful specimens of polyphonic writing—see, for instance, the adantes of the C-major quintet and of the D-minor quartet; and Beethoven's, it is none the less admirable."

Concerning the *Lieder* of Schubert I need not say anything here, since it is conceded on all sides that he is the first of the great song-writers, in rank as well as in time. Robert Franz frankly confessed that had it not been for Schubert, he would not have been, and the same is true of all the modern song-writers. In, of course, not strictly true that Schubert created the *Lied*, for many minor and major composers, including Gluck, Haydn, Mozart, and Beethoven wrote songs before him. But in going over all these songs recently for the purposes of a book on "Songs and Song-writers," which I am writing for Scribner's "Music-Lovers Series," I have been surprised to note how very few of them are worth singing! All these composers suffered from what (in my book on "Chopin") I have called Jumbolism, or Jumbomania. They deemed it necessary, in accordance with the spirit of the time, to put all their best thoughts into works of large dimensions—operas, symphonies, and so on. And this brings us to the last and most in-

## The Sadness of Schubert's Life.

By W. J. BALZGEL.

The study of Schubert's life reveals to us a strangely sorrowful side; so sorrowful, and yet, to us, so strange that it could exist. To-day, in the full blaze of his glory, when his name is known and honored wherever our music is played, it is well-nigh impossible for us to believe that his life could have been so full of sorrows and privations. But the facts are there, and we cannot escape them. We can only give to his name and to his fame the admiration which is due. Posterity crowns the genius to which his own time gave such scant recognition.

Let us consider briefly some circumstances connected with his short life of thirty-one years.

His early education was not thorough and systematic; his musical genius being so pronounced that his teachers allowed him a very free rein instead of careful training such as Mendelssohn received. His heaven-born gift of melody would have lost some of its richness and its sweetness had he learned to estimate its means of expression. Could he have had but a small part of the tender care that was given to Mozart and Mendelssohn, it is fair to infer that he would have gained a mastery over his tremendous genius that would have made him as great in other forms of composition as he proved himself in song.

His boyhood life in the imperial "Convict" was by no means a cheerful one. The name of the school comes from the Latin *convictus*, but it was a very scant conviviality that, the fare provided for the boys. Two wretched meals a day were the allowance, and we can also infer that fire was not a common luxury. We have Schubert's own words as to his sufferings: In a letter to his elder brother he begged for a few kreutzers to buy food now and then to stave off the horrible feeling of partial starvation such as a growing boy must have experienced when placed on the scant fare of the school.

Such was the atmosphere that surrounded Schubert in his boyhood. That his genius developed at all is a proof of the tremendous force. How it cuts us to the heart to read the piteous plaint of the poor, starved boy! A genius that should have had the tender nurture in order to reach full puissance knew naught but bitter privation. Even when his scanty allowance was supplemented by the richest musical thoughts his scanty allowance of music paper could not be supplemented by his own purchases, for he had no money. Fortunately a schoolmate found out that the little boy whose beautiful voice had attracted all possessed also a soul that could not but sing, that knew no other means of expression than the richest, divinest melody man has ever known, and, therefore, at least, the boy had all the music paper he needed.

Schubert might have felt justified in hoping, when he left the Convict, that his circumstances would improve. He must have had the high hopes and wild ambitions of youth. But what happened? In order to escape conscription—he was summoned for military service three times—he entered his father's parish school as a teacher, and for three years served in that capacity. What a spectacle to us at this day! What a lesson to the young student who so despises the drudgery of music teaching that he resolves to be an artist-player, and never to teach! Think of a mighty genius like that of Schubert chained to the routine of a parish school!

But still more. A position in connection with a normal school was open and Schubert applied for the place. The salary about one hundred dollars a year, a sum which Schubert coveted in preference to "an impecunious future." But another was preferred to him. And yet all this dull routine and these unsympathetic surroundings could not cage his spirit nor dull the brightness of his fancy. He was impelled to write; whether he would or would not, seemed alike to the urging of an untrailing genius. He never rested from composition. Each day saw him at work. One thing done, another was begun. According to the list compiled by Sir George Grove, he had written upward of five hundred compositions by the end of 1816, the year in which he left his father's school and gave up teaching.

During the rest of his life he led a precarious existence, for the sale of his compositions brought him but little, and he was not successful as a teacher of music. And yet such was his power of production that, even at the low sum he received from publishers, he must have earned enough for his wants had he been moderately careful. If some keen speculator of the times had bought him up for a guaranteed income there would have been good returns. Schubert had a few faithful friends in better circumstances than he, yet he lived mostly with companions in his own circle, who were no better as money-earners than he

and perhaps more prodigal. Not one of them was willing to look after his welfare and to care for his health, but ready at all times for a Bohemian revel. Had some of his wealthier friends, who knew and appreciated his genius, have given to him the comfort of a part of the thought and effort they expended in trying to make a Schubert cult, his health might have remained unbroken for a longer period.

The summer he spent at Count Esterházy's country home was, in some ways, one of the bright spots in his sorrowful life. It gave rise to a romantic story which the biographer has not spared. And yet even while the biographer has not spared, and yet even among people in the highest social circles, a family which had given a Meccana to music, he was not understood or appreciated. He says in a letter: "No one here cares for true art, unless it be now and then the Countess, so I am left alone with my beloved, and have to live in my room, or my piano, or my own breast. If this often makes me sad, on the other hand it often elevates me all the more."

This last sentence is the key to Schubert's whole life. He suffered by lack of the commonest necessities of life, his life was irregular through the absence of a fixed income, he was shy and retiring before strangers, he never knew the love of woman, he had no home of his own; in fact, nearly all the conditions which we associate with a happy and contented life were lacking to him. Yet his spirit never flagged, his industry never lessened, his temper never soured, his high ideal was never lowered, and the aspirations of his inmost soul never lost in purity is shown by a constant stream of melody that has never been equaled by another composer. What a tribute to the conserving power of music that, despite sorrow that would have broken to pieces the spirit of any other man, Schubert should have maintained so high a plane.

That he suffered keenly from the many disappointments, from lack of appreciation, from ill health due to privation, from inability to secure a regular living by the sale of his compositions, we can know from his own words.

"Think of a man whose health can never be restored. . . . Think of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm is fast vanishing; ask yourself if such a man is not truly unhappy."

"My peace is gone, my heart is sore;

Gone forever and evermore!"

"This is my daily cry; for every night I go to sleep hoping never again to wake, and every morning only brings back the torment of the day before."

In his journals are these touching entries: "Grief sharpens the understanding and strengthens the soul. Joy, on the other hand, seldom troubles itself about the one and makes the other effeminate or frivolous." "My musical works are the product of my genius and my misery, and what the public most relish is that which has given me the greatest distress."

We have been told that Beethoven had a sorrowful life, and that his last days were unhappy in the flower of his life and end were almost happy compared with Schubert's. Much has been written of the trials which beset Mozart and broke down his delicate constitution, but Mozart's circumstances were almost effluence toward Schubert's, and his life was sweetened by the companionship of a wife whom he loved and who loved him.

In all the range of the history of music there is no life so sad and so sorrowful as Schubert's, yet neither is there another genius who so nearly embodied the purest and best in music. No other composer can so vary both the musician and the laity.

To STUDY is not merely to learn. That may be the objective element; the subjective is the mental effort involved, the endeavor, the personal activity, which is a part of mental discipline. The student who does not feel that he is growing while he studies, who does not feel his energy into his work. He is not getting full value for his time.

The true artist is always modest.

## SCHUBERT AND THE GERMAN LIED.

By LOUIS C. ELSON.

WHILE one may readily concede the chief rank among instrumental forms to the symphony, and the leadership among vocal compositions to opera and to oratorio, there is still room, in the domain of art, for less ambitious forms that shall appeal to us when not in mood for the greater epic, it was of a demand for such a form in vocal music that the "Lied" was born, and it was Franz Schubert who brought it forth, in full power, as Minerva sprang from the brain of Jupiter.

Exactly as the great painter, Meissner, was able to give a complete work of art upon a canvas a foot square, so Schubert was able to present a complete and powerful musical thought within the limits of one or two pages.

There was great need of such a vocal form at the beginning of the nineteenth century; the only short vocal form that had any permanent existence in the eighteenth century was the folk-song, and this never presented a developed accompaniment or sought for any dramatic power. It was in the combined development of melody and accompaniment that the lied was to come into existence. One other factor was most necessary—a strong and terse expression of poetry. This was conspicuous by its absence in Germany, during the last century. One could turn to the works of Schiller, for example, for a good subject for a cantata, and long dramatic poems, suited for ballad treatment, were plentiful enough; but it was only after Goethe had written the short lyrics in "Faust" that poets began to turn their attention to giving a graphic suggestion in two or three verses.

One can scarcely exaggerate the dullness that reigned in the "poems for music" at this time. Any lyric was deemed sufficient for musical treatment at this epoch, and such dainty short poems as England had produced even in the Elizabethan epoch were totally unknown to the Teutonic muse. Had Ben Jonson, Massinger, Marlowe, Beaumont, Fletcher, or, above all, Shakespeare, existed in Germany, the lied would have appeared two centuries earlier than it did.

Following upon the heels of Goethe came Heine, the best writer of words for musical setting that ever existed. Heine was able to give every possible emotion, every conceivable contrast, in the space of two or three verses. His verses have been more frequently set to music than those of any other poet, Shakespeare himself not excepted; his "Thou Art Like a Flower" exists in more than two hundred different settings, being the most copiously composed poem in existence. But it needed an equally terse and spontaneously poetic nature in music to bring Goethe and Heine to their full fruition. When Schubert came into conjunction with these two, the result was bound to be a new and more condensed form of musical expression.

The ideal poem for musical treatment is one that does not describe each detail of its subject, but gives merely an outline sketch, which the musical treatment is to amplify and fill in. Goethe's "Erl King," for example, in its opening verse, only suggests

"Who gallops so late through the night-wind wild?"

"It is father with his child."

And the composer has the opportunity of adding the moan of the wind, the gusts of the storm, the clattering hoofs of the steed,—as Schubert (at the early age of eighteen years) proceeded in doing gloriously.

It is not the vocal form of choruses, operas, symphonies, concert-ouvertures, etc., may follow in the train of a great poem or drama, and Shakespeare's

works have given rise to every form of musical expression: a simple little poem by Goethe,

"Deepest stillness on the waters,  
Without motion rests the sea,  
And the sailor sees around him,  
Only flat monotony."

"Not a breath of air is stirring,  
Solemn silence, as the grave;  
Far as eye can reach the distance,  
Moth'rt not a single wave."

for example, gave rise to a chorus by Beethoven, an overture introduction by Mendelssohn, and a solo by Schubert.

At the first, Schubert scarcely knew where to turn for good subjects for his prolific pen, and he fell into the error of choosing some of the long poems by Schiller. He set "The Diver" to music in a solo-song of nearly thirty pages in length. Later on he made a better choice of a Schiller subject, and gave to the "Gruppe um den Karstner" its best setting.

It was the Italian Salleri who led him away from such impracticable subjects, although Salleri wished to replace Schiller with some of the jingly Italian poets. Following his master's lead, Schubert for a time took up the light Italian topics, but there was nothing in these to inspire him, and the true "Lied" could not arise from this conjunction.

The ballad, a story in song, came to its best estate through Goethe's "Erl King," and one feels a thrill of indignation when one finds the poet utterly ignoring the composer whom he might have helped so much; Goethe gave not the slightest recognition to Schubert's enhancement of his dramatic poem.

Nevertheless, not Schubert alone, but all the vocal composers of the world, were attracted by the concise form of poetry which Goethe and Heine now began to give to the world. A striking instance of the appreciation which the lyric forms of poetry met from the composers may be given in a table which was prepared by a German newspaper, the *Reichenberger Zeitung*, over fifteen years ago.

The poems of Goethe have been set as follows: "Der du von dem Himmel bist," 50 times; "Eber alle Lande, die Ruh," 56 times; "Kennst du das Glas," 65 times.

Of Heine's poems the chief settings have been: "Ein trübsaliges Leben," 74 times; "Ich hab' im Traum geweinet," 81 times; "Leise zieht durch mein Gemüth," 85 times; and "Du bist wie eine Blume" had even then attained 107 settings.

Consulting Chailier's voluminous catalogue, we find the subjects of Schiller scarcely set at all as songs.

If we do not find Schubert setting the Heine subject quoted above, it is only because they were not written until the composer was dead. The co-operation of Schubert and Heine would have produced the culmination of the German "Lied," as is proved by the few musical settings of the poet which we find in Schubert's works, "The Fishersmaid," "Am Meer," "Die Stadt," for examples. Heine was making his entrance as Schubert was making his exit from the field of art-creation.

It is not the purpose of this article to speak of the life of Schubert, as that topic is to be presented in other papers prepared for this number of *THE ETUDE*, but one or two points directly connected with the present topic may be permitted. Schubert was always directly inspired by the poem he was setting; he



Bismarckfeld, Kapelwiese  
Schubert, Beethoven, Josephine Fröhlich, Kathi Fröhlich,  
Betty Fröhlich, Mayrhofer, Spaus, Voel  
Schwind,

This picture does not represent any historical scene, since Schubert's friends never met as thus portrayed. Schubert met Beethoven once in 1822 and twice in 1827. Späuu, a valued and life-long friend, was the one who furnished Schubert with music; he and Späuu both were attending the "Convict"; Mayrhofer was the one who introduced Schubert and his songs by singing them in his concerts; the "Lied" which attracted the attention of the public to Schubert's songs, were prominent concert singers. Anna, not represented in the above group, induced Schubert to write songs, and was the one who sang the "Serenade"; Grillparzer, among other poets, wrote the words to the "Serenade" and "Marian's Song"; Schindl, Kupelwieser, the author and painter, and Hatzfeldt, the post, were congenial friends from his earlier days.

evolved the music directly from the thought of the poet. In no measure do we come to the aid of the Divine found of inspiration as in the works of this composer. Beethoven would refine and revise his first conceptions, often entirely changed his guise (thoroughly proving that the artist has only a capacity for taking pains), but Schubert gave only one impression to the printing-press. An inspiration coming in the night would cause him to jump from his bed, and he would scribble down the melody, and further editing. The music which rarely received any further change, and which is the only example of this inspirations' style of composition is found in the setting of Shakespeare's *asubide* (a morning "waking-bell") as the serenade in a slumber-song from "Cymbeline," and the creation of this music is well deserving to be detailed. Schubert's *asubide* is a morning stroll (a *Spielmann*), as the Germans call it, with several friends; they had gone as far as Potsdam, and were returning to Vienna via Wachenburg. In the latter place they were going by the restaurant "Zum Biersack," Schubert was sitting at the table. Five sitting at one of the tables; the proposition was made to go in and breakfast together with musical instruments and a few moments later they were gathered in Bohemian style around one of the tables. There had a little book before him, and Schubert, constantly searching for subjects, instantly arose; he was soon absorbed, in spite of the clatter around him; suddenly he said to the waiter: "Oh, if only I had music paper here! I've got to get it!" and he ran into the "Bier-Sack." The book was Shakespeare's lyrics down into German; and "this thing" was "Hark, Hark, the

Without a word, Doppler began drawing a staff on the back of the bill of fare and in a little while presented it, with his pencil, to the composer. Amidst all the tumult of a *Wirtshaus*, and written on the back of the bill of fare, a little masterpiece was born. Small wonder that, with such fecundity of production, Schubert finally succeeded in overstocking his market; the publishers found him constantly at their doors with new compositions—generally songs; they began to tire of them, and for some of his later productions the composer received only 20 cents apiece! The "lied" was Schubert's most natural expression;

just as Beethoven generally thought orchestrally, and Schumann could not rid himself of the idea of the piano, so Schubert's inspirations were chiefly vocal. We may take issue with Dvorak, who recently stated in a magazine article that Schubert's greatness lay in the instrumental field, in his chamber-music, his symphonies, his piano-works, for all of these owe their chief charm to contrast of melodies which are distinctly vocal.

The intellectual side of the symphony, the sonata, the string quartet, is reached by logical development of figures and themes; such development is generally due to contrapuntal knowledge which is the part of the composer. Just this knowledge was absent from the neglected Schubert, who had received the fullest musical education. When he composed his last great work, the glorious symphony in C major, he began to grasp his methods and commenced to revise and improve his first thoughts. He found himself lacking in the direction we have indicated, and (undoubtedly) to prepare himself for the instrumental and the larger contrapuntum. He determined to take lessons from Sechter, the contrapuntist. This was almost the last act of his life; he arranged for the lessons, the price home to be paid, the hours, the method,—and then went

It is well for everyone to place before himself some model to imitate, some high ideal which he may strive to attain, in order to have something by which his actions and his progress may be guided. But is it not possible...

But is it not possible that this, in a great many cases, is overdue? How many there are who start on with the noble purpose of imitating the life of some superior, and in their zeal and earnest pursuit of their purpose not only try to imitate his life, but even adopt his personal traits and characteristics, thus rendering away their own individuality! We need not feel ashamed to imitate models and strive for ideals, but we should be careful not to carry it to extremes by actually trying to be somebody else.

They who wait to do great things never do anything.

THEY who wait to do great things never do any-  
ing.

## Schubertiana

BY FRANK H. MARLING.

THE literature of Schubert's life and works is nearly so voluminous as that of most of the other great composers. It has been remarked that there is a remarkable scarcity of incident in his life, that he traveled little and mixed little with his great contemporaries. Though this was the case, it is contended, on the other hand, that, as the art of music was all in all to him, his life was that of the true artist, and that the absence of external affairs in his career makes the musician stand more clearly before us.

The most complete life of the composer is that by Kreisler von Hellborn, published originally in German in 1865, of which an English translation by A. D. Coleridge was issued in two volumes in 1892. Sir George Grove speaks of it as "a thoroughly home and affectionate book, but disfigured by a very diffuse style and a mass of unimportant detail." Besides being a life, it is also a trustworthy record of the facts of Schubert's life, and it contains in addition notices of his operas, and lists of his numerous compositions. An abridgment of the work by the late Dr. Edward Willebörger was published in 1896. Both of these works are now out of print. In the well-known series "The Great Musicians," edited by F. Hueffer, there is a volume on Schubert, by H. F. Frost. This is probably the most available work for the average reader, as it gives a concise, consecutive form of the sad and brief life-story of the subject, making good use of all the authorities on the subject. The above volume constitutes all about the separate lives of the

important references and discussions of his personal life and works scattered through other volumes which we shall try to indicate briefly. The most extended and noteworthy of these is the article by Sir George Grove in the *Encyclopædia of Music*. This is written, like all Sir George Grove's contributions, marked knowledge and literary ability, and is characterized by enthusiastic admiration for its subject—an admiration which some critics think has led to Schubert's being regarded as an antidote to the indiscriminate laudation and blinded him to Schubert's defects. In the *Encyclopædia* we may be mentioned an article by the author, "Franz Schubert and his Circle," in the *Encyclopædia of Music and Musicians*, by H. H. Statham, in which direct issue is taken with Sir George Grove's views on Schubert, and a deliberate attempt is made to reduce him to the rank of a second-rate composer. Comparatively few writers, however, that Fretz John Fiske, the historical writer, is also a composer, and it is a fact that he has written one of the most satisfactory critical monographs on Schubert in that admirable work, "Famous Composers and their Works." One can only be interested to Schuber-lovers as the references to him in the *Encyclopædia Robert Schumann* as founded scattered through the *Encyclopædia of Music and Musicians*. His criticisms of Schubert's works are most generous and speak well

vocal teacher of London, is given an interesting account of Schubert as a song-composer in connection with C. Loewe, the writer of the words of many of his songs. George P. Upton, in his little brochure, "Woman in Music," has an instructive chapter on a fascinating theme, that of Schubert's women friends and their influence upon him.

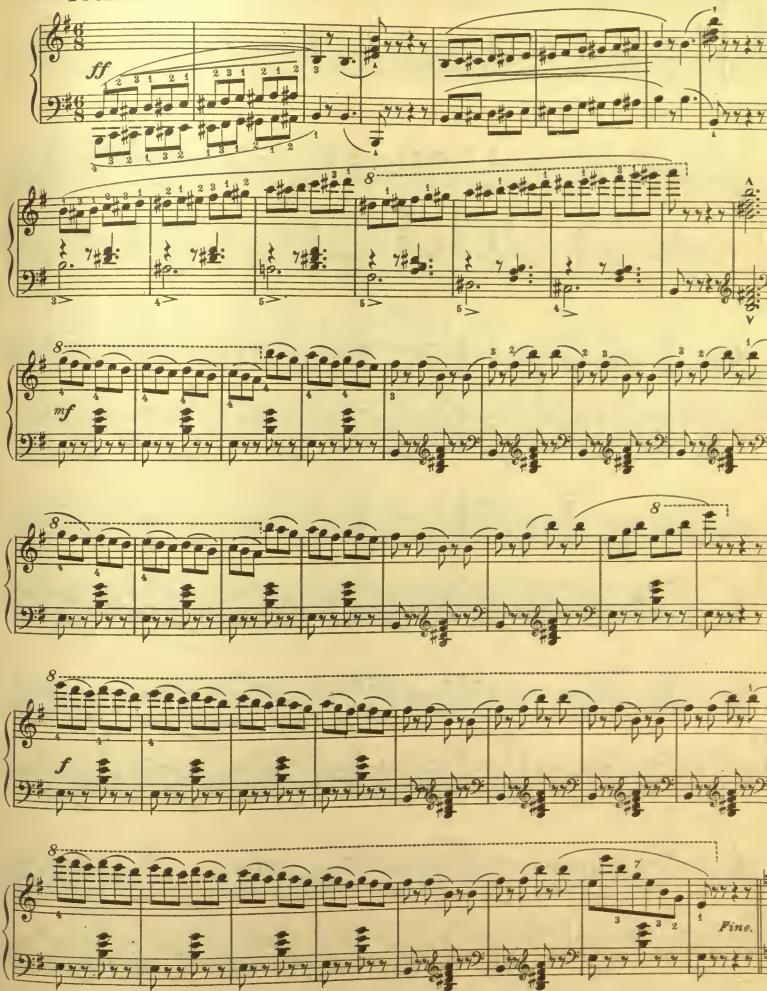
Other works treating of him and the German "Lied" with which his name is imperishably associated are Elson's "History of German Song," Fany's "The Art of Music," and Hueffer's "Richard Wagner and the Music of the Future." These references to Schubert in musical literature might be indefinitely extended, but want of space forbids further mention of them here, and also prevents any account of works on Schubert in the German language.

**Nº 3153**

TARANTELLA.

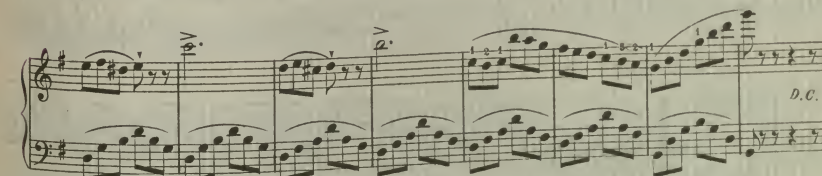
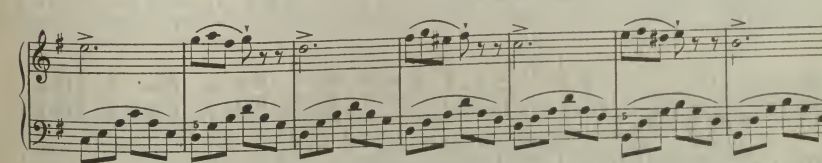
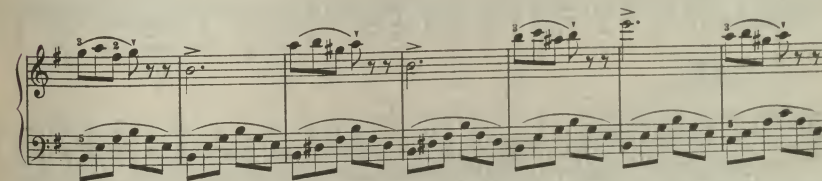
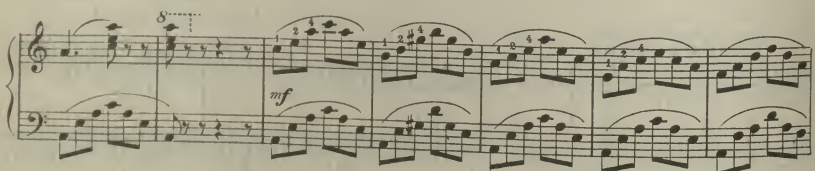
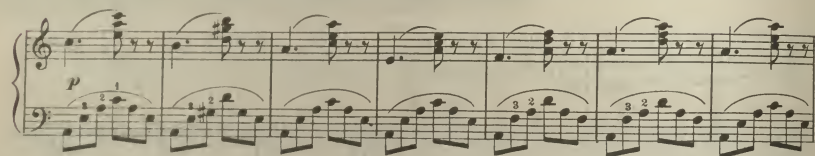
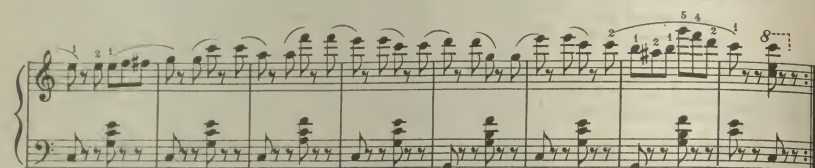
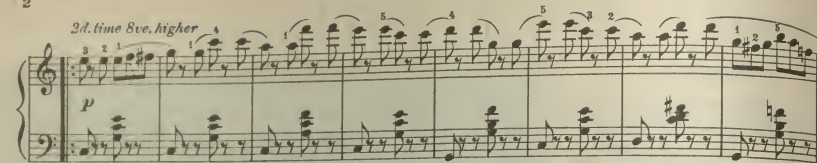
W. LOMAS.

**Presto.**



Pine

2d. time 8ve. higher



## IMPROMPTU.

Franz Schubert, Op. 142, No. 2.

Allegretto. M.M. ♩ = 120.

legato sempre

Musical score for the first system of Schubert's Impromptu, Op. 142, No. 2. The score is in 3/4 time, marked Allegretto (M.M. ♩ = 120) and legato sempre. It begins with a piano introduction. The right hand plays a melody with various dynamics (p, pp, ff, f) and includes a section marked 'p poco riten.' and 'Pa tempo'. The left hand provides a bass line with dynamics like p, pp, and f. The system concludes with a 'Fin.' marking.

M.M. ♩ = 120.

TRIO

a) Observe the melody formed by the bass in this theme.

Continuation of the musical score from page 4. The score includes various dynamics (dim., pp, f, ff, p, cresc., decresc., rit., a tempo) and markings like 'D.C.' and 'pp'. The Trio section starts with a new melody in the right hand and a bass line in the left hand. The score concludes with a 'D.C.' marking.

## MILITARY MARCH.

SECONDO.

FRANZ SCHUBERT, Op. 51, No. 1.

Allegro vivace.

Musical score for the second part of the march. The score is written for piano and violin. It begins with a piano (p) dynamic and an *Allegro vivace* tempo. The piano part features a steady eighth-note accompaniment. The violin part has a melody with various dynamics including *f*, *fp*, *fz*, and *ff*. The score includes first and second endings, with the first ending leading to a repeat. The piece concludes with a *Fine* marking.

## MILITARY MARCH.

PRIMO.

FRANZ SCHUBERT, Op. 51, No. 1.

Allegro vivace.

Musical score for the first part of the march. The score is written for piano and violin. It begins with a piano (p) dynamic and an *Allegro vivace* tempo. The piano part features a steady eighth-note accompaniment. The violin part has a melody with various dynamics including *fz*, *fp*, *fz*, *ff*, and *f*. The score includes first and second endings, with the first ending leading to a repeat. The piece concludes with a *Fine* marking.

## TRIO.

Musical score for the TRIO section of the SECONDO part, measures 1-12. The score is written for piano in 2/4 time, with a key signature of one sharp (F#). The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) includes a crescendo (*cresc.*) marking. The third system (measures 9-12) features a piano (*p*) dynamic and a repeat sign at the end.

## TRIO.

Musical score for the TRIO section of the PRIMO part, measures 1-12. The score is written for piano in 2/4 time, with a key signature of one sharp (F#). The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) includes a crescendo (*cresc.*) marking. The third system (measures 9-12) features a piano (*p*) dynamic and a repeat sign at the end.

## GAILY CHANTING WALTZ.

FRANZ BEHR, Op. 503, No. 8.

Tempo di Waltz.

The first system of the musical score for 'Gaily Chanting Waltz' consists of five staves. The first staff is the treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) and dolce marking. The second staff is the bass clef, starting with a forte (*f*) marking. The third staff continues the treble line with a piano (*p*) marking. The fourth staff continues the bass line with a mezzo-forte (*mf*) marking. The fifth staff concludes the system with a piano (*p*) marking. Fingerings and articulations are indicated throughout the staves.

a) Do not hold the first bass notes longer than they are written. b) Always give the rests their full value.

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The second system of the musical score continues from the first page and consists of five staves. The first staff is the treble clef, featuring a mezzo-forte (*mf*) marking and a *rit.* (ritardando) instruction. The second staff is the bass clef, marked *a tempo dolce*. The third staff continues the treble line with a piano (*p*) marking. The fourth staff continues the bass line with a piano (*p*) marking. The fifth staff concludes the system with a mezzo-forte (*mf*) marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

To Arms!  
An die Gewehre.

March.

L. Ortlepp, Op. 2.

The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble and a bass staff joined by a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each containing two staves. The first system begins with a treble staff containing a melody and a bass staff with a piano accompaniment marked 'ff'. The second system continues the melody and accompaniment. The third system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2', with the word 'Fine' written below the second ending. The score is written in a clear, legible hand, with various musical notations such as notes, rests, and accidentals.

**Trio.**

**Trio.**

*ff*

*mf*

*ff*

*p*

*ff ffz*

*p*

*D. S.*

# VISIONS OF LOVE.

## LIEBESBILDER.

### ROMANCE-CAPRICE.

Stanley L. Kreh.

Cantabile moderato.

First system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is marked *p* (piano) and *cresc.* (crescendo). The lower staff begins with a bass clef and continues the harmonic accompaniment. The system concludes with a *pp* (pianissimo) marking.

Second system of the musical score, continuing from the first page. It consists of two staves. The upper staff features a melodic line with various ornaments and markings, including *L* (leggero), *R* (ritardando), and *X* (crescendo). The lower staff provides the accompaniment. The system includes markings for *p cantabile*, *melodia marcato*, *mf* (mezzo-forte), *leggiere*, *melodia sosten.* (sostenuto), *dolce*, *rit.* (ritardando), and *queto* (quieto).

*L*  
*a tempo*  
*dolce*  
*mf rit. p pp rit.*  
*p a tempo primo*  
*morendo rit. ppp*

# Spring Serenade.

## Aubade Printanière.

Arranged by A. D. Hubbard.

Paul Lacombe.

*Allegretto.*  
*p staccato*  
*marcato il canto*  
*p*

*a tempo*

Musical score for page 18, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various dynamics and articulations: *cresc.* (measures 1-2), *dim.* (measures 3-4), *poco rit.* (measures 5-6), *cresc. molto* (measures 7-8), *dim.* (measures 9-10), and *p* (measures 11-12). The score is marked *a tempo*.

Musical score for page 19, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various dynamics and articulations: *f* (measures 1-2), *più f* (measures 3-4), *ff* (measures 5-6), *dim.* (measures 7-8), *p* (measures 9-10), *cresc. molto* (measures 11-12), and *f* (measures 13-14). The score is marked *a tempo*.

5 2 A  
2 4  
4  
5 1 A  
2  
p  
cresc. molto  
poco rit. a tempo  
dim. p  
mf cresc. dim.  
p dim. pp rit. ff a tempo

## HEDGE ROSES.

HAIDEN-RÖSLEIN.

F. SCHUBERT.

Contenerezza.

1 (On his way a boy es-pied Pret-ty blush-ing ros-es, Fresh and bright the  
Sah ein Knab' ein Rös-lein stehn, Rös-lein auf der Hai-den, war so jung und  
2 (Thus, he speaks, I gath-er thee, Gay-est of the ros-es! Rose says: bet-ter  
Kna-be sprach: ich bre-che dich, Rös-lein auf der Hai-den! Rös-lein sprach: ich

pp

hedge-row's pride: To ad-mire he turns a side And to pluck pro-pos-es.  
mor-gen-schön, lief er schnell es nah' zu sehn, sah's mit vie-lon Freu-den.  
let me be Or you will get stung by me, Then her spikes dis-clos-es.  
ste-cho dich, dass du e-wigdenkst an mich, und ich will's nicht lei-den.

cresc.

rit. a tempo  
Ros-es, ros-es, ros-es red, Pret-ty blush-ing ros-es.  
Rös-lein, Rös-lein, Rös-lein roth, Rös-lein auf der Hai-den.  
Ros-es, ros-es, ros-es red, Pret-ty blush-ing ros-es.  
Rös-lein, Rös-lein, Rös-lein roth, Rös-lein auf der Hai-den.

pp rit. a tempo

3 Still the rude boy pulls away  
This fair queen of roses,  
With a wound he has to pay,  
But in vain the rose does pray,  
Him in vain opposes.  
Roses, roses, roses red,  
Pretty blushing roses.

3 Und der wilde Knabe brach's  
Röslein auf der Haiden;  
Röslein wehrte sich und stach,  
Half' ihr doch kein Weh und Ach,  
Muss' es eben leiden.  
Röslein, Röslein, Röslein roth,  
Röslein auf der Haiden.

## BELOVED STAR.

Words by  
Thomas O'Neill.Arr. from Beaumont by  
Thomas O'Neill.

Tempo comodo.

With suitable expression.

Po - ets sing in praise of the flow-ers, Tell-ing of the ros-es' hue,

And the fra-grant breath of the lil - y; I, my star, must sing of you.

O what joy when thou art near me, - Joy to know that thou art mine;

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Life is bright when thou art pres-ent, But, when ab-sent, I re-pine.

Yes, what joy when thou art near. Be - lov - ed Star.

List-en, rob - in red-breast is call-ing, -

Call - ing mate from yon-der tree; Mel-low are the notes of its love-song,

3256.3

*Con anima*

So, my Star, I call to thee. O-dors sweet are all a-bout me, Songs of

birds fall on mine ear, Yet the world is dark with-out thee, O, my star, come

near, come near. Hear the rob-in call its mate, So, dear heart, I call to

thee; Be-lov-ed Star!

## The Man Schubert.

By THEODORE STEARNS.

TO THE student of the bibliography of Franz Schubert one great impression asserts itself with especial significance; through all the many biographies written about this master there runs the same idea differing at the one end, and this is that Schubert never for an instant forgot his early boyhood training or the influences that surrounded him while yet his character was forming and before he drifted to Vienna and became a man among men, alone, striving and mixing with that stream of life that engulfs many, and from which few escape chastened with experience so that their best parts are preserved for the benefit of the talent that is in them.

Numerous biographies of Schubert have seen the light, and countless anecdotes related and printed; but seldom do we read of his inner life, his home-life, other than it was his daily wont to resort to an inn and enjoy that harmless conviviality for which he was so famously toasted by his associates.

From first to last Schubert was pre-eminently of a confidential and trusting nature. He was continually getting into scrapes because of his carelessness and good-fellowship. The stories of his composing on the backs of bills-of-fare in taverns and of his escapades with trusty comrades are often related. On the other hand, he has been described as a moaning cat suffering from love-sickness, composing to the moon in a frenzy of unrequited affection and starving on a bed of straw, which is as ridiculous as it is contemptible.

Schubert often knew not where his next meal would come from, it is true. He fell in love with one who was above him in station, also, and his life all through was one of constant make-shift, but to suppose that he was the "Man of Sorrow" he is sometimes cried up to be is incorrect in the extreme.

## EARLY INFLUENCES.

Schubert was born into a whirlwind of domesticity. His father occupied a humble position in one of the Viennese suburbs and his mother was one of the peasantry. Peasant villages are much the same all over Europe, and the life a hundred years ago in that strata of society was much the same as it is to-day.

The domicile of the Schubert family was, like that of many others, full of children, who played mightily in the dusty cobble-paved streets and were made to do their mile of village and domestic work. An exception to the general rule consisted in the fact that this family were bound into closer communion by reason that nine children out of the fourteen born to the Schuberts had died. Added to that, aside from the fact that the mother was of a generous, loving nature, the father of Schubert was correspondingly harmonious, all of which, more than anything else, went toward the engendering in the heart of the youthful Franz a whole-souled, companionable nature mixed with a love of harum-scarum jollity, supported by a vein of quaint humor and broadened with a philanthropic love for his fellow-creatures. His advent into the "Convent" school, with its daily routine, has been described with pathetic intensity. Of course he was poor, but his lot was no harder than that of any other son of the peasantry who is admitted as a free pupil in European institutions. There were many others of his class, from a worldly stand-point, and as is often the case, genius had to suffer discomfort by the side of stupidity. Schubert never lacked friends, for his gift of sympathetic understanding of the ambitions or sorrows of others was as unbounded as his inherent musical genius. Naturally enough, it was hard for the impatient boy to be hampered in the slightest manner by lack of worldly goods. To this must also be considered his high-strung artistic temperament, that caused him at times to be almost supersensitive, and therein he undoubtedly suffered

the most. We next find him assisting his father in the country school at the early age of seventeen (1814). Here again biographers have written with tears in their eyes. By this I mean that they have dallied on this phase of Schubert's life as one of martyrdom almost. To count the three years spent by Schubert in this capacity as one of the stumbling-blocks placed by fickle fortune to retard his musical progress is again incorrect. In the first place, Schubert can scarcely be said to have ever progressed, for, barring the first few years, his efforts consisted wholly in writing what his Creator had put in his heart as fast as he could place pen on paper. Besides that, he took the position as school-master solely and purely to escape conscription into the regular army, which event, had it occurred, would have been far more detrimental to his genius. Added to this, Schubert was the son of a poor man, occupying a position in life where it was always the custom to subject a son to a term of apprenticeship either in a trade or a profession. This being the case and knowing Schubert's early training as we do, it is much more reasonable to suppose his accepting this term of "servitude" as a matter of fact and a means to an end rather than to imagine him bravely taking up an inevitable burden or being bullied into doing so. As far as that goes, neither can we imagine Schubert's going into that school-house with a hop, skip, and a jump; but as above stated is a more logical supposition.

## VIENNA.

For three years Schubert worked steadily and faithfully as his genius allowed, going through a splendid discipline and withal composing as time offered. His was ever a joyous spirit, and when at last he shook off the fetters of self-imposed duty and repaired to Vienna his thoughtless gaiety plunged him into the vortex of Viennese pleasure-life, bearing splendid fruit, however, and sending the great master of the "lied" form back to his mistress Music, eager, ambitious, and graced with a fund of experience.

Although Schubert was of humble birth, his friends were numerous among the higher classes. It was in 1817 that he had come to Vienna at the earnest solicitation of his friend Heinrich von Schober, who led him into the company of some of the most talented and influential men of his time. For though naturally modest and retiring, Schubert could hold a simple and a practiced courier alike with the spell of an child or a mariner, and, though uncouth and unprepossessing in appearance, the light of his great gifts and his generous civility shone through the roughest exterior until the charm of his personality triumphed. By far the most important of his friends was the singer Johann Michael Vogl, who influenced Schubert to compose songs, and who, by reason of his position, could bring the composer's works before the public.

In 1818 Schubert entered the home and family of the Countess Esterházy as the piano-teacher of the children of that nobleman, and with them in the summer of that year passed to Zelez in Hungary, where was situated the country villa of the Count's family. Shrewd legends here assert that the young and beautiful Countess Caroline, one of his pupils at that time, was the object of Schubert's affections, the ideal of his dreams, and the inspiration of many of his finest compositions. This is certainly not to be wondered at, for Franz was deeply romantic, and, though his heart must have yearned toward this girl, for she was attractive and enthusiastic. At any rate, Schubert never gave anyone reason to credit him this love by direct speech, although from the tone of his letters at this period he seems to have been sadly taken. Much has been written about Schubert's bohemian

style of living, the most of it in all likelihood correct, at least not improbable.

In his expenses Schubert was improvident, and once among friends his purse was common property. As long as his money lasted he was generous and liberal to a fault, nor did the needy strangers, when they found him with money in pocket, go away empty-handed. This manner of managing his financial affairs would hardly strike a businessman as sound, and, indeed, it was continually tumbling Schubert into difficulty, and, especially when his resources were few, often subjecting him to real want. Though not of an exactly smashing disposition, Schubert was philosophically inclined, and, when he did not find a dinner to suit his stomach, he "found a stomach" to suit his dinner." Nothing could exceed his eagerness to join a party of choice spirits in a holiday tramp to some near-lying resort, and, when the funds of the party were at low ebb, he, on several occasions, sold some of his compositions for anything that a hasty sale would bring, and, with the patrimony of the party thus replenished, journeyed on rejoicing and with a light heart.

Excepting the summer months of the years 1818 and 1824, which he spent in Zelez in the family of Esterházy, and a long tramp into eastern Austria with Vogl, Schubert lived entirely in Vienna and its immediate suburbs. As his income was, like Mozart's, irregular in the extreme (he lived almost entirely from the moneys paid him for his compositions), he often than not slept with his friends, living a predatory life from one part of the town to the other. Once only, in 1827, did he arrange a concert of his own compositions, and, while it met with instant approval, Schubert was never moved to repeat the venture. All his attempts to secure a permanent position failed, and, though, no doubt, greatly disappointed, he seemed content to continue living his haphazard hand-to-mouth existence, a routine which he followed up to the date of his death.

## RESULTS.

It is difficult to realize the amount of work that Schubert accomplished in the thirty-one years of his life. He composed nearly as fast as he could make his pen move over the paper, and he was almost constantly composing from the time he was eleven years old. Beethoven's method of correcting and recorrecting his manuscripts was utterly unknown to Schubert, who seldom, if ever, made a correction. Unlike Haydn, who, in the way of material, music paper, pens, etc., was as fussy as an old maid, Schubert seized upon anything and everything that came in his way in the shape of paper or pencil, and the noisome clutter of a public house did not interrupt his inspiration in the least. The number of the compositions finished by him is simply appalling. Outside of his songs (over six hundred) instrumental pieces, chamber-music, symphonies and overtures, masses and operas poured from the fountain of his genius in an almost unbroken stream.

One of his songs copied by a stranger was once laid before him. "Hello," he cried, "whose song is that?" It is a wonder that any of his compositions found their way into print, for he seldom cast a second glance at them after finishing them, leaving them on the floor, bundled into closets, and everywhere under foot. His opera, "The Devil's Pleasure Palace," was swept up by a careless housemaid and burned as so much rubbish, and doubtless many of his other manuscripts met with the same fate.

Even as his songs are essentially lyric, just so was Schubert characterized by an almost child-like simplicity, which, far from being in any way puerile, was beautifully poetic. Every impression he instantly and intuitively associated with music in some form, and usually this found itself as immediately recorded on paper. For a man of this character it seems a pity that he should have been doomed to live alone, to be buffeted about the world with the sole comfort of stray companions, and yet with all his horror of solitude he was blessed with the faculty of sinking himself and forgetting his loneliness in his music.

## Schubert's Orchestral Compositions.

By RICHARD ALDRICH.

WAGNER, in one of his letters to Liszt, makes a pathetic complaint, that he then thought to be his destiny, to "pile up silent scores" of devoting his genius to the writing of great works that, so far as he could see, had not the remotest chance of performance. Such considerations never weighed heavily on Schubert's mind. His impulse to compose was so powerful, the stream of melody he poured forth so irresistible, that the mere act of writing down his ideas seemed almost to satisfy him. True, he complained sometimes, but he never ceased his industry nor changed his methods, and he put away the scores of symphony after symphony that he was destined never to hear, and followed out his rule of life as he once explained it to Ferdinand Hiller: "When one piece is done, I begin another."

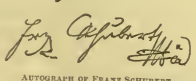
Schubert's familiarity with the orchestra began in a practical way in his twelfth year. He was sent then to the public school known as the "Convict," in Vienna, where music held a prominent place, and where there was an orchestra of the school-boys. Franz had been taught the violin by his father, and soon showed himself to be the best player in the class. Sometimes he conducted, when the regular leader was absent. All this doubtless helped to give him a certain skill when he undertook to compose for the orchestra, but it can scarcely account for some of the exquisite and original effects of which his scores are full. One can always perceive his complete mastery of the effect and function of each instrument in his orchestra, whether in mass or in solo passages. But where did he learn the wonderful new beauty, for instance, of the unaccompanied horn at the beginning of the C-major symphony, or of the wind all through his symphonic works—the constantly recurring triplet chords in the first allegro of the C-major, the exquisite passages of dialogue of which he is so fond, the ravishing lulls of solo for the oboe and the clarinet in the andantes of both symphonies? These effects are original with him. He may have learned the technique of the instruments from his school-boy orchestra, but not these things; nor did he evolve them from experiment and self-criticism; for his greatest works he never heard performed. They came by the grace of God, and we call it genius.

Schubert first tried his hand seriously at orchestral writing when he was fifteen years old; in the year 1812 he wrote an overture, and in the next year some dances, and finally his first symphony in D. It is interesting to examine and compare his work in these early years. For instance, in 1818, in his eighteenth year, he wrote some of the greatest songs that have ever enriched the world's possession in art, while the symphonies of this period, though they contain traits of his unmistakable originality, are of obvious immaturity, both in conception and in execution, and have never gained a place as truly representative of his genius. Not till he conceived the "Unfinished Symphony" in B-minor, and the great one in C, written, respectively, in 1828 and 1829, did he "find himself" in this branch of his art; when he did, it brought conviction to him of his own powers in that direction. "I want to hear no more about songs," he observed to a friend on the completion of the C-major symphony. "I am going to devote myself now to opera and the symphony." But, alas, it was too late! The night was coming, when no man can work, and in eight months he was dead.

These two symphonies have had interesting vicissitudes. In the year 1828 Schubert received one of the few yearly worldly honors that were given to him in the flesh—he was elected an honorary member of the

Musical Association of Graz. In October of that year he began a symphony in honor of the Association, as an embodiment of his gratitude. He finished only the first allegro and the following andante, and began a scherzo of which he wrote nine bars, and then, for some reason not known, stopped, leaving one of the most beautiful tones in existence. His friend Anselm Hüttenbrenner, a musician of Graz, got possession of the manuscript, and for forty years kept it under lock and key. Hüttenbrenner was himself a composer, or thought he was; fortunately, as the sequel will show, Schubert writes to him in one of his letters: "You are a great man in Graz." Herbeck, conductor of the Gesellschaft der Musikfreunde of Vienna, in 1865, knowing of Hüttenbrenner's precious possession, decided that the Gesellschaft was sorely in need of a composition by the "great man in Graz" to mount out its program. Clever Herbeck! He made a pilgrimage to Graz to secure it—and, lo! he returned with Schubert's "Unfinished Symphony" to boot! Both were disclosed to the world at the same concert in 1865. Hüttenbrenner's piece has never been heard since, but it will always be mentioned with respect as the bait that enticed Schubert's lovely work from dusty obscurity. Two years later it was published, and to-day it seems as if his fresh beauty would never fade.

August 1829



AUTOGRAPH OF FRANZ SCHUBERT.

When Schubert had finished his last and greatest symphony in March, 1828, he offered it to the Musikverein of Vienna, which accepted it and put it in rehearsal, but the leading orchestral organization of the capital seems to have found it too difficult, too long, and too unintelligible—much as the great London Philharmonic did years afterward, when Mendelssohn tried to bring it out there—and it was put aside. At Schubert's suggestion, his lesser symphony in the same key (this sixth) was taken instead, a sorry substitute, as it seems to-day. He did not have even the satisfaction of hearing the little symphony played by the Musikverein, for he died before the concert took place.

The great score then fell to the keeping of Ferdinand Schubert, with a big file of other works of his brother's composition; and there it lay for ten years. In 1838 Robert Schumann, a life-long enthusiast for Schubert's music, visited Vienna on a business venture. The venture was a failure; but his visit a momentous success in another way. Led by the rumors of the treasures in Ferdinand's keeping, he went to seek them, and there he saw what stirred his musician's nature to its depths. "There are several and much more besides," he wrote in an excited letter to the firm of Breitkopf and Härtel, discussing the matter of publishing them. His practical eye told him the value of the symphony; he took a copy of it back to Leipzig, and there, in 1839, it was given to the world at the Gewandhaus concert under Mendelssohn's direction. It created a profound impression, which was much strengthened by Schumann's

brilliant and sympathetic critical essay on it in his *Neue Zeitschrift für Musik*. The impression has never been weakened, and for two generations the symphony has been beloved and admired, notwithstanding its long-silent "heavenly," as Schumann called it.

Strange that after so romantic a journey rewarded an adventure there should have been for many years no further seekers in Ferdinand Schubert's file of his brother's manuscripts; or that Schumann himself did not return to the quest. The good fortune of further discovery remained for two English admirers of Schubert's genius. In 1807 George Grove and Arthur Sullivan van made an expedition to Vienna, bent on getting to the bottom of the Schubert manuscripts. Sullivan was then a young musician beginning to attract attention in England by his clever orchestral compositions; Grove was then a distinguished amateur, and secretary of the Crystal Palace Company. It was on behalf of their Saturday popular concerts that their journey was made. They were received by Dr. Eduard Schreiner, harriater, the son-in-law of Schubert's sister Therese, who had inherited the unconsidered treasures once kept by Ferdinand Schubert. From a lock in his office he pulled out many manuscripts of Schubert's earlier symphonies which were spread before the delighted Englishmen, and for copying which he gave them ample facilities. Still they were not satisfied. Where was the "Rosamunde" music—the overture, the *entr'actes*, the ballets? Dr. Schreiner did not know; but he let the two muses to themselves in his closet. Who is there that does not envy their sensations, when, from a dusty pile, they pulled forth the precious scores they sought, all in Schubert's own handwriting? Never again, in all probability, will they share the same emotion be moved by a similar chain of events. The world has learned to take a little better care of its geniuses and their works. The "Rosamunde" music and the earlier symphonies were brought out in England and elsewhere as a result of this delightful journey of exploration; as the C-major symphony was by Schumann twenty-eight years before. They have made a great mark in the world, they have disclosed much beauty that was before unknown and have given much pleasure to countless admirers of Schubert.

The adventures of Schubert's pile of manuscripts are over. They came mostly into the hands of Nikolaus Dumba, a noted collector and amateur of Vienna, and since his death last month, they have passed by his bequest to the Municipal Museum of the City of Vienna.

## On Schubert in Relation to Harmony, Melody, and Rhythm.

By J. S. VAN CLEVE.

The work of every creative musician must be looked at from four sides, viz.: melody, harmony, form, and instrumentation. We must ask, first, could this man make a tune? Second, could he invent interesting chords and chord-successions? Third, could he construct complex formal ideas in the beautiful symmetries which we entitle rhythm, or form? And, last, if he essayed the orchestra, could he fit his ideas happily into the instruments?

As to these four questions, every composer must run the gamut of investigation; but, as the last, he is not anxious to inquire, and he is not an orchestral writer. No composer was ever equally able in all four of these respects, and some of the greatest were notably unequal.

The purpose of the present paper is to survey the work of Schubert under the first three of the qualities which head the column, for, while his use of the orchestra was clever and original, it is not to that much as to certain other traits that he owes the unequalled and imperishable splendor of his name. In the unvariegated popular mind Schubert stands out prominently as a melodist, a tune-maker. It is likely that, if twenty persons were selected from various classes of

music-students and music-lovers, exclusive of the small percentage of widely and deeply read musicians, nearly all, if not quite all, would tell you that the one thing for which Schubert was pre-eminent was his melody, yet this is open to grave doubt. As to which is more responsible to write passages for his melody, it is as countless, as fresh, as fragrant with the spirit of poetry as the gardens of June, and it is safe to say that, in the entire empire of music, there never was more than one man who could rival him, and even that man, the wonderful Mozart, could not rival him. Indeed, if we think merely of the naïve, sincere, irresistible loveliness of his themes, we must acknowledge that, if one quality pervades all his Schubert melodies more salient than another, it is their absolute charm—they captivate one as by an electric thrill, like the tenderness, the brightness, the softness of a child. For more than any other man, Schubert put himself into his melody, as one puts one's own personal warm breath into one's soliloquy, as he was for ever, in his lonely obscurity poverty and in the midst of his shyness, soliloquizing and consoling himself with the divine opium of poetry. In his songs we find him most distinctly, but not less truly in those instrumental works which are less comprehended merely because the language is more difficult and abstract.

To say Schubert was quite as original in the inventing of striking harmonization as in the more familiar and obvious beauties of tune-making might seem to be the unformed an extravagance, but few persons who have examined his music closely, if possessing the requisite theoretical knowledge for analysis, will dispute the assertion that he was a wonder in the world of harmony, as well as in the world of melody. As we now listen to his music, or even as we dissect it, we are apt to overlook the richness and holdness of his harmonization, for the reason that the practices of Wagner have made the ear of the world intimate with progressions that would have made our grandfathers' ears ache.

Almost any page of Schubert will be found to teem with interesting resolutions of chords, in the discovery of which the musician will feel as keen a delight as the botanist feels when he hits upon some rare and beautiful orchid. Such devices as treating the dominant seventh with the chord of the augmented sixth, and *vice versa*, and the augmented sixth like a dominant seventh, in their resolutions are of common occurrence, as also the fruitful metamorphosis of triads by causing the tones to interchange as mutual tones, and that change of the diminished seventh into the dominant seventh whereby Beethoven might so wonderfully modulate from A-flat to C in the andante of the fifth symphony. These are a few of the chord-connections of startling and emotional character which are to be found plentifully scattered up and down his pages.

It may well be admitted that there are not wanting cases in which he modulated to excess, and changed the tonality or key without sufficient æsthetic grounds for so doing; but for the most part whether the modulation seems introduced to conceal his deficiency of counterpoint, and elaborative skill, and as an exclamation and essay of going on, or as the exposition of the matter in hand, it is certain that one and all of these modulations taken as single details are beautiful and strikingly appropriate, even when just regard for that higher imagination which deals with large complex wholes would have rejected them, as we know that Beethoven often cut out ideas of great value for the general effect.

This excess and misapprehension of note is not at all the rule with Schubert, however, as witness the passage given to the sick boy in the "Erz King." Here the cry of the child at first is but slightly alarmed, and is in the relative major key, B-flat; next it comes a major second higher, and in the foreign key of C-major; then at the climax of the terror up in another foreign key, E-flat. Over against this unvariegated popular mind Schubert stands out prominently as a melodist, a tune-maker. It is likely that, if twenty persons were selected from various classes of

he begins in C-minor, then passes as follows into E-flat major, C-flat major, D major, C major, A-flat major, F minor, A minor, D-flat major, F major, B major, and lastly E minor.

Schubert, like all composers, had certain pet chords, which seemed to rush into his mind when a tone was set to other tones, and one of the chords which becomes an ear-mark of his style is the use of a leading tone-seventh based, not upon the seventh degree of the major scale, where it would be normal and obvious, but upon the superkey, where it is a borrowing from a very remote foreign key, that of the major, three semitones above.

As for extreme feats of dexterity in getting into new realms, we find a capital instance in Schubert's "Divertissement Hongroise," where he passes from F minor into F-sharp minor. This reminds us of the sudden leap made by Beethoven from E-flat major into E major toward the close of the rondo in his sonata in E-flat, opus 7, and the setting of the slow movement of his B-minor violin-concerto in B-flat major by Saint-Saëns. It is not easy to suggest a study which would be very much to the point, and a solid and earnest musician than to quarry for brilliant specimens of harmony in the various works of Franz Schubert.

However, in the third cardinal requisite of good music named at the beginning of this article, viz., rhythm, Schubert was nearly, perhaps quite, as interesting as in the two already discussed. In this matter of rhythm he does not compare with Wagner, Brahms, Beethoven, or Bach, possibly not with Handel or with Liszt, but he reaches to our admiration and delight many beauties especially in detail. Here he is emphatically a lyric poet, and gives short "wallowings of song" and in all larger forms he becomes lamentably weak. The longer the form, the feebler his work. He can often carry on the elaboration of his music to a movement entire, with no signs of that wandering diffuseness which is his one crying fault, but in some of his larger chamber-works, and even in his symphonies, even the heavenly number 10, there is redundancy and injudicious repetition.

But in the matter of inventing short and suggestive phrases or typical motives, he is felicitous in the highest degree. Can any rhythm surpass that of the "Erz King"? Here the relentless triplet octaves, describing the horse, in the accompaniment are the perfection of tone-painting, of tone-symbolism.

When the players at the London Philharmonic laughed at those myriads of fairy triplets in the finale of the C-major symphony, and declared them unplayable, they illustrated their own beefy stolidity and thick-buddiness; when Mendelssohn said that the quartet in D minor was bad music he only showed how far the natural bias of his own conspicuous talent for musical formalism could put blinkers at the sides of the eyes of a clever man.

Better was the decision of Liszt, viz., "Schubert was the most poetic musician that ever lived," and still better was the saying of the German poet Mayrhofer, whose verses were often set by Schubert: "I never realized what in my poems till Schubert set them to music." Had Goethe said of the "Erz King," when this Schubert enveloped my poem in his tones he doubled its value," he would not have spoken more than the truth.

## A FEW APHORISMS ON SCHUBERT BY ROBERT SCHUMANN.

He fertility is a distinguishing mark of genius, then Franz Schubert is a genius of the highest order.

He would have gradually set the whole German literature to music.

Whatever he felt flowed forth in music.

Free authors have left the stamps of their minds so clearly impressed on their works as he has done.

He gives what youth desires—an overflowing heart, daring thoughts, and speedy death; he tells of what youth loves best—of knights and maidens, romantic stories and adventures; he mingles wit and humor with the love, but not to so great a degree that the story is disturbed.

## Franz Schubert and His

## Pianoforte Compositions.

By ALFRED VREIT.

VIENNA occupies a unique position in the history of music. No other city seems to have been the rallying-point for so many illustrious composers as the Austrian capital. She may justly claim Haydn, Mozart, Beethoven, Gluck, Schubert, Bruckner, Brahms, and Johann Strauss as her special favorites. Schubert and Johann Strauss were born there, while all of them were closely identified with the musical life of the city.

Customs and manners in Schubert's time highly favored the cultivation and maintenance of a musical atmosphere. The easy-going habits of the Viennese permitted familiar intercourse between artists and citizens. Illustrative of this fact, we find that certain chapters of the life of Schubert read like episodes from Murger's "Life in Bohemia." Philistia, as contrasted with Bohemia, was certainly not for Schubert and his friends. They formed a circle of congenial spirits known as the Schubertiaden—a companion club to Schumann's Dieckshühner—and indulged in all sorts of merry larks. Their life, for the most part, was passed in the open air, in the volksgarten, Prater (public park), in the coffee-house, their language being the regular Viennese dialect,—the language of the people. Although in many of his compositions Schubert scales dramatic heights little known before his and Beethoven's time, the general character of his music is lyrical and imbued with a certain ease which the German word *gemüthlich* has no equivalent in any other language. Indeed, Schubert, together with Weber, may appropriately be styled German composers to the backbone. The love of outdoor nature, as depicted in hundreds of Schubert's songs and in the opera of Weber, are typically German. German in character are likewise the dances written by Schubert. Comparing them with those written by Chopin, it is not difficult to see at a glance that, while the dances of Chopin were apparently intended for Warsaw or Paris, the dance-rhythms of Schubert are essentially Viennese and Austrian in character. Schubert's music is saturated with this atmosphere. It was in Vienna he met with the appreciation every artist so earnestly desires—here within the circle of his friends. It was in his beloved Vienna likewise that he was completely at his ease and felt himself thoroughly happy.

Like the Phrygian king of old, whose touch changed everything into gold, Schubert's genius produces ravishing melody wherever it alights. Even in his pianoforte compositions, in which department of music he does not stand as unrivaled as in that of song, he has produced some imperishable works. Thus, the "Fantasy" in C major may justly be considered one of the landmarks of pianoforte literature. Note the dramatic opening movement—its whirlwind passion. Note the terrible *sforzando* toward the close, as terrible as the "No! No!" shrieked by the chorus of *Don Juan* in the *Don Juan* of Gluck. Finally, notice the beautiful transition that leads into the adagio, like a turbulent stream spending its force, gradually rippling into the placid waters of a peaceful bay. In the adagio we recognize the melody of the "Wanderer" similar to one of the movements of the A-major quartet, opus 14, where the theme taken from the song "The Trout," is heard. (Schubert is fond of quoting himself. Thus, the same theme occurs in the second *entr'acte* of "Rosamunde," in the andante of the A-minor quartet, opus 29, and the "Impromptu," B-flat, opus 102.)

The adagio begins quietly. Liszt very ingeniously creates, as it were, a melody from an otherwise conventional bass accompaniment, to which the upper part supplies some graceful arabesques. The movement grows more dramatic as it proceeds. Again we

In conclusion I recommended the students not only to become very, very friendly with Franz Peter Schubert, to enjoy his divine melody, his lovely, harmonious, his exquisite and his beautiful music, but also to enjoy his subject and the amplitude and perfection of his forms; but also to look beyond all that, deeper into it, and ever deeper, until they find and feel the water touch of that intensely "humane" soul to whom all that outward beauty of melody, that lovely, lovely, lovely, but not so lovely, natural language is so dear. I advise you, as if, as I were urging each one individually and personally, to delve and dive for the inwardness of Schubert's music, for the gentle, pure, and, yes, lofty spirit that speaks out of the cold music page and into the heart of the listener, and that, in the end, testifies as moved you before the cold touch with the warmth of the human heart. You will then feel as if you had won a personal friend, whom you will love and cherish, and who kind from his gentle, but great strength, and who kind from his gentle, but great strength, will stand up and ever upward, back to your own and best selves.

## Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

### SUPERVISING THE HEALTH OF PUPILS.

THERE are a number of side-issues in music-teaching in which women have decidedly the advantage of men. One of these is their natural partnership with the home, in mothering the pupa. Looking back on a long career as piano-teacher, on what points has not the editor of these columns been consulted! We have cured weeping sinews; we have restored impaired complexions; we have wrestled with anæmia (and incidentally with the meddles who were the primary cause thereof); we have prescribed for all manner of dyspeptic affections; anæsthesia of the hands; dealt with nervous disorders; dislocated all manner of warts, swellings, bunions; taken high moral ground with shoemakers; prescribed for chapped hands, and gathered up a list of stupids good for man and beast that would be the despair of an M.D.—all this not wilfully, be it understood, but in the way of regular practice. What woman teaches with her heart in her work who does not find herself bolstering up the health of her class? Who can sit hour by hour beside her pupils and not note the signs which indicate conditions of failing or injured health and not be pushed into an attempt to relieve and heal? Moreover a rhubarb pill has saved many a quarter's lessons which the struggling teacher could ill afford to lose, and a slight knowledge of anatomy and physiology headed off the danger of serious injury to many an overtaxed hand and eye.

If we consider the leading difficulties which disease interposes in the course of piano-study, they fall roughly into eight classes. The pupil may have difficulties with his bones, his muscles, his nerve, his skin, his head, his general health, or his hearing, or sight. Any of these is sufficient to break up a course of study, and all except the last, if sufficiently acute, will make piano-study impossible. Blind pupils can be taught; and absolutely deaf women sometimes take piano-lessons.

There are two ways to look at disease; we may say that all fleshly ills arise from morbid mental conditions; or we may say that morbid mental conditions are the result of bodily disorder. Common-sense suggests the wisdom of looking at the subject from both points of view. Thus, when a girl in her teens suddenly loses her appetite and her ability to concentrate her mind, the cause does not, in all probability, lie in her stomach, but in the contents of her writing-desk; but when some other girl comes weak after week to lessons that she does not profit by, or you sit down to ferret out the cause of her sorrow face and nervous debility, the cause may not lie any farther off than the nearest confessor's. There is much in knowing girl-nature.

Suppose we are looking to the effect of the mind and imagination as the cause of ill health. In this case a few simple observations may be of service. According to François Delorme, the human body is arranged in zones: the vital, the moral, and the mental. Thus, the head is the mental part of the corpus; the trunk, the seat of the will is the moral zone; while the limbs correspond to the vital element of human life. In the same way we divide the trunk itself into vital, mental, and moral zones, the thoracic the vital, the epigastric the mental. The arm corresponds to the same scheme: the shoulder is the thermometer of vehemence, passionate impulse, and excitement; the wrist is the thermometer of vital energy; and the

elbow of the affections and of self-will. While the hand expresses materiality in all it does; the forearm is the seat of spirituality, intuition, and affection; and the upper arm of vitality, impelling force, and life.

In training the arms and hands of a piano-student the validity of Delorme's principles will be tested again and again. They are not empirical. They were deduced by careful comparison of the observations of years. They are delicate suggestions of mental states which operate beneath the surface of life. People do not necessarily have weakened vitality when they have knee wrists; but when the vital forces are low the wrists weaken. People are wounded in their arthritic nature do not necessarily have trouble with their forearms and elbows; but a great many cases of lame arms may be traced to such a cause. When it proves impossible to relax the shoulders and elbows of some nervous pupil, there may lie causes in her home-life or in her emotional condition that defeat the efforts of her musical instructor and will continue to do so unless counteracted by a new and wholesome current of thought. Pupils with little "musical temperament" usually play with their fingers, it is all intellectual, while emotional pupils press from the forearm, and passionate musicians naturally use their shoulders.

Furthermore, the emotions control the nervous centers and through them the secretions and bodily heat. Now, the art of music is the art of expressing the emotions in terms of beauty through the medium of inarticulate sounds. Thus, music teaching is emotional training from the very inception. Everything that has to do with the effects of the emotions on the body therefore directly concerns the progress of musical advancement, and the fitness and vividness of the emotions is the final and determining factor in musical excellence. The deeper one's study of the relations of body and imagination, the better educator one becomes.

Looking to the outer plane, however, the following suggestions may be of much practical use:

For difficulties with the head itself, iodine comes first on the list as a remedial agent. Iodine will take out the soreness from lame joints when nothing else seems of any use. Iodine is much to be recommended for cases of weakened sinews, painted on with discretion. Iodine related lavishly on the small of the back when seated on an improper piano-stool. But pupils should not be permitted to overpractice, in any place. Three-quarters of an hour at a sitting is the limit of endurance without too great fatigue during the first two years of study, and more mature players should never permit themselves more than an hour at a time.

There is a large ganglion in which the nerves which control the motions of the hand and arm enter at the back of the neck. In this ganglion are stored all the results of piano-practice by which the automatic action of the nerves replaces the conscious exercise of the will. This is the spot in which excessive exhaustion of which anæmia and overexcessive strain combine, the well-known ache at the back of the neck renews the outraged Nature, and cannot easily be doused. Iodine painted on the offending spot will be enough in light cases to relieve the difficulty; but when the pain is severe and obstinate, a six weeks' treatment

of hot water and ice-water damped on alternately every night has been known to effect entire cure.

Weeping sinews are most effectively treated by pressure. The sack of fluid which makes the back often grows to very large proportions, and, in cases where the habit of playing with stiff wrists and bearing down with the forearm has been long continued, in any attempt to build up the playing of tritones and octaves is apt to produce trouble at once. In these circumstances take a chamois-skin and cut it round and round in a long bandage, about two inches wide. Wind this around the waist above the sack not so tightly as to stop the circulation, but so that the back receives constant pressure. It should be worn at night and when not practicing, and even in the day when the bunched back has disappeared when the wrist feels tired. It sometimes takes months to effect a cure, but it will ultimately be successful. There is a plaster, known as "Thapsia Spargandri," which when applied to a hunch of this kind raises an inflammation of an absorbent character, and often reduces the sack, but does not destroy the sack itself. It will often effect a cure. It is not water for the quack, but the cure is apt to be more dangerous than the disease.

(To be continued.)

### ON WOMEN IN THE ORCHESTRA.

THE question of orchestral playing as a means of livelihood for women has been much in the public prints during the last few months, and in more than one instance elicited a wave of masculine distress. Women have taken a tone as a violinist and contralto never to approach brass instruments; woman is too flighty; woman must not play in orchestras, for then she would wish to become a conductor. Woman's place is in the home.

Most of the successful season just concluded by two women's orchestras in New York, not to add the fact that there is an American brass band organized and conducted by a woman at this moment on a tour in Europe, brings home the matter with all that force of demonstration which once made the Copernican theory so odious a heresy. The New Woman is a squatter on the territory of mankind of the worst type. She enters, takes possession, and remains in spite of logic and authority to the contrary.

The fact is that it has always been thought necessary to define a number of things which woman is unfit by nature to do, just to keep her in due subjection. But the odd feature of the unfitted consists in the changes which time makes in the nature of the things specified.

It is but two hundred years since Hannah Sawbridge had printed for G. Markham "The English Housewife," containing the old-fashioned and outward virtues which ought to be in a Compleat Woman, as her skill in Physics, Chirurgery, Cookery, Extraction of Oils, Banqueting stuff, Ordering of great Feasts, Preserving of all sort of Vines, Conicet seeds, Distillations, Perfums, Ordering of Wool, Hemp, Flax, Making Cloath and Dyeing. The knowledge of Dyeing; Office of Malting; of Oats; their excellent uses in families; Of Brewing, Baking, and all other things belonging to a household." So far the title-page and the preface concludes the picture: "Let your English Housewife be godly, constant, and Religious woman, learning from the worthy Preacher and her husband those good examples which she shall with all diligence see exercised amongst her servants—Next to her sanctity and holiness of life it is meet that our English housewife be a woman of great modesty and temperance, as well to her husband as to her neighbors, wherein she shall shew all violence of rage, passion, and humour, covering less to direct than to be delighted, appearing to him ever pleasant, amiable, and delightful; And tho' occasion of misships or unpleasing government of his may sometimes move her to contrary thoughts, yet verily to suppress them, and with a mild difference rather to call him home from his

error, than with the strength of anger to abate the last spark of his evil, calling into her mind that evil and unbecomely language is deformed, though uttered even to servants; but most monstrous and ugly when it appears before the standard of the year 1685, and "The proper carriage before a Husband" is still the secret pride on which the abilities and disabilities of woman-kind turn. It will be observed that the vocation of orchestral playing is at the antipodes of the Compleat Woman of the Seventeenth Century. A round of Virtues assigned by G. Markham to the door investigation brings out the fact that mankind has in the course of two hundred years pushed the Compleat Woman out of the practice of the majority of the female virtues once assigned to her.

The professions have ousted her from the practice of Physics and Chirurgery, and it is as the "New Woman" that she is striving for recognition in the very occupation that G. Markham placed first on her list. She no longer manufactures perfums, distills liquors, extracts oils; the business of making Cloath and Dyeing has long been wrested from her; she seldom brews even small beer, and the "Office of Malting" is purely masculine; even the "Ordering of Great Feasts" is done by a caterer, the making of wine by a wine-manufacturing company; the concoction of "Conicet seeds" by a French chef. The dairy itself is ousted secrets" by a French chef. The dairy itself is ousted secrets" by a French chef. The dairy itself is ousted secrets" by a French chef.

Under these circumstances it is not surprising that woman has been reaching out for other occupations. She has not been cheered on by the enthusiasm of men. She has always found her "to fragility" as Josiah Allen put it, for each of her new undertakings until she succeeded in spite of him. But she has succeeded. She has achieved higher education and carried off the honors of England's proudest universities. She has entered into the practice of law, medicine, and science. It was supposed that woman had no place in the army; but in Cuba and in Africa women have stood in the trenches beside their husbands. Women have obtained the ballot in more than one State; and kept together more than one flourishing congregation that thought it no shame to be addressed by a woman from the pulpit. But the cause of female meekness as compared with men, is in the matter of artistic temperament. She is not able for music or painting. The reasons are enumerated above. "Woman ought not to pose as a conductor." "She has a feminine touchiness," and "she must never, no never, touch brass!"

The English conservatories do not allow women to study brass. Thus the intolerable vision of a woman playing a trombone will be spared humanity." This is sad, and saddest of all because, with the opening of the next season, there will be a complete woman's orchestra, brass included, in New York, and among that brass will be a trombone and probably a French horn. This stand on the question of women and brass is suggestive. There is a tribe of South Sea islanders who have a trumpet which it is death to a woman to use; it is only wood—but there may be an unconscious staving in the position of England regarding trombones. It may be the trumpet that is the real difficulty—at bottom. However, staving or not, New York has taken the plunge. No matter of what sort is no import to female "Virtue" the brass wind may be, and is no drawing back.

And will the orchestra held by a woman really affect the manners and morals of the players and their future hearers? Are homes to be broken up and "honours monstrous before a husband" likely to be recalled, appearing to him ever pleasant, amiable, and delightful; And tho' occasion of misships or unpleasing government of his may sometimes move her to contrary thoughts, yet verily to suppress them, and with a mild difference rather to call him home from his

We have our answer at hand. Within the last two hundred years we have seen the "Virtues of the Compleat Woman" one by one appropriated and practiced by men. Have we during that time observed in man

increased meekness, godliness, and religion? also a growing preference for being directed rather than directing, as laid down by G. Markham for the guidance of the inward life of woman? If not, then it may reasonably be concluded that the practice of the brass wind may be equally ineffective.

...  
DURING the progress of debate, when several members rise at once to take part, it is the privilege of the Chair to give the floor to whom she pleases, as the Chair will know which one is familiar with the subject, and therefore will be the most appropriate speaker.

The Chair also decides the priority of business, questions of order, questions of privilege, and interprets the constitution and rules of the society. These are legitimate rulings, but occasionally we meet a chairman who considers it her prerogative to administer the affairs of the society according to her own personal ideas, and resists any dictation on the part of the assembly as an affront to herself. Parliamentary usage provides for such a situation. If any member objects to the ruling of the Chair, an appeal to the assembly can always be made. If the Chair is sustained by the assembly the appeal is lost, but if the appeal is carried, then the Chair is overruled.

This privilege of appeal is a protection from an undue domination of the Chair, who is really the ruler of the assembly to carry out its wishes, and not to override them.

The Chair does not lose her privilege of voting by becoming the presiding officer, if she chooses to exercise it in such a manner as not to influence other members. She may vote with other members when the unity is taken by ballot, because this method does not identify the vote with the voter. When the yeas and nays are called, she may vote, but last of all instead of in the alphabetical order of her name.

The Chair has the privilege of casting vote when there is a tie. She may refrain from voting, in which case the motion is lost; or she may save the motion by voting yes. She may also make a tie by voting on the negative side, when there would be a majority of one. Moreover she has the casting vote when a two-thirds or three-fourths vote is required, provided the addition of a single vote is sufficient to make up the required number.

It is often confusing to persons unfamiliar with parliamentary procedure, who have been told erroneously that there can be only one motion before the assembly. There are a number of different members bringing a variety of motions while the first one is still pending.

The fact is that the correct way to state the case is that there can be but one motion question before the assembly at once, and this is the motion which is introduced when there is no other business before it. There are a number of questions that affect the main question in the disposition of it, each one of which is brought forward as a motion, and these are called confusions in the mind until they are clearly and meaningfully understood. They are called the "subsidiary motions" and must always be decided before the main question. They rank as follows:

1. Question of consideration.
2. To lay on the table.
3. The previous question. To postpone to a certain day. To commit; to recommend. To postpone indefinitely.
4. To amend.

Any one or more of these motions may be introduced during the debate on the main question. The Dominant Ninth Chorus of Alton, Ill., has been invited to sing several numbers on one of the evening programs of the Illinois Musical Teachers' Convention, to be held in Springfield in June.

One of the prosperous and progressive federated clubs in Missouri is the Ladies' Musical, of Sedalia, of which Mrs. W. D. Steele is the founder and president. The Dominant Ninth Chorus of Alton, Ill., has been invited to sing several numbers on one of the evening programs of the Illinois Musical Teachers' Convention, to be held in Springfield in June.

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rupt the proceedings, although the main question is still undisposed of.

To the uninitiated chaos may seem to reign, but there is a beautiful order through it all, that is revealed when the trained and disciplined officers are giving each motion its own rank and place, with due consideration for each, comes triumphantly through the intricacies of the situation with every motion properly disposed of and the business satisfactorily transacted.

This successful consummation may be greatly aided if the members on the floor as well as the Chair, are familiar with parliamentary usage. In every assembly the whole body should endeavor to act in such a manner as to facilitate the accomplishment of the purpose which has brought them together. In the transit from seeming chaos to revealed order the Chair should be absolutely non-partisan, bringing no personal influence to bear upon the question by word, voice, or manner that would tend to influence the vote. Even in case of a tie, unless there be some very important interest at stake, it is not wise for the Chair to use her privilege of the casting vote.

It is the finest kind of discipline for a person with strong convictions to thus hold herself entirely neutral while presiding in a case in which she is interested, and a chairman able to rule herself completely under these circumstances is rare—Mrs. Theodore F. Secord.

...

THE benefits resulting from the National Federation of Musical Clubs, organized at Chicago, in 1888, are felt throughout the land. The results of the Federation of Musical Clubs are felt throughout the land.

The Federation is a musical mission. Its work is to aid the thousands of club-members in gaining a broader musical education.

The club year is drawing to a close, and the federated clubs have again tested the value of federation. Clubs in small cities and towns have been especially benefited, and are very enthusiastic over the opportunities which have been given them. While to smaller and more isolated clubs lacking opportunities of coming into contact with the best in the musical world the Federation offers incalculable advantages; to all clubs the benefits are far in excess of the small membership fee required.

Large clubs, the Schubert, of St. Paul; the Saint Cecilia, of Grand Rapids; the Fort Wayne Morning Musical; the Tuesday Musical, of Denver, and many others have had more recitals than they could possibly have compassed had they not been federated. Clubs that for lack of financial support had decided to give up the struggle reorganized last fall on hearing word of the Federation, and were glad to be them, and in addition to the regular programs given by active members have had as many as five artist-recitals.

Clubs federating this spring will have the advantages of engaging their artists for the fall season and will receive programs, year-books, and other literature from the federated clubs to assist them in arranging the work for next year. The Federation also provides a very fine constitution for club use.

From Mrs. John E. Curran, of Englewood, N. J., and Mrs. Frederic Ullman, 282 Forty-eighth Street, Chicago, may be procured a leaflet which will be of value to unfederated clubs.

The following are among the recently federated clubs: The Rubinstein Club, of Cleveland, Ohio; the Musical Circle, of Jamaica, N. Y.; the Tuesday Musical Club, of Schofield, Wisconsin; and the Monday Evening Quartet, of Englewood, N. J.

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# Organ and Choir.

Edited by EVERETT E. TRUETTE.

MY DEAR MR. X:—  
Your words are full of  
A LETTER TO A  
STUDENT RELATIVE  
pested trials and tribula-  
tions with an old organ,  
Sunday after Sunday, is the  
experience of many organists. Unhappily that you are so far from any large city that no organ-mechanic is available to administer "a dose of repairs" which your organ evidently requires.

Your experience with keys sticking down—"ciph-ling," as we call it,—and with keys not sounding at all may prove a good test of your patience, but possibly you can remedy the defects yourself and rescue your patience for more and more valuable channels. To remedy the cipher, of which you write, get some one to assist you by moving the key when you get into the organ. You will find that either one of the pallets in the organ case at either side of the keyboard is removable, or an entrance to the organ can be made through the side. If you have no motor, very likely the entrance is beside the lever which works the bellows. When you first get into the organ, ask who ever is assisting you to repeatedly strike the next key to the one which ciphers (having all the stops pushed in), and by the rattling of the action you can locate the tracker, square, and roller-board (component parts of the action) which connect that key with the wind-chest. You will then notice that the square of the key which ciphers is below the others (if it is still ciph-ling). Trace the action from this square up to the key and the other way to the wind-chest. Examine each square, tracker, and part of the action of this one key to see if there is any obstruction. Pass a knife-blade between the keys to see if a pin or piece of wood has lodged between the keys. Sometimes one of the squares gets twisted so that it rubs against another and sticks. Sometimes a tracker (long thin ribbon of pine-wood) will warp out of place. Sometimes the pin in the end of a roller will bind and require a little grease. If none of these causes is evident, examine the wire "pull-down" which connects the action with the pallet in the wind-chest and passes through a small hole in the underside of the wind-chest. Sometimes this wire gets bent and binds in the hole. It is a small matter to straighten it. Possibly the trouble is inside the wind-chest. This you can generally prove, by slowly working the above-mentioned pull-down. If this seems to be the case, let the wind out of the bellows and remove the "bung" of the wind-chest. The "bung" is something like a long, narrow panel, fastened on the front or back side of the wind chest by screws. These screws can be turned with a pair of pliers and the bung thus taken off, disclosing the pallets in the wind-chest. Have your assistant strike the ciphering key to show you which pallet is connected with it. After locating it, pull it down and examine the upper surface. Any foreign substance (chips or threads) will prevent the pallet's closing tightly. Examine the wire guides between which the pallet moves up and down. Sometimes they are too close together and cause the pallet to bind. Occasionally the spring which keeps the pallet in place is too weak and needs to be strengthened by spreading the wire a little further apart.

A greater part of the ciphers in old organs are caused by some one or more of the above causes, and oftentimes one can avoid considerable annoyance by investigating and remedying the defect.

If the organ is more modern, with pneumatic, tubular, or electric action, the causes which produce the

cipher are too varied and complicated to be described here.  
In the case of the key which will not sound at all you must investigate in the same manner as for a cipher, to find where the connection in the action is broken. Either a leather button is off, a pin is out, or a tracker is broken. It is just the work of a few moments to rectify the trouble after you have located it.—Everett E. Truette.

IN view of the fact that so many pianists play in church, and play the organ exactly as they do the piano, even making special effort to retain their piano-touch, it is interesting to read what Mr. Arthur Page, organist of St. Mary's Church, Nottingham, England, has to say on the subject in his book on organ-playing:

"On the pianoforte more pressure is needed, there must always be something in the nature of a blow; while, for the organ, pressure is the chief requisite. The touch of one organ will, of course, differ from that of another, even the two (or more) manuals of the same instrument will usually not be the same; but, whatever may be the amount of pressure, it is pressure rather than percussion which is required."  
"It must be observed that the slightest depression of a key will produce sound, rendering it essential that all organ-playing should be very 'clean.' If on the pianoforte the chord of C is played and one finger should afterward inadvertently press down a B while the other keys are held, it will not matter so far as the ear is concerned, for the B, not having been struck, will not sound; but let the beginner try it on the organ, and it will at once be found that the intruder makes itself heard, and with most disastrous effect."

"Further, it is necessary that all notes be sustained their exact value, neither more nor less, unless it be impossible; and here again a difference between forte a key be held down a little too long it will scarcely be noticed except by the highly-trained musician, whereas on the organ such a fault could not fail to be apparent to anyone possessing an 'ear for music.'"

"The pianoforte has very little sustaining power, no sound being able to continue for more than a few seconds, during the whole of which time it is gradually dying away. On the organ the sound continues with full force for precisely the time the key is kept down. The reason so few pianoforte players succeed in playing part-music with a real 'legato' is owing to the imperfection just mentioned, as the ear is not so quick to correct mistakes of either omission or commission, and that the player has to use of the keys are kept down for the time the brain tells him they ought to be on the pianoforte; and that on the organ he can bear as well as see, and especially in this case in very slow part-music."

"Recognizing thus fully the difficulty the pianist has in this respect, we still say it is possible to overcome it, and that more difficulty is no extension of modern slipshod style of playing that one constantly meets with; while to the young organist we say, the hold cannot be tolerated. Instead of clear moving parts, we should have chaotic chord combinations merely, and we warn the student that here he has a very

grave initial difficulty to overcome; in fact, the greatest mental tax he will have, all other difficulties being practical rather than mental."

BIBL. "Vision" (Rietz).  
SUGGESTIONS FOR Biedermann).  
A REPERTOIRE FOR Merkel, "Pastorale," in E  
ORGANISTS AND 103 (Schott).  
CHOIRMASTERS II. Merkel, "Fantasia," in E  
minor (Novello).  
Ten Psalms, in A-flat (Schmidt).  
(Of medium difficulty.) Merkel, "Pastorale," in G  
(Novello).  
Whiting, "Pastorale," in F (Ditson).  
Lemaigre, "Meditation" ("Douze Pieces") (Leduc).  
Lemaigre, "Prayer" ("Douze Pieces") (Leduc).  
Calkins, "Andante" ("Douze Pieces") (Leduc).  
Dunham, "Andante," in D-flat (Schmidt).  
Foote, "Pastorale" (Schmidt).

## TEN SELECTIONS FOR OFFERTORIES.

(Of medium difficulty.)  
Marshall, "Cantata" (Ashdown).  
Lemaigre, "Andante," in D-flat (Cocks).  
Dubois, "Into Paradise" (Ditson).  
Schubert, "Serenade" (Schmidt).  
Chipp, "Cantata" (Schmidt).  
Hanser, "Bereave" (Schmidt).  
Wendland, "Transcription of Song Without Words" (Mendelssohn) (Ditson).  
Dubois, "Cantata Nuptiale" (Leduc).  
Dubois, "Invocation" (Leduc).  
Gulimant, "Invocation" (Schirmer).

## TEN POSTLUDES.

(Of medium difficulty.)  
Siefert, "Fantasia" (Lenschert).  
Gulimant, "Verset," in F (Schirmer).  
Brieg, "Fantasia," in A-flat (Schmidt).  
Lemmens, "Finale," in D (Schmidt).  
Tours, "Postlude," in D (Novello).  
Spohr, "Postlude," in C (Novello).  
Debussy, "Morceau Pastoral" (Le Beau).  
Dubois, "Grand Chœur," in B-flat (Ditson).  
Salonic, "Grand Chœur," in G (Leduc).  
Salonic, "Grand Chœur," in A (Ditson).

## TEN ANTHEMS OF PRAISE.

Parker, "The Lord is My Light" (Schirmer).  
Sullivan, "I Will Sing of Thy Power" (Novello).  
Ruck, "The Strain Upraise" (Schirmer).  
Tours, "Praise God in His Holiness" (Novello).  
Handegger, "Praise ye the Lord" (Ditson).  
Stainer, "Awake, Praise to thy Strength" (Novello).  
Hills, "O Zion, Best City" (Ditson).  
Cutter, "I Will Lift Mine Eyes" (White-Smith Co.).  
Cutter, "Honor the Lord" (White-Smith Co.).  
Tours, "O Come, Let Us Sing to the Lord" (Novello).

## SHORT RESPONSES.

Shelley, "Responses and Lord's Prayer" (Schirmer).  
Trowbridge, "Thirty Short Responses" (Ditson).  
Hoyt, "The Lord's Prayer" (Pond).  
Schilling, "The Lord's Prayer" (Schirmer).  
Chancellor, "Ten Responses" (Ditson).  
Truette, "Fifteen Responses" (Ditson).  
Schilling, "Responses" (Third Series) (Schirmer).

## TEN CHOIN SELECTIONS.

(Of quiet character.)  
Schnecker, "Love Divine" (Schirmer).  
Stevens, "Laten, O Isles" (Ditson).  
Warren, "O Let Him Whose Sorrow" (Ditson).  
Field, "God Shall Bring Away All Tears" (Novello).  
Warren, "Even Me" (Ditson).  
Pfueger, "How Long Will Thou Forget Me" (White-Smith Co.).  
Sheller, "God is Love" (Schirmer).  
Lynes, "Come Unto Me" (Schmidt).  
Marks, "Now the Day is Past" (Ashdown).  
Marston, "How Beautiful" (Schmidt).

USEFUL BOOKS FOR THE more practical side of the ORGANIST AND OF THE organist and choir-master's work, there are a large number of excellent manuals available. For the Episcopal service, in which the boy-choir figures so prominently, there are two works by C. E. Stubbins, organist and choirmaster of St. Agnes's Chapel, Trinity Parish, New York, a Manual of acknowledged ability in this field. One is entitled "Practical Hints on the Training of Choir-boys," and has attained a wide circulation in Episcopal circles, having been found eminently useful. A royal clerical, having been found eminently useful. A royal clerical, having been found eminently useful. A royal clerical, having been found eminently useful.

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throughout in the spirit of an ardent lover of the Roman Catholic church, who is thoroughly familiar with its history and traditions. Of a different character, devoting itself to the technical side of its subject, is "Magister Choralis: A Theoretical and Practical Manual of Gregorian Chant, for the use of the Clergy, Seminarians, Organists, Choirmasters, and Choirmasters." Translated from the German of Rev. Dr. F. X. Haber, Director of the Church-Music School, Ratisheim. This has now become the standard work on the plain chant, and includes numerous illustrations and examples, which are a great aid to its understanding. In view of the revival of the plain chant in the service of the churches, it is of great importance to have an authoritative and exhaustive treatise on the subject.

It would be an unpardonable omission if this paper was concluded without some reference to works on the organ. Every organist should know something of the history of his instrument. The great work on the organ for many years was "The Organ: Its History and Construction," by E. J. Hopkins and E. F. Rimault, two famous English organists and antiquarians. It is a huge volume containing a perfect encyclopedia of facts about the structure and capability of the instrument with specifications and details of its construction, and accounts of the most noted organ-builders. Though it was originally issued twenty years ago, it will always possess a certain value, for its wealth of historical matter. Of greater practical value, owing to its treatment of the various mechanical improvements which have been so marked of recent years in the building of organs, is "A Practical Treatise on Organ-building," by F. E. Robertson, which is quite up to date, and embraces very extensive work-drawings and appendices, giving ready calculations for all the parts. For those whose purse will not admit of their purchasing this large work there is easily obtainable "Practical Organ-building," by W. E. Dickson, and "Practical Organ-building for Amateurs," by Mark Weeks (containing very plain and simple drawings, with two hundred illustrations and explanatory diagrams). A little volume more recent than any of the above should be in the hands of every organist, as it is an admirable summary of the entire subject. It is called: "A Hand-book of the Organ," by J. Matthews. Novel features in it are a glossary of terms, biographical notes of great organists, and a guide through organ literature.—Frank H. Marling.

WHEN THE first organ recital is given by a distinguished musician, who is brought from a distance, the congregation will readily

When the first organ recital is given by a distinguished musician, who is brought from a distance, the congregation will readily regard him with awe as an almost supernatural being, and will count the event of more importance than a revival of religion.  
After the recital is over the great man will improvise for his own amusement, and when it is possible for ordinary beings to speak to him, a little group of admirers will surround him, and he will give a pat on the head to each of them, and he will be careful to point out the number of stops which ought to be added, and the number of improvements in action which are absolutely necessary. He will, in fact, suggest that they have only the sary. He will, in fact, suggest that they have only the sary. He will, in fact, suggest that they have only the sary. He will, in fact, suggest that they have only the sary.

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## MIXTURES.

THE AMERICAN Guild of Organists held their Eleventh Annual Public Service, March 28th, at the Lafayette Avenue Presbyterian Church, Brooklyn. The prelude was played by Mr. John Her-

King Miller, of Philadelphia; and the services by Mr. John Hyatt Brewer, organist of the church. The choral work was rendered by the choir of the church—quartet and chorus of four voices.

The next Public Service will be held April 28th, at the St. Agnes Chapel.

The next examination of the Guild for association will be held June 12th.

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Mr. William S. Chester, for twelve years organist and choirmaster of St. George's Church, New York died February 22d, after a prolonged illness. The funeral service was held at St. George's Church, and was attended by a large delegation of members of the American Guild of Organists, the deceased having been an active member of the Council of the Guild.

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#### QUESTIONS AND ANSWERS.

F. M.—The Oliver Ditson Company publish a small book of anthems entitled "Etern Anthems for General Use." These anthems are standard works from the best composers of church music, and many of them are in the library of nearly every choir of our larger cities. The little book will be found useful for your choir and for others similarly situated—some distance from any music store where music can be examined.

G. G.—"The Interlude," a book of three hundred and twenty-four hymn interludes, by Richard Lays, published by Oliver Ditson Company, contains two interludes for each one of one hundred and sixty-two hymns which are mentioned. These interludes can also be used for other hymns. The book will be serviceable to you and all other seeking interludes. Another book entitled "Two Hundred and Fifty Easy Voluntarys and Interludes," by Zundel, published by the same firm, gives two hundred and forty-three interludes in various keys and with various rhythms.

2. "Organ Voluntarys" (Ditson) contains as many pieces which can be played on a one-manual organ as any book of which we know; but nearly every collection of pieces requires, at least, a two-manual organ for the larger part of the compositions.

H. C. L.—In playing Mendelssohn's "Wedding March" at weddings the tempo should be about M.M. 144 to a quarter-note.

W. J. P.—There is a monthly journal of organ (pipe) music published in New York by William E. Ashmole.

3. For a program made up entirely of American composers of organ music select some of the works of Horatio W. Parker, J. E. Paine, J. Hyatt Brewer, Arthur Foote, Harry Rowe Shelley, Dudley Buck, Homer N. Bartlett, S. R. Whitely, H. M. Dunham, George E. Whitely, and others.

For compositions in the larger forms may be mentioned:

"Sonata," in E-flat, Burk (Schirmer).  
"Sonata," in A-minor, Whiting (Schmidt).  
"Sonatas," in G-minor and A-minor, Dunham (Schmidt).

"Variations on the Austrian Hymn," Paine (Ditson).  
"Grand Fantasia," in C-minor, Bartlett (Schirmer).  
"Concert-piece," in E-flat, Parker (Schirmer).

3. We do not think that I. V. Flager has published any collection of organ music since his "New Collection of Organ Music."

4. There are several compositions founded on church hymns, but they come only in sheet form, among which are:

"Variations on Jerusalem the Golden," by Spark (Novello).

"Variations on Nuremberg, Siellan Hymn, and Auld Lang Syne," by Thayer.

"Offertoire on Ten Christmas Hymns" (Portuguese Hymn), by Gullstrand (Schirmer).

## THE ETUDE

# Local Department

CONDUCTED BY H. W. GREENE

#### LIVING THE MUSICAL LIFE.

WHILE much has been written and said concerning the details incidental or necessary to a successful career as an artist, the musical life as a whole has not been too much dwelt upon. It comprehends the control of tendencies, the creation of atmosphere, and various purposeful adjustments relating to the roundness of the musical character. The rapid pace of progress has left far behind the days when general culture could be said to be the highest type of culture. Those who live the consistent musical life live in a world by themselves. While the other arts and the sciences may warm them by the radiating glow, they call forth no responsive warmth in kind. It is only by the few peculiar to themselves that warmth and light are given, and it pales quickly if its search is not rewarded by congenial conditions. Discontent only acts as a part in the musical life. It deals with effects, never with the causes or realities fundamental to these effects.

The musician in relation to his profession. He must be a willing slave, or the musical life is incomplete. Once he realizes his threshold and fully yields to it, his stake is driven and he builds around it, enlarging and beautifying his possession until he fully exploits the musical life.

What a dreary failure is the man who takes up music in a half-hearted way, for the money there is in it, because of the glamour of its brilliant phases; or who finds himself in it because of outward influences rather than inward impelling; such fail to realize the true musical life. They live in a superficial or distorted atmosphere and acquire every tendency toward progress and truth.

The musical life is creative. It writes; it does not say: "too much stuff has already been given to the world, I'll content myself by interpreting others' works." Or, it teaches, it does not complain because all the soil does not yield pure gold, but with patience examines the quartz for hidden treasure. Again it reads; it does not content itself with its own experience, but places it against the aggregate for verification. It organizes; it realizes that organization is the keynote to a steady improvement of the art and the condition of artists. And, finally, it absorbs; it hangs the latch-string out to every thought or suggestion which makes warning for a hearing. Such is the reward in great, though often unrevealed excepting to himself. The world offers no royalty to compare with the inward consciousness of worthy effort in musical work.

My short article on vibrato-singing in the March issue called forth a very spicy and earnest letter from Mrs. J. L. G. She covers two important points in her question and statement. Quoting from my article, "We do not use the vibrato until it is absolutely under control," she says: "I try to ask—how shall the pupil get it under control without using it?" Well, not exactly as the girl would heed her mother's behest swim, but rather until she has become conscious of the vibration and the method that the deodand asserted itself as a part of the vocal equipment. It creeps into the tone so insidiously that the pupil scarcely becomes conscious of its existence until he is called to it by listening friends. It is at

this stage that the need of serious attention to it is important, for, while, like the elements—fire and water—it is a good servant, it speedsily becomes a bad master, and it is here that the words quoted above apply, which are: "Do not use," etc. The word "use" applies to the vibrato. It comprehends the control of tendencies, the creation of atmosphere, and various purposeful adjustments relating to the roundness of the musical character. The rapid pace of progress has left far behind the days when general culture could be said to be the highest type of culture. Those who live the consistent musical life live in a world by themselves. While the other arts and the sciences may warm them by the radiating glow, they call forth no responsive warmth in kind. It is only by the few peculiar to themselves that warmth and light are given, and it pales quickly if its search is not rewarded by congenial conditions. Discontent only acts as a part in the musical life. It deals with effects, never with the causes or realities fundamental to these effects.

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MR. SHAKESPEARE'S "A Chicago Teacher" is pertinent to the articles that appeared in the two preceding issues concerning Mr. Shakespeare. I regret that it arrived too late for the April issue, but with interest the subject will read it with interest.

—VOCAL ED.]

Chicago, March 21, 1900.

To the Editor of THE ETUDE:

I notice in your columns the republication of "A Chicago Teacher's" letter to a daily paper regarding Mr. Shakespeare's teachings upon voice-culture, as recently made prominent here by the presence of the gentleman himself upon the lecture-platform, while advertising of his book dealing with the subject. One small error crept into your reprint: instead of defining *mezzo di voce* as that action or condition of the vocal organs which gives "the maximum of effect," the reading should be: which gives the maximum of tone for the minimum of effort.

It is inexplicable to me that the musicians of this country should so long uphold Mr. Shakespeare's pre-

tensions to leadership, when we consider the utter inadequacy of his teachings to meet the general needs of constructive work in the lower grades, where ninety-nine hundredths of the voice-pupils are found. The claim seems to be that one rather negative formula is applicable without modification through a term of years and to all kinds of pupils, to correct faults or build the voice and to prepare for any and all kinds of singing. To pretensions like this, some one gives such enthusiastic adherence that we are advised in print to forget all we ever thought we knew about voice-culture—all that others have taught or our own experience proves to us—and follow this prophet.

Some years ago a magazine article gave the experience of an American girl who made great sacrifices to go to London and have a course of instruction under one "Francis Bacon" (understood to mean Mr. Shakespeare), but who found the returns extremely scanty except in the matter of prestige; but except for a deal of abuse for the writer and laudation for Mr. Shakespeare, it seemed to have little effect.

Perhaps a partial explanation of the Shakespeare craze is this: among the intricacies of voice-culture, some process which must be worked out amid endless complications and peculiarities attendant upon human nature and social conditions, the teacher often finds himself so perplexed and discouraged that he is glad to fall back upon some simple proposition or formula for teaching which is offered with a show of authority. This refuge Mr. Shakespeare offers the profession; and, as his formula is of actual benefit to advanced singers, he has the apparent force of fine results. I do not deny that his formula is valuable at all stages of vocal development; but if one relies upon it entirely for progress he will be pretty sure to encounter the complaint which Mr. Shakespeare often makes, that pupils won't stay with him long enough. And this recalls a remark made to me by a London musician of eminence. Speaking of the teacher in question, he said with a meaning smile: "You find his process never slow, don't you?"

In an interview in the *New York Sun* Mr. Shakespeare is reported to have said that in some sense Bishop was his only representative American pupil. Now, considering the great array of intelligent, gifted Americans who have sought instruction in that quarter, that is a rather serious arraignment. If they had been given correct, fundamental, comprehensive principles very many would have worked them out during all these years, and would have been found desirable to be cited with Mr. Bishop as specimens for other Americans to emulate. The simple fact is that only by means of great native ability and strong personal friendship on the part of pupils can such specialized teaching as this is presented to the public as an educational system. Because it is so presented I venture to call it in question with these remarks, in response to THE ETUDE's request for a discussion of the subject.

A CHICAGO TEACHER.

THE third and last topic is "How to listen." The performer is affected by the mental attitude of the listener. The latter will obtain more pleasure and instruction from a performance when his mental attitude toward the singer is one of kind interest than when it is one of cold-blooded indifference or more or less active hostility.

Look first for the good, the beautiful, in the work of the singer. The listener whose habit it is to hear singers with the eye of a critic, who is always ready for destructive criticism, is less likely to appreciate, and is shut out, by his own act, from the full enjoyment of much that is excellent in a performance. His conclusion is pitiable. Such listeners are usually of the class of the thoroughly self-satisfied. Said to say, some young vocal students place themselves in this class.

It is not easy to listen well. Most people find it difficult to hold the mind upon one subject for any length of time. Concert-goers imagine themselves to be listening, when, in fact, their attention is frequently more or less diverted from the singing to other matters.

The listener must concentrate his attention upon the particular item under examination.

The vocal student should listen without prejudice. The student usually delights in discussion of "method"; he has "method" on the brain. With him, devotion to a method too often means antagonism toward those who do not profess it, and this is a serious hindrance to good listening. Vocal teachers and students would do well to remember that (in the words of a current slang phrase) "there are others." All wisdom as to voice-culture and use is not to be found under one hat.

Do not confuse the composition with the singing. The primary question for the vocal student is as to the singing, not as to the merits of the composition. Some people praise the "singing" when in reality it is the music which has pleased them. The reverse is also sometimes the case.

Separate the items of tone-production and style in the performance of the singer. Unfortunately, certain artists have so much temperament, musicianship, and platform "appearance" that they are able to deceive the very "clef" among whom are some able professional critics, so that faults of tone-production, ruinous to the voice and deserving of comment, are overlooked.

Judge not a singer upon all the points that go to make up what is called "good singing" by one performer. A singer is human, a man or a woman, subject to the variations of his body and mood with yourself; usually sensitive to surroundings; influenced for good or ill by a thousand things comparatively unimportant in themselves. An ill-chosen selection, an unfavorable accompaniment, a hostile conductor, or an indifferent audience, any of these may cause an artist of ability to do himself far less than justice upon a particular occasion.

Prepare to listen by studying the numbers to be sung. Know words and music "by heart." A score in hand is a hindrance to the best listening. The act of writing—marking "points" on the score—distracts the attention somewhat, and something of value in the performance may thus be lost.

The genuine expert, the musical and cultured listener who, through study and much hearing of good music knows the "how" and "why" so well that he is unconscious of being conscious of it during a performance, and is only really conscious of pure enjoyment in the performance, is the truly happy listener. He has passed through the youthful stage where technical ignorance was a complex problem, and, where each performance was a complex problem, and does not let his attention upon technical matters in order that he may afterward comment upon them. He listens not as an analyst or disector, but as an appreciator. Great is the joy of such, and few there are who attain unto it.

Vocal students must listen analytically for purposes of instruction—yet, as has been intimated, not with malice, or prejudice, or delight in fault-finding. Items cause producing nervous delinquency. Never expect to sing well if you go to your singing-lesson tired. Sometimes a pupil leaves home in good voice, but when he reaches her teacher, finds she cannot sing. Why? Because, fearing she would be late at her lesson, hurried, thus weakening, by excitement and overwork, the motor nerves of respiration, as well as other nerves called into active exercise in singing. Often a pupil will leave her home earlier than usual, in order to spend a few hours shopping before going to her singing teacher; the result is fatigue and a poor lesson. I would emphasize that, in order to sing well, the singer must be rested in mind and body. All who depend upon the voice for success, be it singer or speaker, should lead a restful life, mentally and physically. Before making a public appearance it would be

sing quite well, but do not at all know "how" they do it. Vary not should a vocalist whose singing displeased you be loudly applauded. Old stagers have little ways of their own of "fletching the house," at the end of a number. And then, you may be wrong in your judgment.

Remember that great art "consists art." The difficult in the hands of the great artist appears to be easy. If a singer betrays great effort, he is no artist.

You will imitate the artist you hear; it is best that you should do so. Yet such imitation has its dangers. Ask your teacher about it. Don't grin when singing high notes merely because Madam Blank does so. Perhaps the Madam was born so and cannot help it if she would. Now you see the point of the remark about "imitation."

Singing out of tune is not always caused by a "bad method." A "bad" stomach is sometimes to blame.

Physical ease of production and beauty of tone go together. Without the first you cannot have the second—in its fullness.

Listen for good tone-quality, a true legato, tone-coloring, shading, phrasing, punctuation (phrasing). Note the artist's skillful adaptation of his vocal resources to expressive ends. Mark the difference in the manner of delivery of music of varied styles—as, for instance, what Sembrich does with Mozart and then with Brahms.

And do not become a blind worshiper of man, woman, or "method."—F. W. Woodell.

THE nervous system exerts an influence upon the singer greater than most persons realize. Indeed, in its varied relations, it is more of a mystery than electricity; it is a mystery that is never able to penetrate or comprehend. In investigating its wonderful influence, one is carried beyond this life into the realms of immortality.

This unfaithful nervous current, controlling every thought of the mind, and every action of the body, has more influence upon the singer, in its exhilarating or depressing effects, than upon any other class of individuals. If a man has serious mental trouble, the nerves become depleted, the tone loses its quality, the voice gets out of tune, and singing is a constant effort. As the motor nerves control all the muscles of the body, it will, of course, be understood that they control the muscles which govern the contraction and relaxation of the vocal chords, also the action of the muscles of respiration. If the motor nerves become weakened from overwork, or sickness, respiration will be impeded, the voice will become weak, and, in extreme cases, entirely lost.

When weakened by sickness, the voice does not return to its normal condition until the body regains its entire vigor. The voice is never strong when the body is weak. If you would keep yourself in good voice, keep the body strong; in other words: keep the nerves strong. When one is in poor voice, having no cold or external trouble, it will always be found, upon investigation, that it is attributable to some cause producing nervous delinquency. Never expect to sing well if you go to your singing-lesson tired. Sometimes a pupil leaves home in good voice, but when he reaches her teacher, finds she cannot sing. Why? Because, fearing she would be late at her lesson, hurried, thus weakening, by excitement and overwork, the motor nerves of respiration, as well as other nerves called into active exercise in singing. Often a pupil will leave her home earlier than usual, in order to spend a few hours shopping before going to her singing teacher; the result is fatigue and a poor lesson. I would emphasize that, in order to sing well, the singer must be rested in mind and body. All who depend upon the voice for success, be it singer or speaker, should lead a restful life, mentally and physically. Before making a public appearance it would be

will to give one's self the benefit of an hour's sleep; it would quicken the nerves, rest the mind, invigorate the body, and give to the voice a more powerful and better quality of tone.

There is no one spot of the human frame-work that needs so much strength as that of the spinal column. It is the source from which start out the nerves upon their life-giving journey, and one can only be at his best when this life-current is healthy and vigorous.

—J. Harry Wheeler.

#### ROSSINI'S AND VERDI'S IDEAS ON A SINGER'S REQUIREMENTS.

Rossini's ideas as to what a singer needs are, first, voice; secondly, voice; and, thirdly, voice. Verdi's ideas are widely different. As a writer in the "Pail Mail Gazette," who visited him, writes: "Singing with most people, or, rather, in the opinion of the majority, teachers included, means 'voice-production,' and little else. So that if you get a nice tone, a pleasant quality, and a sufficient volume of sound, if your intonation is correct, and the voice generally steady, you are put down as a singer. With Verdi all these qualities, undoubted as they are, go for nothing as qualifications. His opinion is that 'non s'impura cenera,' you cannot learn how to sing; no, you must have it in you, and by singing he means accentuation, articulation, soul, and enthusiasm. The most beautiful voice on earth means nothing to him without these, and he would not accept any arguments in proof of possibilities of teaching to accentuate. 'No,' he positively shouted, 'you must feel the accents,' and then he told us how he had been coached in a celebrated singer in a part that just suited his splendid voice. The man would have been the success of the opera, but for his inability to understand what Verdi wanted. 'I was asking him to give me more accent, and he was giving me more voice, and I sang to him, and he repeated phrase after phrase correctly, but the care of accentuating was so patient that the whole became worse and worse, and I had to give the man up. You must be born with accents.'

WHEN "Roméo et Juliette" was transferred from the Opera Comique repertory to that of the Grand Opera, again Gounod entrusted me with the part of the Friar. I sang under du baton, as well as under Verdi's and Rubinstein's. Initially, I sang only in Italian and almost exclusively Italian works. All my vocal studies were directed toward the mastering of the art of bel canto; but, of course, without neglecting the principles of lyric declamation. In fact, the art of singing as understood by the old singers, whom I was privileged yet to hear, embraced much more than is generally supposed to-day. It certainly comprised declamation in a high degree. The current notion is that of *bel canto* pure and simple cared merely about beauty of tone, vocal gymnastics, and dodges in voice production. Not a bit of it. They all knew how to underline their phrases with accents, variety of expression, and coloring the voice; and therein lies all the secret of lyric declamation. Coloring the voice is, of course, only a question of speech, what I mean by it is that the character you give to a vocal phrase should be so distinct as to convey to the hearer the sense of the situation, even if the words are not understood. Sometimes you have to alter the character of your voice altogether, so as to reflect the part dramatically or comically. For example, the kind of speaking voice that does for Leporello would not answer for Marcel in "The Huguenots." And again you must color your voice differently for "Méphisto" than for "Don Basilio," for the King in "Lohengrin" or Tristan and Isolde in the "Sonnambula."

Once you are master of your voice, having its full range under command and control, your industry must be applied to these all-important details; and, above all, to articulation. What is song but speech writ large? And as every word of that speech, if it is to tell, must reach the listener with distinctness, so every

syllable sung must be articulated with precision, that the audience may understand as it hears. And the basis of the whole art of singing is the proper management of breath.

I sing no less than eighty-five operas, some of them, like "Lohengrin," for example, in three languages—Italian, French, Italian, and German. During my career I created seventeen parts between Milan, Paris, and London—namely, in "Aida," "Herodiade," "Le Cid," "Patrie," "Alben Hamet," "Demouille," "Velleda," "Elsaine," "Sigurd," "Lady of Longford," "Gisconsine," "Re di Lahore," "Maria Tudor," "Don Giovanni d'Austria," "Simon Boccanegra," "Figliol Prodigio," and "Aida."—Edouard de Reszke.

It seems almost superfluous to state that cleanliness of the body is an important factor in voice culture, and yet, in order that this very important item to every condition of good health may not be overlooked, it is repeated. No person is ever possessed of a good, strong, resonant, and healthy voice whose digestive organs do not perform their functions regularly, and whose blood is not in constant and proper circulation, and no one can keep his digestive organs properly regulated nor can he retain healthy circulation of the blood if he neglects the important element of cleanliness of the exterior anatomy. The bath, therefore, and a proper amount of healthful exercise of all the muscles of the body are absolutely essential to the possession of a rich and resonant and thoroughly natural voice.

COACHING A VALUABLE VOICE.—Every morning I try my voice critically on each note within my range. I examine it with a microscope, so to speak, and wherever I find it weak I shall endeavor to strengthen it. I can do with it, I practice until I bring it where I think it should be.

"Campanini once said to me: 'I cannot keep my voice in proper shape without my daily practice. If I omit it one day there may be, when I sing at night, no perceptible difference in the quality of my tone; but if I omit the practice two days I detect a falling away; if I sing in the evening; but if I omit it three days my audience notices it!'

"As for me, I am studying all the time. I think I can say with truth that I am able to accomplish to-day what was impossible for me to do a couple of years ago. I hope to do more and better things in the future than I do to-day. There must be a constant development in any good work, otherwise there will surely be retrogression."—Madame Emma (Harper's Bazar).

#### WHAT HAPPENED THIS MONTH IN YEARS PAST.

WAGNER, Wilhelm Richard; born May 22, 1813, at Leipzig; died February 13, 1883, at Venice. One of the greatest composers of all time. Wagner followed in the steps of Gluck, Marschner, and Weber by emancipating from the stereotyped Italian form the opera and music-drama as it is to-day. By the introduction of *Lehrjahre* Wagner bound the action and text of the opera with the music, and in his later works, "Tristan" and "Parsifal," he abolished the song form entirely, writing a sort of endless recitative for the singers and reflecting the general scheme of the play in the orchestra with a minute detail that may claim to be rather detrimental than otherwise. Wagner's writings embrace a large list of subjects, principally musical, and these together with his operas may be regarded as an important crisis in musical history that is impossible to over-estimate. On May 22, 1872, the cornerstone of the famous Wagner Theater at Bayreuth was laid.

GOLDMARK, Karl; born May 18, 1830, at Kœnigsberg, Prussia. One of the greatest oratorio composers of modern times. Goldmark is particularly distinguished as a master of rich

and profuse tone-color effects, his instrumentation being of almost Oriental magnificence. With his "Sakuntala" overture, composed when almost twenty years old, Goldmark astonished and delighted the musical world, and his subsequent opera, "Queen of Sheba," and the beautiful symphony, "The Ravine Wedding," secured him enviable respect, if not immortal fame. Goldmark's influence is most salutary, and, far from being merely strikingly gorgeous, his music is characterized by sweetness and purity of sentiment, and is almost always lavishly romantic.

SCHUMANN, Clara Josephine; born September 13, 1819; died May 20, 1896. One of the most excellent of modern times. She was the wife of Robert Schumann, and to her belongs the honor of being the most influential factor in spreading and sustaining the musical activity of her husband's genius. As an instructor she was very beneficial, her pupils numbering many and proportionately since become known.

RAFF, Joseph Joachim; born May 27, 1822; died the night of June 24/25, 1882, at Frankfurt. One of the most distinguished of modern composers, remarkable for being of frank modern-romantic tendency, yet composing in the old accepted forms. His program-music is wonderfully thought out, particularly his "Forest" symphony. In his later life Raff became very prolific, his standard works numbering over 30. Though a serious composer, he often wrote hastily gotten-together sketches of inferior rank. Besides his "Forest" and "Leonore" symphonies, his piano-works are mostly widely played and seldom fail in effect.

MOSCHLES, Ignaz; born May 30, 1794; died March 10, 1870. Distinguished pianist-violoncello and more especially famed for his teaching abilities. Moschles's music is characterized by a certain pathos, a touching quality of thought, a delicate, a delicate grandeur, subtle in rhythm, and harmonic treatment. In 1840 Moschles settled in Leipzig, devoting his energies toward the advancement of that musical institution and appreciably influencing the cause of music into certain and marked progress.

HELLER, Stephen; born May 15, 1815; died January 14, 1888. A most interesting personality as man and composer. Living principally in Paris, Heller early became widely appreciated as pianist and teacher. His compositions are entirely for the piano, and opened up a new field of composition, being curiously free from overladen sentiment and approaching, in their freedom and delicacy of feeling, the poetry of the early English. Heller delighted in suggestive titles for his pieces, and he rarely failed in realizing his ideal. His compositions and studies are to-day prominently used and universally respected.

HENSELT, Adolph (von); born May 12, 1814; died October 10, 1889. An eminent pianist who formed an independent school of piano playing, based on a strict *legato*, though not so much to simple definition. After a fair amount of truly thoughtful scrutiny, that he should simply ignore (omit), with almost studied superficiality, so to speak, all that appears decidedly unfamiliar, or baffles definition after a few seconds of sincere concentration; "skip" whatever he does not readily understand, realizing, of course, as he does so, that it is only a temporary postponement.

MASSENET, Jules Emile Frédéric; born May 12, 1842. In later years grown to be the most important French composer now living. By a steady series of remarkable works Massenet has risen to popularity, and his orchestral compositions are universally praised. Since 1875 Massenet is the professor of composition in the Conservatoire. His principal works embrace three great sacred dramas, thirteen operas, five grand orchestral suites, orchestral fantasies, overtures, and many pianoforte pieces.

#### ADVICE TO THE STUDENT OF HARMONY.

BY PERCY GOETTSCHU, MUS. DOC.

##### IV. ANALYSIS.

MUCH too little stress is laid by the teacher (and, consequently, by the student) of harmony, as I have reason to believe, upon the analytical side of the study of music. The teacher is far too apt to ignore, or to neglect, the advantage of a combination of analysis with the regular practical exercise of the pupil; and the latter is unlikely to realize—if he chances to give the matter any thought whatever—that he has any right to indulge in the analytic pursuit, or to know how to set about it if he had.

And yet there is scarcely any other line of studious effort so directly, broadly, and convincingly instructive, and at the same time so keenly pleasurable and encouraging as the examination of classical music, and at least good music of any school, with a view to meeting and recognizing old acquaintances of the baritone (memories there, but friends now in their social surroundings), and confirming by actual personal observation the existence of the harmonic facts, and the given rules that regulate their use and treatment. To find the troublesome "chord-seventh" in a sonata of Haydn, Mozart, or Beethoven, or even in a hymn-book, invests that factor with an interest I never could arouse or command in the harmony of a degree of confidence, a feeling of proprietorship, in the rule, that awells the pupil's breast with satisfaction and delight, and, best of all, demonstrates that it is truly growing into closer touch with the real province of refined musical thought. For these reasons, I have learned to estimate analysis as one of the most necessary parts of the musician's education; and would therefore urge its early and constant pursuit upon both harmony teacher and harmony pupil with peculiar emphasis.

But here, again, the pupil stands in need of careful advice and direction, for there is no little danger of his doing himself more harm than good, of retarding, rather than promoting, his substantial progress, by presenting his analytical studies clumsily or falsely.

If properly conducted, the attempts to analyze the harmonic contents of good musical sentences may be made very early indeed—practically from the very beginning of the study of harmony. In order to indicate as definitely and safely as possible what will insure the proper guidance of these attempts, I would formulate, at the outset, the following fundamental principle of analysis, a perfectly trustworthy safeguard, namely: That the student shall not undertake to account for everything he finds in the sentence, but shall content himself with recognizing and naming only such of the tones, chords, or keys as are quite new to him, or of comprehension to him at the time and will submit to simple definition after a fair amount of truly thoughtful scrutiny; that he shall simply ignore (omit), with almost studied superficiality, so to speak, all that appears decidedly unfamiliar, or baffles definition after a few seconds of sincere concentration; "skip" whatever he does not readily understand, realizing, of course, as he does so, that it is only a temporary postponement.

I reiterate this fundamental "rule of analytical procedure," thus lengthily, because of its vital importance. The rule will need to be followed but a certain length of time, varying, probably, with the varying endowment of the pupil; as he advances, he will have less and less to skip, in this way; the circle of doubt, apparently formidable at first, will narrow down more and more, until at last (and surprisingly soon) every tone and chord and key will respond to his analytic call, and—

then, if he has appreciation as well as technical knowledge, he may experience the indelible delight of knowing and feeling, immediately, the import of every tone he plays or sings; for this habit of analysis, so easily acquired by the harmony student, enables one to peer down to the innermost depths of the composer's thought and purpose, audibly and swiftly.

The harmony pupil who can adopt, and accustom himself to employ, this unique safeguard, may, I repeat, begin his analytical work as early as he desires. He may, at the start, study out the intervals (that being usually the first item of explanation and exercise in standard text-books), in a hymn tune, or, better, in any comparatively simple piece of music he may be learning to play or sing; at first, naming the intervals as they come; and afterward picking out certain intervals—perfect octaves, perfect fifths, minor thirds, major sixths, etc., etc.

When he has learned the rules of chord-formation, he may endeavor to find and name the chords in his piece, and will probably begin to look with increased interest upon the manner in which the composer has counted the chords, and also what chord-successions he has employed. In this pursuit he is by no means unlikely to discover a number of most significant general facts, of which his text-book makes no mention, simply because they lie outside of the domain of the "text-book," as such.

In analyzing the chords upon his printed page the pupil will not observe that the vertical column of tones often differs from the arrangement prescribed in his rules for the erection of a "chord"; such columns of tones are then not "chords," and he must beware of calling them such. They are tone-associations that belong to the realm of instantaneous feeling, and are non-essential. The pupil's course in regard to these enigmatic bodies is very clear: he is mindful of his fundamental rule, and quietly passes by all incomprehensible columns, mentally determining to leave them until he shall have reached a point in his studies when he can assume the position of an observer, and not a participant, in the construction which stands upon the beat, and manifestly governs that beat, may, in some part or other, be attended by tones not included in the regular chord; these, also, are auxiliary tones, "grace notes" in a certain sense, but which he need give himself no concern until he has learned to define them.

When he has reached this point, he becomes familiar with the harmonic bodies, and can quickly discover the presence of tones foreign to the chord, he will at times experience no little difficulty in determining which tones are to be regarded as essential (that is, defining the actual chord-form), and which are non-essential, or auxiliary tones, serving only to embellish the true chord-form. For example, if the tones G-C-F be associated one above another upon an erasable staff, they may be accounted for in three different ways: namely, if not quite, equal plainability: (1) the true chord-form may be G-C-E, with F as an embellishing tone of the E; or (2) the chord may be G-B-F, with C as embellishment of B; or (3) the chord may be A-C-F, with G as auxiliary of A.

In such dilemma the pupil may resort to the following two general rules: First, *plunge ahead* to the lowest tone and observe what has taken place; from the movements of the parts the harmonic intention of the composer may generally be interpreted accurately and easily; the solution of the above tireless riddle and depend simply upon which of the three suggested chord-forms asserts itself during the following beat. It is a well that he shall voluntarily and smilingly "skip" whatever he does not readily understand, depending upon what it does (how it moves), as a general principle. Second, in the absence of clear evidence, *trust the simplest* construction upon the tone, and then Chopin, and Brahms; Wagner, Liszt, Grieg, and other modern writers should be avoided by the beginner. Last of all comes Bach, the greatest, most ingenious, most perfect, and also most complete of all the masters. On page 366 of my "Material Used in Composition" may be found a carefully graded list of works for special analytic practice.

(To be continued.)

here, be guided largely by the accidentals (extra sharps or flats) which appear in the entire piece. First of all, let him beware of confounding essential and non-essential tones in this very particular. An accidental which merely marks the presence of an embellishing tone (as a very large number of accidentals, perhaps the majority of them, do) has no weight in determining the key. By applying the first of the two rules just given,—by *plunging ahead* (this time over several beats), he will probably succeed in determining whether the accidental is legitimate or only transient. If it is the former and indicates a change of key, the accidental itself will help to define what the key is. On the contrary, a Chordal accidental itself, one sharp has been canceled, and the key is either G-major or E-minor. Which of these it is depends—like the ultimate determination of every modulation—upon the aggregate of tones represented upon two or three successive beats, which must enable to define the prevailing scale.

The difficulty is greatest where chromatic progressions occur; for these, if frequent and persistent, reduce analysis to guess-work, more or less completely. Still, even in a chromatic labyrinth, the nature of the chords may be compared, and by widest application of the rule of consulting the following beats, sufficient bearings may be found to define at least the generally prevailing tonality.

Another source of embarrassment is the occasional evidence of a violation of some "rule" of the revered text-book. In the presence of such a supposition, let the student be more than ordinarily careful to assure himself that his own analysis is correct. That, in itself, is worth the cost of a possible slip of the composer's pen. If it be the work of a great master, the pupil may safely assume that there is no reason for the (non-parent) violation of "rule," evident enough to the keen of genius, though beyond his own, yet present, powers of critical vision. Rules of "harmony" often vanish before the conditions of "form"; narrow restrictions relax and disappear under the jurisdiction of broader laws. Should he find a "three of fifths," so fragrant as to be beyond all palliation,—say, in Beethoven or Bach,—he may glory in the prospect of freedom thus opened up to his own future!

In this connection reference may be made to the unavoidable faults of notation, which harass the student's analytical effort, even in the great masters' creations. Here, particularly, the pupil must be mindful of the fundamental rule given at the outset, and simply defer the minute analysis until he may more thoroughly trained vision and mental acuity than the composer's purpose even through a misleading medium.

Finally, with reference to the choice of works suitable for analysis by the comparative beginner, the following general advice may be offered: Preference should be given, of course, to classical writings, not only because they are likely to be the most perfect, and afford the most wholesome and inspiring atmosphere for the advancing student, but also because they are, as a rule, the simplest, and easiest to analyze. But these neither must nor should be the grade of literature used. As I have said, the better class of pieces usually assigned by the teacher, for piano or violin, or vocal practice, may be taken; or even, though with vastly greater exercise of prudence,—the church hymn books. Of the masters, Beethoven, Mozart, Schubert, Haydn,—later on, Schumann, then Chopin, and Brahms; Wagner, Liszt, Grieg, and other modern writers should be avoided by the beginner. Last of all comes Bach, the greatest, most ingenious, most perfect, and also most complete of all the masters. On page 366 of my "Material Used in Composition" may be found a carefully graded list of works for special analytic practice.



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TO ANY of our subscribers renewing their subscription during the current month and sending us \$2.00 instead of \$1.50, we will not only renew their subscription for twelve months, but will send them, also, any selected grades of Mathews' Standard Graded Course of Studies, postpaid. It is hardly necessary to make any explanation as to this course. It is successful. It has been used by almost every teacher in the country. Thousands have been sold, and every large publisher in the country has copied this course.

To anyone sending us \$1.50, we will send, in addition to a year's subscription, a copy of "Modern Sonatinas," compiled by Maurita Leeson, the well-known pianist and teacher. This is a collection of modern sonatas and pieces of like character. There is nothing better as an introduction to the classics.

THIS will be the last month for the special price on the revised edition of "Kühler's Practical Piano-Method." The revision of our edition is in the hands of the author's daughter, who is most competent for this work, having been assistant to her father in many of his works. Our edition will, in a large measure, partake of a revision by the author. All the new material introduced would doubtless receive the sanction of the author himself were he alive. While the work will be somewhat enlarged, the price will remain the same. Our advance offer price is only 30 cents, postpaid, but cash must accompany the order. If charged to the accounts of our customers postage is added. Care must be taken in ordering to mention that our revised edition is wanted. We have received many orders—"Please send Kühler's Practical Method," with no reference to special offer; we are left in doubt whether to hold the order until our edition is ready or to send existing edition. Care should be taken to make this clear in ordering.

MA. TAPPEN'S new book, "First Studies in Musical Biography," is now on special offer, and will be issued during the summer. It will be a text-book for the youth, and will answer as a first history of music. It will be copiously illustrated, with questions at the end of each chapter. We published a chapter from the work in the last issue, and the next issue will contain another. There is no book of this kind on the market. It can be used in classes or for private pupils or for teacher's own reading. A full and complete sketch of every great composer's life will be given, which will contain as much as the average student should know of composers. Our special offer price is only 50 cents, cash with order.

"THE MODERN STUDENT," Volume II, will be issued this month, when our special offer closes. Read what we said about the volume on page 153 of last issue. It is simply a volume of study pieces, to follow Volume I in difficulty. Pieces having technical qualities are used more than ever, and are taking the place of regular studies. There is nothing more pleasing than a trill in a piece and nothing more uninteresting to study in an exercise. The same is true, in a great measure, with all technical work. Exercise teaches in beautiful and rich harmony, and interest rhythm and melody, and you can engage the attention of the pupil. The reason that Flady's technique is not popular is, only Volume II can be ordered for 35 cents, or Volumes I and II for 70 cents, but not Volume I separately. This is positively the last month for the offer.

THE ETUDE is growing more and more into popular favor. Our subscribers express satisfaction whenever the season presents. Very few fail to send in renewals, and we notice an increased interest in clubs especially, where one person sends in three subscribers and gets a renewal as premium. Our clubbing list is most liberal; when two subscriptions are sent in at one time they are \$1.35 each, where three at one time, \$1.50 each, and so on down to twenty subscribers for one dollar each. Send for our premium list. Sample copies free to those who wish to start a club.

THE several new premiums which we have mentioned in the last two issues were deserving of all the attention which they have received. We were positive that our subscribers and patrons would appreciate our efforts in enabling them to obtain these valuable articles at the liberal offer which it has been possible for us to give them.

THE mahogany ladies' desk, hand-carved and polished, we give for sending in sixteen subscriptions at full price. This desk is 42 inches high, 28 inches wide, and 17 inches deep. It can also be obtained in dark oak.

THE music cabinet is of mahogany, inside, 43 inches high, 30 inches wide, made in the most fashionable shape, raised from the ground, standing on a neat, curved, short leg. This is given for fourteen subscriptions.

THE little journal, "Our Times," which is a newspaper in magazine form, but without any sensational features, we send for a full year for sending us one subscription besides your own; or the paper with your own subscription by sending 25 cents additional. We can send you a sample copy if you desire.

THE equipment of our business—that is, our stock, our force of clerks, etc.—is just as complete for the summer as in the busiest months in the winter. There are a number of teachers who are busier in the summer than at other times. We are prepared to send them selections and fill their orders with the usual promptness displayed by this house. We try to fill every order the day it is received.

TO those persons teaching red-organ during the summer, we desire to draw their attention to the fact that we have quite an amount of red-organ music, published by ourselves, which has been especially prepared for this instrument. London's "Red-organ Method" is the most successful and popular work of its kind. London's "School of Red-organ Playing," in four grades, a book to each grade, is also a work that has received more than passing attention. We should be pleased to make selections of red-organ music at our usual liberal discount to teachers and schools.

When in need of anything in the music line, send to the publisher of this journal. You will receive it promptly, and at the best possible discount. If you have not dealt with us, it will pay you to send a postal card, which will bring a complete line of catalogues, and a full explanation of our business system, terms, discounts, etc.

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.

In answering the summer-school advertisements, or, indeed, any of our advertisements, you would confer a great favor on us if you would mention this paper. To those who are going to do summer work, we would draw their attention to this column. We have made special rates for these months, and an advertisement inserted in the June and July issues would, I am sure, bring considerable returns.

ONE of the best musical novels is "The First Violin" by Jessie Fogelberg. No doubt any of our subscribers have read this. We are at the present time publishing a new edition, in cloth, of this popular work. We had hoped to deliver it before this issue went to press. It will positively be delivered during the present month. To those who order before June 1st, we will send a copy for 40 cents, postpaid, if cash accompanies the order. This edition will be superior to any that has ever appeared of this work, with new plates, printed on good paper, and will have sixteen illustrations. Do not neglect this opportunity to get at least one good book for summer reading.

WE are pleased to announce, among our surplus stock of books for this month, five and one-half collections of high grade and by standard authors. We also still have some collections of books for singing schools, conventions, and musical societies; whereas there is always a demand for good books of this kind, we would advise you to order at once if you desire anything of this nature. The price is 50 cents for one book, or six books for \$1.00, all transportation paid by us. Parties with whom we have good accounts may have same charged to their regular account, in which case postage or express is extra.

LIKE the music teacher's, so the life of a cashier is not all an sweet dream. It is dotted and spangled with many little worries and inconveniences, mostly all brought on by the thoughtlessness of others. One of the most frequent is that habit of waiting the postage stamps in making remittances and sliding them on the letter. It is not only absolutely unnecessary, but also very annoying to the one who has to tear or soak them off, and very often some are torn and spoiled in doing so. Do not wet the stamps at all, but put them in the envelope dry, and, if possible, wrapped in some oiled paper. Never send 50-cent stamps; 10-cent stamps are the largest and easiest to use.

Also remember when you make a remittance for anything to always state what the remittance is for: for subscription to THE ETUDE, for music or books received or to be sent, or on account. In nearly all cases an immense amount of work and trouble may be saved by one or two words: goods received or to be sent.

OWING to the demand for the following books, it has been necessary to issue another edition during the past month:

"Concert Album, Volume II, Popular." This is a collection of some of the best compositions in our catalogue, in the regular sheet-music plates bound together in a volume, selling for \$1.00. It contains 100 pages in all, 20 pieces of music; one of the most valuable collections which we publish.

"Dictionary of Musical Terms," by Dr. H. A. Croft. This dictionary is one of the very latest and up-to-date volumes of the time that is published. It has a number of important features not found in similar publications. In addition to its being a dictionary of musical terms, it has also the names and prominence of all the most prominent musicians in the last two centuries, with the dates of birth and death, nationality, etc., a list of English terms, with the Italian, French, and German equivalents, and other features. This work retails for \$1.00.

We have also published, by the same author, a "Pocket Dictionary of Musical Terms." This is not so complete as the larger one, but it is very necessary as a reference-book. It retails for 25 cents.

"Counterpoint and Canon," by E. E. Ayres. This is an original English work. The subject is explained in a simple, clear manner. The lessons are progressively arranged, one principle being explained at a time. The whole may become a very valuable and intelligible. The work is comprehensive, and nothing of importance to the student is omitted. We should be pleased to have anyone examine this work. The price is \$1.00.

## MUSIC IN THIS ISSUE.

THE opus 51, No. 1, the "MILITARY MARCH" of Schubert, forms one of the seven marches written by him for four hands at the piano. As the date of the original manuscript was February 29, 1827, it is interesting to note that also in this year Schubert failed in getting the position as capelmaster of the Kaiser's Theater. Also in this year Schubert gave his first and only public concert. The "Military March" is one of great brilliancy, and is by far the most popular of the earlier four-hand Schubert compositions. Written at the age of thirty, the composition betrays great dignity and a wonderful wealth of melody, such as perhaps has never been found in any other march of this class. It is plaintive, brilliant, joyful, and full of hope in turn, and can easily be taken as one of the distinguishing productions of the great genius of Schubert.

"VISIONS OF LOVE," by Stanley L. Kreba. This romance has many dainty musical conceits, which require a light, sympathetic touch and a poetical rendering. The embellishments add a graceful charm to it, and the theme should be played distinctly.

"IMPROVISED," opus 142, No. 4, by Schubert. Though not the greatest, the "Improvised" of Schubert are the most played of his piano-works. The one in this issue shows a breadth of melody and harmony that brings the genius of this man before you.

"TO ARMS MARCH," by L. Ortlepp. The march and two-step seem to have been accepted popular favor higher and the feet keep time. This march was composed with that idea in view, and it appears to have reached the mark.

"HIDE ROSES," by Schubert. Schubert is believed to be the creator of the German "lied." A balance is always maintained between the voice and the piano, and they never descend to the plane of mediocrity. Note the charming, dainty manner in which he treats the lines of Goethe.

"BELOVED STAR," by Beaumont-O'Neill. That a good melody loses none of its charms when set to words is evinced by the success attending Watson's setting "Voices of the Woods" to the music of Melody. F. Pianists are pleased with Beaumont's "Con Amore," and vocalists will regard with favor his "Beloved Star."

"GAILY CHANTING WALTZ," by F. Behr. This waltz has been best known as a writer for children. This waltz has its charm and melody presented in easy form. It is a good piece for legato playing, without any technical difficulties.

"TARANTELLA," by W. Lomb. This dance was designed to cure a malady that infested Italy years and years ago. It became popular, and the "Tarantella" has become a fixture. While the rhythm must be well marked, a certain abundant should permeate the piece. It makes a most effective number when the touch is clear and crisp.

"SPRING SPARKLE," by Lacombe. The name itself breathes of life, joy, and vigor. The composer has caught the spirit of the time, and with a theme of more than ordinary beauty has written a work of true merit. Dumorech, with his symphony orchestra, has delighted thousands by his rendering.



NOTICES for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 25th of the previous month to insure publication in the next issue.

WE DESIRE TO CALL SPECIAL ATTENTION of our readers to the column "ad" of the E. T. P. Music Company's publications for the year. E. T. P. is well and favorably known as the author

of the celebrated "Bon-Hor Chariot-Race March," "Charge of the Light Brigade March," "America Forever," "New York and Coney Island Cycle March," "Dixie," etc. Mr. Paul's compositions have a brilliancy and dash in them that make them universal favorites. The editions are without any exception the handsomest on the market. Catalogue and special rates are named for the benefit of the readers of THE ETUDE.

WANTED BY A TEACHER WITH SEVEN YEARS' experience—a position in a college to teach piano. References furnished. K. M., care of ETUDE.

FOR SALE—VIRGIL PRACTICE CLAVIER. Good as new. Address: Mrs. J. D. Snyder, Clarksville, Tenn.

FOR SALE—A COMPLETE ORGAN PEDAL KEY-board, 30 notes with organ bench. The keyboard is provided with clicker and furnishes an excellent substitute for the pedal piano. In perfect condition. Price, \$10. Address: M. A. Lascie, Riverside Institute, Mattapan, Mass.

FOR SALE—THOROUGHLY ESTABLISHED and prosperous school of music paying present owner \$300.00 annually. Free from incumbrances. Reason for selling due to change of location of other business interests. Address: "School," care of ETUDE.

MADAME A. PUPIN WILL ACCEPT ENGAGEMENTS after July 1st for a short course of lectures, recitals, and lessons. Especially adapted for clubs in small towns. For particulars, address: Madame A. Pupin, No. 38 East Tenth Street, New York City.

WANTED—POSITION AS TEACHER OF PIANO in a school, by a gentleman of six years' experience. Address: "H," care of ETUDE.

MRS. A. K. VIRGIL WILL HOLD A SUMMER session, beginning June 25th and lasting until July 20th, for school, 29 West Fifteenth Street, New York, for the purpose of giving teachers and advanced pupils an opportunity of acquiring the Virgil method in its personal direction.

There will be instruction as to the training of very young children and exhibitions of what they have accomplished, as well as free recitals illustrating the Virgil method.

AN EXPERIENCED TEACHER OF NATIONAL reputation would accept position in an established school for piano, harmony, lectures. Address: "M," care of THE ETUDE.

WANTED—POSITION AS DIRECTOR OF MUSIC in a college, or a good opening for private teaching in piano, harmony and composition. Many years' experience; best of references. Address: "N," care of THE ETUDE.



It is a pleasure to deal with people who are so prompt in filling orders. (Miss) STELLA SIMPSON.

I am very much pleased with Rogers' "Graded Material for the Piano-organ."

FR. GREGORY HUGLE. Mathews' "Standard Course of Studies" is decidedly the best for general use.

(Mrs.) W. A. McLEOD. I wish to say that your publications have been the inspiration of my work for years past.

ALICE PRECHS. I regard the house of Theodore Presser as one of the best I ever dealt with in any respect.

JOHN B. MOORE. THE ETUDE, besides being educational, is the most interesting and the brightest journal I ever read.

CHARLES WILHELM. I fully appreciate the straightforwardness and acknowledgment of your business transactions with me in the past.

ANNA E. TORREY. I am more than delighted with Volume I of "The Modern Student." It is extra fine, and my pupil finds it a perfect inspiration.

(Miss) M. LEVIA. I have just received Volume I of "The Modern Student," which I consider an excellent. One who uses it will not find technique dry and dull.

H. S. FOWLER.

I can cheerfully recommend Goodrich's "Theory of Interpretation" as being a most valuable addition to a musical library, and a book which no student should be without. (Mrs.) E. S. WAGNER.

I write to congratulate you on your selection of bright, pretty, and well-graded pieces for pianoforte in Volume I of "The Modern Student."

O. H. EVANS. THE ETUDE is doing a great work in the world of music, and I, who have been a close reader since 1880, am one of its largest beneficiaries.

N. E. CHAIK. I have received THE ETUDE for eighteen months, and now feel that I cannot be without it. I prefer THE ETUDE to all other musical journals I have taken.

ALMA HANSEN. Every order I have sent you has been filled most satisfactorily in every way, and I greatly appreciate the promptness with which you send the parcels.

(Mrs.) E. H. BARNES. I do not feel I can get along without THE ETUDE, as every question of doubt arising in my work, as teacher, I find answered in its pages.

(Mrs.) S. C. MOTTONT. I am much pleased with "Pictures from the Lives of the Great Composers," and find that its charming style holds the attention and interest of children.

CONA C. HAMOHL. I have taken several musical magazines; but, in the class of music and instructive and interesting literature, have seen none that can compare with THE ETUDE.

(Miss) GERTRUDE H. COHEN. I desire to express my appreciation to you for your great THE ETUDE. I have known of and taken it only a year, and cannot overestimate its value both for myself and its applicability to my pupils.

CARRIE M. BRADFORD. Book I of "The Modern Student" received. A better substitute for exercises could hardly have been devised. As an adjunct to Mathews' "Graded Studies" and Mason's "Touch and Technique" it should prove invaluable.

I find THE ETUDE of 1900, so far, even better than previous years. It means a very great deal to me as a musical companion. I am also delighted with the two last supplements, and will certainly have them framed.

MARY DAVIS. Thomas Tappan's book—"Pictures from the Lives of the Great Composers"—has been most useful and interesting to me. I like the quotation in the back of the book, which stimulates research and strengthens memory.

After examining "Key to Mendelssohn's Harmony" can cheerfully say that the work is complete. Every point is made plain; the exercises are all worked out; the questions all answered; so it makes a valuable work to any student of harmony.

CHARLES V. BARBER. I am glad of the opportunity to recommend the works of Goodrich as being the most practical and progressive in modern theory. The work on "Interpretation" has been examined with interest and profit, and occupies a useful place in my theoretical library.

KATE SHEPWOOD. As to "Pictures from the Lives of the Great Composers," by Thomas Tappan, I have never had anything more interesting and pleasantly instructive. The idea of bringing the stories before the children in the form of pictures makes a more lasting impression on their minds.

MARION V. ARNO. I am in hearty sympathy with, and cordially approve of, the work being done by THE ETUDE in the cause of music. The material is excellent, and I am proud to be without the journal, and I shall always cheerfully and gladly recommend it to all the students of my conservatory.

Your valuable work THE ETUDE has so thoroughly won our regard that we deem it indispensable; therefore we have spared no pains to introduce it to our patrons and friends. They all are quite enthusiastic over it, and eagerly embraced the opportunity of becoming members of our "twenty club."

SISTERS OF CHARITY, LEMAYETTE SCHOOL. "Pieces of Medium Difficulty" is a superior collection of pieces of medium difficulty, and a book that will make the teachers' task of teaching technique pleasant, because the pupil will be able to play it in a pretty good way.

PROF. HENRY G. MEYERS. I cannot teach without THE ETUDE, for I get from it almost help in every phase of my work. It is present in everything it advocates, and aids, by its advice and suggestions, the amateur as well as the professional.

(Mrs.) G. FORTY.

