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# Volume 18, Number 06 (June 1900)

Winton J. Baltzell

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Baltzell, Winton J. (ed.). The Etude. Vol. 18, No. 06. Philadelphia: Theodore Presser Company, June 1900. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/449

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VOL. XVIII.

PHILADELPHIA, PA., JUNE, 1900.

NO. 6.

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THEODORE PRESSER, 1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter, COPTRIGHTED 1900 THEODORE PRESSER.

THE commencement season in all its rigor is at hand-the season when pupils' musicales flourish most hravely. The severity of these occasions might be materially alleviated if teachers were to make it a rule not to assign the participants anything beyond their powers. The names of the great classical composers look well upon a program, and are doubtless impressive to those of the audience who know anything about them, hut in musical functions the ear, not the eye, is the supreme test. The average Young Person, no matter how diligent she has been in practicing scales and finger exercises, cannot be expected to excel as an interpreter of classical works. It takes a von Bülow or a Reinecke to play a Mozart sonata and make it interesting to modern ears. It is time that Beethoven's "Sonate Pathètique," about which some one has said that the only thing pathetic is the way in which it is generally played, should be left off school-programs. It has been too often butchered to mske a pupil's holiday.

Let pupils, indeed, study such works, learn to know them in form and structure, but think well before inflicting them upon a miscellaneous audience. In case of full-flown graduates this caution, of course, does not hold good, since they are supposed to be able to give a reason for the hope within them.

It is not difficult to select an attractive program well within the powers of youthful players from the works of modern composers-works with which they are in sympathy and can play con amore.

hand, it is not such a troublesome matter. But when one has not much of either, it is not so easy.

In trying to explain this, use an illustration that

of music or the average attendant on concert or lecture.

An illustration may be drawn from the common forms of architecture. Starting at the largest musical form, the symphony, tell them that the parallel form knowledge of music." in architecture is the cathedral; following this in descending order comes the sonata, and this, we may say, is the church building with its variations in shape, to be sure, but with a central idea of form and utility. Then comes the sonatina, the little sonata, curtailed in its size and expression; and this may be likened to the chapel, the diminntive of the church. Chapels are larger or smaller, plain or more ornamental, as the case may be. And so it is with sonatinas. But still there is the central idea or the distinguishing feature that tells one this is a church or a chapel; and so it is with the sonata and the sonatina. There is the general outline, the distinctive features that tell the composition to be the one or the other.

Then there are many kinds and styles of huildings, large or small, plain or ornate, each for a different pnrpose, and each following the dictates of the architect or the builder. And so there are many subordinate and "free" forms of musical composition, each following the art or the whim of the composer. Some endure for centuries and some are ephemeral and serve but a passing taste, as do their architectural counter-

"OH, yes, I see; that is the man that invented the telescope." So exclaimed a young lady some years ago when looking at a picture of Admiral Farragut, standing with his telescope in his hands. This lady was a graduate of a conservatory of music; she was an excellent pianist, a fine singer, a student of musical theory, yet she thought this picture of Admiral Farragut, as he stood clad in his American uniform, represented the inventor of the telescope.

Now what is the point to this little story? Simply this: the insufficiency of a musical education standing alone. Music is an important branch of a general education, but it cannot take the place of that aggregation of forms of knowledge that go to make np what, for lack of a better term, is dubbed "culture."

A knowledge of history would not have placed Galileo on Farragut's pedestal. Nor would it have ascribed to a great modern warrior the invention of an instrument centuries old. The absence of general edncation among musicians brings the art they practice into somewhat of disrepnte; the presence of a wider culture reflects honor on the possessor and, to some degree, on his art.

Too many young people who are very musical in their make-up have a decided objection to giving time student or an audience in a few words what is meant and effort to studies outside of their limited musical curriculum. Every once in awhile we hear of this one of language, and plenty of musical illustrations at quitting school to study music, and that one dropping out of college to give "all my time to my practice." A general education to the extent of a high-school course, at least, is an absolute necessity. Then, parallel with the musical study should go some col- activity—the rush of work is sometimes so great that Not of the idea to the listener's mind, be he a student lege work, if one is in a college town,—one or two many points receive scant attention; less than they

studies, for instance, German and history, or higher rhetoric, or literature. If I may quote myself, "A musical education without a knowledge of literature is even weaker than a literary education without a

MANY teachers, even those of exceptional ability, complain of a lack of patronage. Their pupils number less, possibly, this year than last, even are at present falling off,-and perplexed and discouraged they accuse fate, chance, or destiny, and settle down into a pathetic acceptance of "circumstances over which they have no control." Pathetic, yes! for there is truly pathos as well as tragedy in the life that is given over by its rightful ruler to the hap-hazard antics of "fate" and of "chance." There are a multitude of details entirely overlooked by the disheartened teacher with his eye fixed on an imaginary Destiny; details are tangible and may be speedily proved, by one who will merely rouse himself to the effort, to be all of destiny there is. A hint even to the wise is necessary at times, especially if the latter have neglected their lamps and are bemoaning that a strange chance has sent darkness to overwhelm them. Let these, instead, criticise their own conduct and views, and examine their own consciences. Is the vivacity, the perseverance, and withal the patience which once pervaded all their work showing signs of waning? Do they consider punctuality a duty as binding as a moral obligation, and are they careful to establish over the

deference, as well as a winsomeness which shall command affection? "Why did you leave Mr. M.?" a promising planist was asked a short time since; "he is surely a fine

pupil an authority which shall command a certain

"Oh, he always had ways I didn't like, and is worse lately, if anything. I think he must have taken Henselt for a model. He is eccentric, sarcastic, overbearing, and whimsicall A fine teacher, I admit, but even one of these qualities will aggravate a pupil to the point of leaving a teacher. I understand that his class is small, and it's not to be wondered at."

This is but one of many similar instances, and always in the reasons given by pupils for making a change will be found a sketch of the teacher's shortcomings, true to the life, and as telling as a Gibson jotting. It is a mistake too frequently made to suppose that the employment, either of severity or sarcasm, will establish one's anthority. The role of teacher and pupil must be kept distinct, it is true,by kindliness alone, since, when deference and affection are lost, both authority and papils take to themselves wines.

"In time of peace prepare for war" is the soldier's motto. Translated into the language of the teacher this saying is equivalent to: during the summer months lay ont the campaign for the winter.

During the winter season—the period of a teacher's

actually merit and their importance warrants. During the summer vacation when pupils are scarce or have discontinued their lessons entirely, the moment is propitious for formulating plans for the coming season and endeavoring to avoid repetition of difficulties that may have come up during the past.

Certain pupils have come to a stand-still. Their progress seems to have been so slight that it was scarcely discernible to the naked eye. The conscientious teacher should inquire into the causes producing this condition of affairs and should try to find a remedy to be applied the following season. fack of and the chances are that pupils will continue their progress is generally to be traced to indolence on the lessons part of the pupil. But is it not possible that some hlame may attach to the teacher also? Has the teacher studied the pupil sufficiently? May be not In fact, the writer would suggest that some of the have given a set of pieces entirely at variance with serious features of winter study be temporarily disthe taste of the pupil or perhaps the wishes of the parenta? (Too great a deference to the demands of the latter, especially if their musical taste be not refined, is not of course advisable. Nevertheless absolute opposition to their wishes is not judicious.) Then, again, has the teacher always been punctual? The French have a proverb saying that punctuality is the politeness of kings. Teachers should not be less rigorous in their observance of this principle than the ntatives of royalty. Many parents object to the alip-shod manner in which some teachers arrive at the time appointed for the lesson. They object most road that leads to success. There are no stage-coaches strenuously to this mode of procedure, and really can- or bicycles that will take you there. If you covet

All these facts and many others should be carefully considered, and offer ample food for thought, especially during the summer months, when the cares and worries incidental to a busy season are thrown off and the teacher once more becomes light-hearted and huovant in spirit and disposition

Much can be gained by the perusal of the prize essays in the current number of THE Prune. Out of hundreds of manuscripts submitted, from all

parts of the United States (many came from Canada, and several out of the far East), four are here pre-

Each is written by one thoroughly acquainted with his aubject; each one is the result of years of experience, and is essentially valuable.

But, on the other hand, these essays are finely gotten up from a literary point of view, and here is abundant opportunity for young writers to study style, conception, and logic in composition. Observe how the subjects are treated-how they are introduced, led up to and finally exploited with the aid of skill and thoughtful fidelity, on the one hand, and experience, on the other. Every musician must be not only thorough in his art, nowadays; he must also be intelligently versed in the side-lights of literature and life. It is the well groomed and excellently kept horse that who the race. Love for reading-desire to excel in expression of one's ideas gues a great way. It enables the teacher to instruct understandingly and broadens his gifts. To be able to teach is a rare thing, but to be able to write intelligently and wellso that atrangers beyond your horizon can be helped by your experience is better yet. Here is an oppor tunity to advance. All honor to the modestly diligent:

fx the larger cities a certain phase of music-teaching is assuming alarming proportions. Teachers are beginning to tremble. The facts of the matter are these whereas, in former years, the average pupil began in September and took lessons way into the middle of July, pupils now scarcely begin before the middle of October, the fashionable set not before the middle of November, and discontinue their lessons the beginning of May,-nay, even the middle of April.

The average length of a teacher's "eason has thus dwindled from, say, forty four weeks to thirty weeks

The probable cause is that families that can afford to pay for tuition go to the country earlier than in former years and return to the city later.

The attractions of country-life are wielding a powerful influence. Out-of-door exercise, the seaside, and mountain-life offer irresistible attractions for which eity-life affords no adequate compensation. Of course, the first to feel the change at once is the teacher. His former patrons necessarily require his services less frequently, and consequently the account at the end of the year is smaller in size than during the "fat"

The only remedy the writer can suggest is the open ing of summer studios where city folk are plentiful

In the event that this innovation be accepted, music study must be made as light and pleasant as possible. carded and replaced by such as are more appropriate to the exigencies of the question at issue.

It must not be forgotten that lawn-tennis and golf are formidable rivals to Clementi and Cramer However, in the end, Clementi and Cramer will carry the

THE pupil who imagines that a superior teacher will carry him through without doing hard work himself is sure to be disappointed. Learn to stand mon your own feet, for you must walk over every foot of the success as a musician you must fight to attain it

[Our subscribers are invited to send in questions for this

and not with other things on the same sheet. In Every Case The Weiter's Full Address must be Given,

or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive atten-

C. R. B .- The mean of the vibration numbers of the

C. R. B.—Ane mean of the vibration-infinincers of the leading piano-makers of the world is A=439. The lowest vibration-number is Blütthner, Leipzig (A=433); the highest, Ernd, Paris (A=442.4). Steinway, New York, uses A=438.6; Chickering, Boston,

way, New York, uses A = 438.6; Chickering, Boston, A = 438.8. Bechatein, Berlin, uses vibration-number 438; Broadwood, London, 439; Becker, Petersburg, 439.4; Mülifeld, Meiningen, 439.6; Schiedmayer, Stuttgart, 440; Bösendorfer, Vienna, 440.

G. Q. N. (Kansas).—(a) Shakespeare inspired more

plete list would go beyond the limits of this department. Subjoined will be found some of the principal

plays that have served as opera-librettos:

"Hamlet," Ambroise Thomas (French). "Macbeth,"

Incidental music has been written to the following lays of Shakespeare by Sir Arthur Sullivan: "The empest," "The Merchant of Venice," "The Merry Vives of Windsor," "Henry VIII." Henry Purcell,

the English composer, published ten songs as they were

3). The German composer, Schubert, has set to music the following words by Shakespeare: "Who is Silvia"

a librettos than any other author,

artment. Please write them on one side of the pe

ANSWERS

QUESTIONS

defined as the rhythmical element as exemplified in the structure of melodious phrases. (d) The Tonic Sol-Fa System is in principle identical with the system known as the Movable Do, although the notation differs somewhat. Full inforting this subject is to be found in the "Music mer" edited by Dr. Stainer (Novello).

given above, as it begins in F-minor and concludes in the relative major key is the "Pantasie", opps 48, by Chopin, which begins in F-minor end ends in A-fat major. Rather interesting as regards the change of tonality is the "Nocturne in B-major", opus 32, No. 1, by Chopin. The various edition differ as to the con-licing of this composition. Some have the

by Chopin. The various entrins other as to the con-clusion of this composition. Some have it major, others—like Marmontel—end with minor. This is the only composition by Chopin of which doubt exists as

A. C. L .- (a) To strengthen the fifth finger, try the

If advanced, give "Cramer's Etudes" Nos. 9 and 11

(b) Dominant is derived from the Latin: Dominus and. Tonic from the Greek: Tonos, tone.

Rhythm has been defined as the systematic

uping of notes with regard to direction, and as the tre of music. Vice versa in music metre has been

(e) The chord of the diminished seventh is subject so many interpretations that the simplest way out to so many interpretations that the simplest way out of the difficiently is to consider the fundamental note of the chord as the leading note of the desired key and write it accordingly; thus, B, D, F, Aflat would resolve itself into C-major or C-minor; F-sharp, A, C. E-flat would resolve itself into G-major or minor, and

(f) Why are long appoggiaturas used? They are not any more, at least not in the best editions. Take the "A-minor Sonata" by Mozart, No. XVI (Cotta edition), for instance. In the second bar of the openedition), for instance. In the second bar of the operage movement the music is written as you saggest, "with two notes of equal value." Your question signsta another which I have been asking for years. Why cannot an enterprising publisher be found whe will print the classics without the wilderness of explanatory notes (which the pupil never looks all) writing out the ornaments in the text itself! I think writing out the ornaments in the text itself! I think the content of the conte something of the sort was tried by W. Krüger in the Zumsteeg edition of the Händel "Snites."

(g) The figure 2 before the pedal-mark—thus, "2

(h) By Arabesque is meant a certain ornamentation.

The term is generally used with regard to graceful envise. Schumann used it as the title of one of his compositions,-opus 18.

B. N .- As a rule, the great composers were all either planists or organists. Wagner and Berlioz, however played no instrument whatever, Gonnod had a beantiul voice, and Spohr was a great violinist.

"Itaniet," Ambroise Thomas (Freus). "Macbeth," verif (Italian), also incidental music to "Macbeth," right & Kelley (American). "Taming of the Shrew," right & Kelley (American). "Taming of the Shrew," right & Kelley (American). "Taming of the Shrew," right & Kelley (American). "Membro and "Juliet," Gonzal (Hester Berlint (Hinn). "Othello," Rossin (Italian). "Mem Willey (More and Window). "Nicolat (Gremal). "Mem Willey (More and Mindow). "Nicolat (Gremal). "Mem Willey (Italian). Indicated music to "Machethy (Italian). Indicated music to "Machethy (Italian). Indicated music to "Machethy (Italian). The Art present Verd is reported to be at work on "mo.). At present Verd is reported to be at work on "mo.). At present Verd is reported to be at work on "mo.). At present Verd is reported to be at work on "mo.). At present Verd is reported to be at work on "mo.). The Machethy of Machethy and Machethy (More and Machethy). The Machethy of Machethy on the Machethy of Machethy of Machethy on the Machethy of D. M.-Can music be used as a means for curing certain mental maladies? Yes, indeed. Music has been introduced in quite a few hospitals recently, probably on account of its soothing effect in connection with processors. tion with nervous troubles. That music has an effect upon persons subject to melancholia the following

A certain Italian princess had lost her husband. month passed. She had not been heard to proffer a single complaint nor had she been seen to shed a single tear. Her grief was inconsolable, she seemed almost tear. Her grief was inconsolable, she seemed almost on the point of death. Toward sunset the invalid was carried into her gardens one day. But Nature seems to have had no charms for her. Raff, the greatest fee English composer, published ton songs as they were ang in "The Fairy Queen" (Missummer Night's ream"). The composer of "C. 'Missummer Night's ream"). The composer of "C. 'Missummer Night's ream"). The composer of "C. 'Missummer Night's and the season of man singer of his times, happening to visit Naples, desired to see the gardens, celebrated on account of their beauty. Having heard of the presence of the aritit, one of the lady companions of the princess begged Raff to since one of the lady companions of the property of the Raff to sing in order to see whether music had any effect upon the invalid. Raff chose an air by Roliz effect upon the invalid. Raff chose an air by Roliz effect upon the invalid. Raff chose an about the simple, but expressive, melody; the words so well adapted to the pressive, melody; the words so well adapted to the pressive, melody; the words so well adapted to the pressive, melody; the words so well adapted to the pressive and the property of the prope urrounding circumstances, all this produced such an effect upon the princess that her sorrow gave way to tears, which flowed in abundance. She now west copionaly, and it was due to this circumstance that her life was saved.

("Two Gentlemen of Verona," Act IV, Scene 2, "Hark! Hark! the Lark" ("Cymbeline," Act II, Scene 3), and "Come, thou Monarch of the Vine" ("Antony "Act II, Scene 7). 3), and "Come, thou Monarch of the Vane" ("Antery and Clooptars", Act II, Scene II, Seven ("Antery and Clooptars", Act II, Scene II, Seven II,



By W. S. B. MATHEWS.

"How would you proceed with an advanced pupil who, through nervous weakness, is now out of practice? The most lack is in skips in the left haud, eren in pieces like Mendelssohn's "Venetian Gondellied," slso No. 8 in B-flat minor. She is anxious to learn Kerry Mills's "At a Georgia Camp-meeting" for an especial occasion, but the skips in the left hand offer especial drawbacks. Please state your idea of taking long skips.

"She is naturally a quick reader, but finds it diffisult to memorize, and is inclined to nervousness, especially in public. People cannot understand why she cannot play as well as formerly, but, of course these people are neither teachers nor musicians. She is other inclined toward brilliant music. Somehow she has never learned Mendelssohn's "Spring Song," but I have hesitsted to give her that until her hands are more pliable. I am using your "Graded Studies," Grade 4, not thinking it best to give her anything more difficult at present, in that line, and she enjoys them very much.

"She would like to learn three or four pieces as soon as possible, taking two classical and two popular, not too long and easily memorized .- W."

The account you give of the condition of your pupil is so incomplete that I cannot form any really accurate idea of the root of her uncertainty. In all probability the difficulty is mainly mental. This appears from her difficulty of memorizing, which is certain evidence of imperfect musical perception and ability to recall and form a concept of a passage studied. It is partly a matter of mental concentration, but more a matter of faulty or careless musical thinking. This is at the foundation of her uncertainty in skips for the left hand. Her attention is occupied with the treble and she makes some kind of a "dive" for the skip, and generally misses it. Let her, first of all, study the left-hand part of a piece by itself until she can play it through. Not a whole piece, but a period or twoeight, sixteen measures, or whatever number gives a complete idea. Just as soon as she has played it a few times with both hands, in order to get the idea, let her memorize the left-hand part and play it until she can do so easily and surely. Then take up the first four measures, playing from the notes; after one or two repetitions, let her play the right-hand part by itself, and, if correctly done, put both hands together. The chances are that both hands will go all right, but if they do not and the left hand misses, it will be sure evidence that the attention is withheld from the left hand. Accordingly, play it again alone, and then with the right hand; and so on until the whole piece is learned.

Another form of study which will be very useful will be the arpeggios upon the first seven chords of Mason's system, in nines, like those in "Touch and Technic." Volume III: or like those in Mason's "Technies," where the metrical treatment is more complete than in the later work.

Still snother exercise which will advance her will be to memorize thoroughly until they are well played the Bach two-part inventions. Nos. 1, 4. 8, I3, and perhaps one or two more. These cannot be played by any kind of guess-work: they are invaluable for awakening observation and directing it to the voices commonly slighted.

It is also quite possible that she would do just as vell upon more difficult studies as upon those in Grade IV. If she is equal to the technics, go on to fifth or

For classical pieces in fourth grade, I suggest the Mendelssohn "Spring Song," Rubinstein "Melody in F," and Schumann's "Grillen." For popular and pleasing pieces, same grade, William Mason's "Danse

Rustique," Gottschalk's "March of the Night," and the right, is the regular fingering of the scale pre-Delehsye's "Columbine Minuet." Another very useful piece is the Wollenhaupt "Whispering Wind," but there is an absurd price upon it, although the copyright has expired. In carrying out the octaves in Grade V use the touches directed by Mason in the slow and fast octave exercises of Volume IV of "Touch and Technic"

THE ETUDE

"Will you please put in THE ETUDE the meaning of antus fermus; who Msrschner was; the elixir of calisaya (how pronounced), sphonia. I am not able to find these words in a dictionary and as I read every article in THE ETUDE, I like to know the meaning and pronunciation of everything therein.-L. W.

In counterpoint a melody assigned to be accompanied by one or more other voices is called a cantus fermus,-i.e., a cantus or melody which cannot be changed (fermus). The other parts are changed until they are correct and astisfactory, but the cantus fermus is slresdy finished and cannot be changed.

Marschner was a celebrated German composer of opera (1795-1861) living at Dresden. His principal works are "The Vampyr," "The Templar and the Jewess," "Hans Heiling," and some others. He was a sort of connecting-link between Weber and Wagner, and as composer stands first in the second rank. Ilis operas are still played much in Germany.

Cal-i-say'a is pronounced much as it looks, with the cent upon the syllable "say," which is pronounced in the English manner like our own word with the same letters. A-fo'ni-a means loss of voice and has the accent upon the "fo."

"Will you kindly advise through your column 'Letters to Teschers" a desirable course of study for a woman of forty years to become a reasonably good accompanist. Is an ordinary reader, sympathetic and naturally expressive, but lacks technic. She has been through, some time ago, Koehler's booka 1, 2, and 3, but is ont of practice now, and wishes to put all her effort at this late date where it will be most advantageous,-O. M. S. C."

A woman of forty deficient in technic can never be a very good accompanist, because she has probably neglected to acquire versatility earlier. But she can improve herself a great deal. Take first of all twofinger exercises and the arpeggios, in Mason's system. Devote about an hour a day to arpeggios, playing all the fifteen changes in accents of 6's, 9's, and 12's; then seven chords in rotation, in same accents. Later all fifteen in rotation. This is to form the hand and exercise the fingers. As soon as the chords of the C position are exhausted, go on to those of the G and D positions, treated in the same way. Then take np the same in two-hand positions. All this will occupy several months-six, most likely. And at the end your hand should be much better upon the keys and your fingers more even. Also your touch upon accidentals more sure.

Meanwhile, begin to cultivate the musical feeling by practicing with a good singer, if you can get one matter, if not very good, if she is ambitious enough. Read through the whole of the first volume of the Schnbert songs; then those of Schumann. By reading I do not mean stumbling through each song once; I mean playing each song until it goes freely. Spend an hour a day or more, and in six months you will know more. After Schumann, take Franz, and then Rubinstein, Brahms, and Grieg. In case you cannot get a singer who cares enough about her art to like to know something herself, try and find a violinist. With him play the Schubert sonatas for piano and violin; then Beethoven; then some of the later writers, parts of the Schnmann and Brahms sonatas for piano and violin. Also some concertos, in which you have only to accompany. A year of this sort will make you far more flexible and responsive.

"In ainging from sol-fa should the names be changed

When in a scale, the left plays a sixth lower than

served by the left hand or does it change, and what is the rule?

"Is the touch-in which the hand falls down so that the wrist is much higher than the fingers in playing octaves and chords-a wrong one? Is it because the nunils use the forearm and have not given enough practice to the arm-touch?

"My pupils get the hand touch very easily at first, but if we are not extremely cautious, and they very careful, instead of raising the hand, they raise the forearm, constrict the wrist, and this gives a hard ouch. It seems to me that the different touches are lifficult to teach to perfection because we cannot exin the right way; can they, if not carefully practiced, do more harm than good?

"Would it be a good thing for a child just seven who is beginning Landon's 'Foundation Materials, whose ear for sound is rather dull, to play the first part of that book with a finger-touch? Then, when the legato is insured, and she plays in an easy and anpple way, let her begin it over and play it as directed. Or could you advise a simpler method than Landon's 'Foundation' or Mathews's 'Graded Course'?

"Can a pupil who began music twenty months ago and who is just completing the 'Supplement of the Standard Graded Course, to which were added a few It seems too difficult. Are there some casy sonatinas that would prepare her for the second grade? Her fingers and wrist are constricted at the least effort .-

In singing by sol-fa sharp accidentals change the vowel of the note to e (e.g., ray, re; fa, fe; sol, se; la, le, etc.). Flat accidentals change the vowel to a (me. may: sol. sa. etc.). When the vowel was originally a (as in ray) the flat changes it to ah.

In playing the scales in sixths, the left hand ad heres to the regular fingering of the scale, according to the rules.

There is no correct touch where the wrist remains high and the hand slopes off toward the fingers.

In very heavy arm-touches, the wrist is sometimes relaxed just as the tone is made, and the wrist sinks below the level of the keyboard, but generally in playing this places the hand at a disadvantage for the next note, therefore this extreme sinkage of the wrist is used only for exercise, in order to preserve looseness. There is no difficulty in a child getting the touches right and keeping them right if they are well tanght ing any kind of elementary book where special touches are directed it is better to observe them, excepting where you are quite sure that you know more than

Landon's "Foundation Material" is plenty easy enough. When they have played Grade I, go on to Grade II. No sonatinas are necessary, unless the child should cry for them as a gratification of ber musical appetite. Some children do this, but they are rare-very. As for the "constricted" fingers and wrist, get them loose wherever and whenever they should be loose, but do not forget that tone requires effort, and effort is vitalization, sometimes intense vitalization The problem is to have this vitalization at the moment it is needed and not to have it before or after.

"In what grade would a pupil be classed who is studying Czerny's opus 740, and what studies should be used with them?-L. D. V."

Probably in the fourth grade. I do not use Czerny in the unbroken package, so I cannot answer, but I believe the above is correct. It would be fourth or fifth anyway. If the former, my Books I and II in phrasing for poetic playing and plenty of Mason arpeggios for developing the fingers. You are much better off with a graded course than with a book of Czerny. Czerny died long ago. May he rest in peacel For brilliant music send to the publisher for fourth- and fifth- grade selections either in volumes or in sheet music. Almost everything of the salos writers falls in this grade (fifth), when it is not easier.

# Violin Department.

Conducted by GEORGE LEHMANN.

WHEN one considers the THE PRODUCES violin's importance and dig-BIRLE nified position in the musical

world the comparative poverty of its literature is after all astunishing. It is quite true that a few componers of the past ten decades have penned their most beautiful thoughts for the violin, and that some few composers of the present generation have contributed something of fair worth to the literature of the "king of instruments." But, on the whole it must be confessed that the average composer is aither insufficiently interested in the violin or he is lneapable of adjusting his ideas to the technical requirements of the Instrument Barring the inspirations of Beethoven, Mendelssohn, and Brueh, we the instrument to discover instrumental as well as musical worth. Among those compositions whose chief purpose is that of training the arm and fingers, but in which musical beauty of structure and idea are of an undeniably high order, we have three sets aidered atandard educational works, and indispensable to every serious violinist. I refer to the "Etudes" by Rode, Kreutzer, and Fiorillo. These universally adopted atudies may truly be termed "The Violinist's Bible." They introduce to the player practically all the peculiarities of violin-technics, and carry the student from modest ability to the very essence of ar-

Strange as it may seem, however, there are few didactic works in violin literature that auffer such it is quite as easy to learn how to tune the violin with neglect as these very "Etudes." An American boy or girl of the puniest instrumental ability smiles pityingly at the neighbor who may happen to have a plous regard for these classical studies. I have heard pupils speak contemptuously of others who were "merely atruggling with Rode," while they had already sapped the musical and technical juices from our most difficult violin concertos

that our teachers are greatly responsible for aneh a and the very best. atata of things. It is highly improbable that many students will discover the true worth of such works if they do not receive particularly conscientious instruction. I do not believe that I am guilty of the slightest exaggeration when I say that the average HOME. teacher permits the average pupil to play the most important studies in the most slovenly manner, rarely, or never, directing the pupil's attention to their higher possibilities, nor demanding any of those qualities of excellence which are associated with the higher art of

Some of the "Etudea" by Kreutzer and Fiorillo may, without the slightest hesitation, be declared to be of little or no merit. Often, also, the progress of these studies is illogical, if not actually absurd. But, with all their shortcomings, they are works of monumental strength, as indispensable to-day as they were many years ago, and doubtless will continue to be in the years to come.

TUNING THE

A WELL-KNOWN artist tells the following excellent anecdote: One Friday morning he was visited by a very

small boy who carried a very large green bag. This green bug proved to contain a fiddle of the Christmandrawn from its green receptacle, tucked under the chin, and murderously operated upon without so much as the alightest turning of one peg to facilitate purity of intonation. "But," hastily interrupted the master, "is your violin in tune?"

"Certainly," answered the small boy without the alightest hesitation or twinge of conscience.

"But how do you know it is in tune?" persisted the astonished violinist. "You have not tuned the instrument since von entered this room. How, then, do you know it is In tune?"

"Why," answered the boy, with nnmistakable indignation, "my professor tuned it last Saturday morning." The small boy with the green bag is not an nnfamiliar figure in the studios of onr busy teachers. Whatever he may have been taught by his "professor." it is onlie astonishing how little he has been taught concerning the art of tuning the violin. All his ideas associated with this very gentle art seem to be based on certain peculiar principles of physical contortion. His methods undonbtedly have zest and variety, and there can be no question as to his almost endless repertoire of nnique contortions. But I will undertake to describe only a few-just a very few-of the many

that have come within my personal experience. The favorite attitude seems to be to grip the fiddle between the knees, twisting and turning the pegs with must look chiefly to the compositions of players of a sort of desperation until the four strings are approximately in good tune.

A very popular method seems to be to rest the scroll the latter's varnish and producing, at the same time, exodus. that nerve-splitting shrick which usually accompanies of studies which, in every civilized country, are consurface

> A third method of tuning the violin embraces the two methods just described, with this additional and characteristic feature, viz.: when the string is pitched only a trifle too high, the peg is entirely ignored and the requisite pltch attained by plucking the string with a vigor that threatens its immediate destruction.

> These three methods will amply serve my purpose, I wish to call the student's attention to the fact that something resembling grace and precision as it is to squirm and wriggle through a process which, in the end, rarely enables the player to accomplish his object with anything like perfection.

The player should invariably bold the violin in the attitude of playing, always tuning with the left hand. Tuning the violin is really quite a knack, and it cer-I regret to say that experience has convinced me have just advised is unquestionably the very simplest ainly requires some experience. But the method I

> THE AMERICAN VIOLINISTE AT

IT is more particularly at home that the American girl, attempting to study seriously, falls short of reasonable expectations. Despite

musical gifts and serious ambition, she is too apt to fritter away her time, bestowing on the merest commonplaces of life an energy and interest which, applied to her studies, would enable her more quickly to reach her goal. At home her environments-resulting either from circumstance or unwisest decisions—are hardly calculated to foster love for art, or train her mind to dwell npon work with sufficient continuity. And, what is more serions, she either cultivates a fine scorn of the possibilities of home-study or regards her work, her surroundings, her progress, as something quite pitiable in comparison with the higher musical life which soon she will enjoy in the Fatherland.

Briefly, the American girl still follows in the footsteps of a vast, music-loving multitude which, through long custom, continues to trail in the path of a former necessity, reluctant to throw off European bondage and boldly assert its musical strength and independence. That such glowing hope of a future musical life abroad should influence the American girl to the degree of distorting her views of musical advantages

pected of her; and her self-exactions are feeble in proportion with her misapprehension. The music the nears, and the artists by whom she is surrounded shrivel in worth and significance at the mere thought of the superiority of art and artists which she has been led to believe is a distinguishing feature of all German musical life. Resignedly, instead of in spirit of just appreciation, she pursues her desultors studies in a field of (to her) hopeless inferiority. Her work is colored by no element of sympathy-by no admirable zeal to be worthy of the conditions in which she is placed. It sinks to a degree of mediocrity that shames her natural gifts

When the American girl leaves home and friends for that far-away country of golden musical hope, she little realizes that the relinquishment of customs and comforts inseparably associated with her life will care a gan for which no "Gemuethlichkeit," no sincere how pitality, can amply make amends. Though accustomed, perhaps, to no actual luxuries, she has never suffered the discomforts of a slow-progressing civilization in things appertaining to the material life. In the Fatherland she has many repugnances to overcome,republican sentiment and feeling to reconcile with atocratic restrictions and repressions. These are wholly new experiences which, affecting ber happiness quite seriously, enter into almost everything connected with her daily life. In a word, this new life shread is not the lovely bed of roses conjured up in dreams: and the American girl soon finds that she has made on the convenient piano, scratching hieroglyphics on many little sacrifices unreckoned with before her eager

# MIISIC SKETCHES

BY THEODORE STEARNS.

BUELOW'S TRIBUTE TO SCHUBERT

THE years spent by Dr. Hans von Bülow in Hamburg marked an important era in the musical life of rthern Germany. His orchestral concerts not only brought many of those soloists who were gradually retreating from the musical world again before the public, but found also numerous new lights on the horizon. For a time, not far from Billow's death, the soirées of the famous pianist-conductor lent a last glow to the dying group of artists who had buried Wagner and Liszt, discussed Schumann's latest creation together, and now, solitary and more thoughtful, clung to the last gathering-place where those who had seen the new Romanticism of German music appear, now looked at another dawning of young music, new artists, and the progress of composition that hailed the coming twentieth century. This they did, with hope or distrust each after his own inclination.

At one of these gatherings Madam Schumann-Heink sang some of Schubert's songs. Bülow had passed a bad day, so one who was there told me. He was irritable and excessively sarcastic. But as the singer continued he was seen to panse in his walk and, drawing near to the piano, rest his elbow on the instrument and gaze thoughtfully into the night without The music was the cyclus of "The Miller's Daughter." It is a beautiful tale of life and fate, this cycle, and as the accompanyist modulated softly between the songs, the spell was complete.

Long after the last chord died away Billow stood. silent and thoughtful. There was little disposition on the part of the others to break the silence. "What wonderful simplicity," exclaimed von Bülow, at last. "What a beautifully-poetic insight Schubert had into nature and humanity." As he continued, half-speak ing to himself, he turned over the pages of the music before him. "First there is the miller," he said. "eagerly aroused by the mill-wheel and the splash of the water to go ont into the world." ("Whither!" be asks himself.) "And then the maiden appears. How beautifully Schubert has conceived her. And think of this last of the cycle-a babbling brooklet, croaning green to contain a manufacture contains a success of the containing the state of this deplorable in the music. And they say Schuber dissipated in the music. And they say Schuber dissipated to the state of this deplorable in the music. tree variety; and, when he dissimilar value, was an indicate was havily an one is one of the gravest results of this deplorable in the music. And they say Schnere called upon to "play something," the fiddle was havily Europe-worship. At home she feels that little is ex. Ohl far more than that—he lived and suffered."

THE initial performance of the "Passion Play" took place at Oberammergau, May 24th. THE election of officers of the Manuscript Society of

Yew York has been postponed two weeks. PADEREWSKI was presented with a silver wreath

by the New York College of Music students. The Cincinnati Music Festival, one of the features of May in musical affairs, closed with brilliant suc-

EMIL PAUR has been elected conductor of the New York Philliarmonic Society for the third term. The salary is \$60000 a year.

Ix Holland a law has recently been passed requiring piano-tuners to pass an examination before a government official before plying their trade.

SIR ARTHUR SULLIVAN has arranged, as a march, his setting of Kipling's "The Absent-Minded Beggar." The song broke all records with regards to quick sale. The celebrated tenor and Wagnerian singer, Heinrich Vogel, died recently. He was also a composer of songs, "The Stranger," one of his many ballads, being well known.

In the seventies are the composers Edouard Lassen and Carl Goldmark. Each has just celebrated his seventieth birthday, and each is still actively employed in musical work.

THE total expenses of the season of the Chicago Orchestra, Theodore Thomas, conductor, were \$123,000, and the receipts \$106,000, leaving a deficit of \$17,000, which the guarantors will pay.

PETER FASSBENDER, a Swiss composer, has been givea the prize of 625 marks for the best music for the song to be sung in competition at the great singing festival to be beld in Brooklyn in July.

THE vocal department of the Women's Philharmonic Society of New York closed a brilliant season with a concert in the Chapter Room of Carnegie Hall, under the direction of Madam Anna Lankow.

Mr. E. A. MACDOWELL was represented at the Crystal Palace concert the other day, when his "Concerto in D-minor" for piano and orchestra was given for the first time in England, with Mme. Carreño,

EVERYBODY who for the past twenty years has listened to the "Bells of Corneville" will be shocked to bear that Corneville bas no bells. Therefore the little village is passing the hat around for subscriptions

CHICAGO is to have a musical college on the lines of the Art Institute, where music is to be taught for music's sake, if the plans now under consideration do not miscarry. Bernard Ulrich is at the bead of the enterprise

HERMAN RITTER, who has lately returned from a concert-tour around Europe, is making preparations to bring his famous viole alto to America next season. Ritter's repertoire includes "Harold Symphony" and Scharwenka's "Viola Sonata," opus 106.

IN 1883 three now famous men were at the Uniersity of Strasburg - Roentgen, Paderewski, and Tesla, Then Roentgen was a Professor of Physics, Paderewski was an Instructor in Music, and Tesla was installing the electric-light plant at the university.

RICHARD STORRS WILLIS, the musician and poet, died of heart-failure at Detroit last week, aged eightytwo. He was born in Boston and educated at Yale. His first venture in the publishing business was with the Musical Times, afterward known as the Musical

SILOTI AND SAPELLNIKOFF are having a marble bust of their teacher, Tschafkowsky, executed by the

Russian sculptor, Robert Bacb, for the foyer of the Gewandhaus, where, later on, a similar tribute of gratitude will be paid to Liszt by the first-named

THE ETUDE

PICTURES of the human voice thrown upon a screen at the Academy of Natural Sciences, in Philadelphia, reated cuthusiasm among the scientista present. It was demonstrated that the vibrations of each superate tone of the human voice possessed its own individual geometric figure

FOR a prize of 12,000 francs offered by the authorities of Koenigsburg for the best popular opera-or one which will become popular-there are over four hundred competitors. And, to deal justly, the luckless authorities will have to hear the four hundred or more operas played from the original scores.

MARCELLA SEMBRICH, the operatic prima donna, will take to her home in Dresden next month, as tangible evidence of the public's recognition of her art, a sum approximated at \$95,000. This little fortune will represent her earnings during the six months of her professional activity in the now ending season.

WHILE experimenting with a fluted, flexible brass tube Edison discovered that, by simply blowing through it distinct flute-like tones were obtained Other tones in an ascending octave were produced by increased pressure of breath. This discovery may lead to the manufacture of a new musical instrument.

Bosto has brought nearly to completion his opera, 'Nero," on which he has been at work for many years. The chief characters are Nero; Simon; Magus, vestal; and Etera. The work is in five acts, and includes the scene of Nero fiddling while Rome is burning. The composer expects to produce bis opera in

THE Sonsa Band has arrived safely on the other side, and on Sunday afternoon, May 6th, played for two hours on the Champs de Mars, which is the very center of the Exposition grounds. A concert was also given in the Art Palace, which was more select in its character. There is every reason to believe that the Sousa tour abroad will be a triumphant one.

THERE has been incorporated in New York an "American Institute of Music." It is designed to establish "an institution to encourage and develop popular interest in the study of the art and literature of music, to provide popular musical instruction, to maintain a musical library and museum, and to erect and maintain a suitable building." Mr. Frank Damrosch is one of the leading incorporators and

PEROS1 is a rapid writer. Recently there arrived in Rome from Lombardy a band of pilgrims led by Cardinal Ferrari. The night before their reception at the Vatican they asked Perosi to compose an appropriate piece of music. During the night he wrote it, early in the morning it was rehearsed, and before noon it was performed in presence of Leo XIII, who warmly congratulated the composer on his rapid-

transit work. DUBING the month of June Mr. C. H. Richter, Director of the Academy of Music, Geneva, Switzerland, has engaged the services of the well-known pianist Eduard Risler for a series of lectures. These lectures, or causeries, or lessons, will be similar to those given by von Bülow at the Raff Conservatory in Frankfort, ermany. The lectures by Ednard Risler will be given at the Académie de Musique, 4 Bonlevard Helvétique, Geneva, beginning June 15th.

ONE of the great features of the performance of "Samson," by the People's Choral Union, of New York City, May 13th, at Carnegie Hall, was the chorus of one thousand voices. Händel's work had not been heard there for a quarter of a century. seems a matter of regret that such a production, involving so long a preparation and such eminent talent, could not be heard more than once. But such is the fate of the bigher class of oratorio music.

BROOKLIN will be the scene of an elaborate musical festival lasting from June 19th to July 4th, inclusive.

It will be officially known as the Nineteenth National Suengerlest of the Northeastern Saengerbund. Six thousand singers from the States of New York, New sey, Connecticut, Rhode Island, and Maryland, and delegations from certain Western States, will particirate. The orchestra will number 125 musicians. At a matinic concert 5,000 school-children and 600 women

EDUARD STRAUSS and his fifty artist-musicians will arrive in New York on the Steamship Saale about October 18th next. A great popular concert will be given at the Metropolitan Opera House, New York City, when Herr Strauss will play a new waltz comosed especially for the occasion, entitled "Welcome America," as a compliment to the American people. The tour of the orchestra will take in the whole continent of North America, including Mexico, the Pacific Coost and Canada

FROM June to September there will be an international music exhibition at the Crystal Pulace, London, to illustrate the progress of musical art during the nineteenth century. It will include the musical instruments and appliances constructed or in use during the last hundred years, musical engraving and type-printing, a loan collection of instruments and pictures, and a number of modern oil and water-color paintings on musical subjects. Then there will be ectures, historical concerts, and other musical attrac-

May 16th Paderewski, with his wife, sailed in the Oceanic for Europe, a number of Iriends witnessing his leparture. Paderewski, it is said, takes with him from this country over \$170,000 as the profits of his recent tour, so he is justified in atsting that "be found no lack of appreciation as compared with former years, and is financially satisfied." He will go to his ille at Lausanne, Switzerland, where he will nut the finishing touches to his opera, "Manru," which is to be produced in November at Dresden under the direction of you Schuch.

THE Grau Opera Company will start back from Europe October 20th, and proceed direct to San Franpisco, where it will remain for three weeks. As no grand opera company has ever visited San Francisco since 1890, when Patti and Tamago sang there, it will be an epoch in California musical history. The company, which will number 225 persons, will arrive in New York October 27th, and cross the continent by special train. In returning it will be heard in Los Angeles, Salt Lake City, Denver, Kansas City, Lincoln, St. Paul, and Minneapolis, from where it goes direct to New York where the season opens December 18th.

Sin George Grove, who was born at Clapham, Surrey, in 1820, died in London, May 28, 1900. He was educated as a civil engineer, and was at one time associated with Robert Stephenson. In 1852 he was secretary to the Crystal Palace Company. Later he was editor of Macmillan's Magazine, and one of the principal contributors to Dr. Smith's "Dictionary of the lible" He also edited "Dictionary of Music and Musicians," contributing valuable biographies of Beethoven, Mendelssohn, and Schubert. In 1882 he was appointed Director of the Royal College of Music at sington, a post he held until 1894. He was knighted by the queen in 1883.

VERDI has been obliged to pay 26,000 francs taxes for erecting, at his own expense, a fine building for indigent musicians in Milan, says Mr. Finck. The expense has been so far \$100,000. The building was begun in I896, and is now nearly completed. Sixty men and forty women will be provided for at once, and the funds are invested in such a way that in a few years a larger number will be provided for. The portrait medallions in the large salon may be taken as indicating who Verdi considers to have been the eight greatest composers of Italy-Palestrina, Monteverdi, Freecobaldi Scarlatti, Marcello, Pergolesi, Cimarosa, and Rossini. Verdi's own portrait is nowhere to be seen, nor even his name. In the chapel Verdi has set aside a place in which he desires to be buried.

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# Letters to

## JOHN S.VAN CLEVE

To E. T. L.-Since you wish my opinion as to the importance of memorizing, I must begin hy a very sweeping remark, that is, I do not think there can be much real musicianship, particularly upon the piano, without it. An orchestral musician need not memorize, and, indeed, it would be near to an Impossihllity for him to do so. In the case of the piano stu- tack of the metronome tells it. In closing I must add, dent, however, the relation of music to the mind is eutirely another thing. First of all, the pianist and rhythm, one of the three cardinal beauties of music, the organist are, in effect, a small orchestra in one individual, and the many interwoven threads of musical thought to be carried forward at the same than running into ruts. Above all, do not trust in time regulre an action of the mind much slower at patent short-cuts. There are ways of facilitating first, and much swifter at last. So, then, the pinnist music-study, and the bright educators of America are must act otherwise than the orchestral reader. You hard at it trying to take the unnecessary stones from say that your pupil plays quite accurately when reading the notes, but makes many errors when trying to all is done we cannot render the work less in amount. remember, and play without the printed page. That we can only make it less disagreeable. Get good time simply means that there has been no real memorizing at all costs, for without it nothing else can give you at all. There has been probably some vague general good music. grasping of the musical structure such as an ordinary observer would get of a beautiful cuthedral, but there has most assuredly been nothing of that minute analytical observation which a professional architect would give to the same cathedral. Now what you must do is insist upon your pupil's acquiring some solid rudimentary knowledge of the principles of musical theory, or the grammar of tones. The highest enjoyment of music is connected with the perception of the processes in the constructing mind, and such perception is out of the question till the rudiments of harmony, rhythm, and form are made like second nature. Compel your student to memorize. Though the amount be very, very little, let it be done thor oughly, and another thing-see to lt that she keeps what she has attained. Believe me, the great masses of linguistic scientific and other knowledge amassed hy the mighty scholars of the past were made more by retention than by nimhleness. Have her take the very smallest part of the music which makes an intelligible musical thought, and repeat this accurately many times, now fixing the attention upon the letters, then upon the lengths, then upon the fingers, then upon the phrasing, then upon the shading, then upon the rate of movement, or tempo, thus getting one aspect of the music at a time clear and indelible. Even should it be necessary to go over it from twice to ten times holding each of these elements before the mind, take the time. What you must seenre is absolute accuracy, which is the result of perception abso-Intely clear and automatic. That can be infallibly seenred by a patient welding together of two things; first, thought; second, time. Clearly think it through, and repeat it enough to bring the result. It is well enough to have notes before one when playing accompaniments, or when looking through things casually. but to play with the heart, to make the music gush forth from one's own self as if it were a spontaneous improvisation, it must be solidly planted in the antomatic memory, so solidly planted, that pervousness or ill feelings (not amounting to sickness) or any other embarrassment can have no appreciable effect upon the player. You need not demand that your pupil memorize everything, hut by all means require the memorizing of the best music which she studies, and keep this going uniformly and evenly,

To L. P. S .- You ask whether the pupil should be required to count alond. Yes and no. Part of the time you should count yourself, because you will probably get the time more exact than the pupil. Then, again, you should demand of the pupil that she count while enusing the fingers to do their work; next you should require her to do the work with

without thinking of the time at all, hut letting the inner pulse of the music beat itself out naturally. This last stage of development is that in which the concert-player does his work, but be very careful not to be in a hurry to attain to it. It would be well, as think, also to use a metronome in all your teaching. We must never forget that Chopin, who is supposed to you do, let no henumbing influences of isolation deades be the very arch-lawhreaker as to strict time, the very inventor of the tempo rubato, always had a metronome upon his piano, and not for looks merely. He used it all the time. Your pupils will always say at first: "I cannot play with that thing ticking, it puts me out." This is amusingly naïve, for they are out all the time, but do not know it, and the relentless, resistless, remorseless, unremitting, unemotional tick however, that, in securing the beauty of living you must not put your dependence upon any one thing exclusively. Nothing is easier in music-study the path of the ambitious music-student, but when

To M. H .- Your letter is an interesting one, but it covers more ground than I feel can be answered to my own full satisfaction in the space allowed to these letters. Let us try, however.

The secounts you give of your work up to the age of 17 show that you are very likely one of those quickwitted American girls who learn music easily; indeed, too easily for the best results. That is, too easily if you are deprived, as you say, of the stimulating effect of city life and the direct instruction of a master.

Yon say that you know nothing of theory, and ask if it may be effectively pursued alone. I should like to encourage one so devoted, but honesty will not grant me permission. The beginning of musical science is one of the most dry, abstract, and fatiguing studies known, and though afterward "it yieldeth not the peaceable fruits of righteousness," perhaps, hut certainly the delicious fruits of musical pleasure to them that are exercised thereby, it is eased in a most stubborn and stony crust. No, you can scarcely do After all, to play the piano you must play the piano; much good with theory entirely alone, hut that is a and to know music, a very vast undertaking, you subject which can he very effectively taught by written instruction, and many ahle musicians are at work in that field. At once secure a course of written lessons from some master of reputation, and the difficulty will be solved. As to the studies of Mr. Matthewa, the graded studies, I consider them admirably selected and arranged, and would advise you to continue them in direct order. The "Touch and Technic," also, is to be taken as daily bread throughout your whole life. There are many things in music which are not in the least of the nature of facts; i.e., information to be once obtained, then to lie dead in the receptacle of the memory; but they are of the nature of seeds, which are to be planted in the living substance of the thinking and feeling spirit, and are there to be fructified by the life which is in us.

If you can now play music as difficult as the Schumann "Novellette in F-major," and if you love such gennine beauty as lies in that and any similar works, you are, beyond a doubt, musical, and if that be the case, you owe it to yourself to cultivate this inhred talent, as best you may under the conditions of your environment. With two honrs a day you may do a vast deal. By all means, however, try to go occasionally to some distinguished teacher during a few weeks, and so get life, instruction, and inspiration. Unbroken isolation would deaden the greatest genius in the world. Try to get some contact with the world of beard and discussed music. Attendance upon such meetings as the various State associations of musicians, and still better, the Music Teachers' National nexts counting; and lastly that she should play you say, your hands are very small, and octaves painmystery of her origin lies half ber charm-

ful, you must try gently to increase your arch of knuckle, but be very conservative about it, for a little impatience may cost a terrible price. If you cannot enlarge the hand, however, be content to do the many which lies within its reach, till the Janko keyboard is made hetter and hecomes more popular. Whatever your love for the art and your desire to reach no.

To G. H. H .- Touching the first of your three questions, as to the length of time needed to become proficient pianist, there are two great difficulties in the way: first, the mere number of hours cannot be taken as the only criterion, for the quality of the work done is more important than the actual amount; second, the difference of natural aptitude is extreme, and one may do in one thousand hours what another needs thrice as many to achieve. But as the beginner stands very often in need of some definiteness of idea, let me try to answer you. I should say that if you are eager to learn, and if your mind is not below the average of general capacity, and if you can secure your time at such hours as will enable you to work under good conditions, of consecutiveness, concentration, and vigor of elastic mind, not when fagged out, you may attain the degree of ahility which you covet in anywhere from three thousand to five thousand hours of labor. That does not mean that ten thousand will not be useful, and that there will be no realms for you to conquer when your five thousand hours of drudgery are passed. Long before the first thousand hours have passed, however, you will find much improvement. and a great satisfying delight in your work.

As to your second question, how you may learn to read at sight; that is, to a very large degree, a gift of Nature, and sometimes it is not attainable even hy good performers. You can however by keening at your work with slow analytical accuracy, gain this power hy insensible degrees. Do not trouble yourself as to reading at sight, for that is merely a matter of convenience, and neither implies good playing necessarily, nor interferes with it.

As to your third question,-how you may keep your fingers supple during your three months' separation from a piano,-I would recommend the finger gymnastics of Dr. Ward Jackson You may find some henefit in the careful and moderate employment of such extraneous aids, but do not be too sanguine. must study music

Be brave, and do the best your circumstance allows, and if the poet Younge knew anything about the laws of the moral world, "You do well, do nohly; angels could do no more.'

FRANKLIN TAYLOR relates that a rather inexperienced student had composed a trio, which was to e performed in private on some special occasion, and which some of us had the greatest curiosity to hear. All appeals to be allowed to be present at a rehearsal had been met by a decided refusal; nevertheless, we were determined to hear it, if possible. Accordingly. hy a little management, we were permitted by the landlord of the house in which the rehearsal took place to listen unseen to the new strains. We considered it to be a very poor composition. We thought that the 'cello part was a mere duplication of the hass of the pianoforte part, and, worse than all, the whole thing was an absolute imitation of Mozart! In fact, we were very much down upon the poor man Judge of our astonishment when we were afterward told that, owing to the parts of the new composition not being ready, a trio of Händel's had been played

In no other art is demonstration so difficult as in music. Science fights with mathematics and logie: poetry wields the golden, decisive, spoken word: other arts have chosen Nature, whose form they borrow, 25 their judge,-hut music is an orphan, whose father Association, will do you a vast deal of good. If, as and mother none can name; and perhaps in the

# THOUGHTS SUGGESTIONS ADVICE Practical Points by Practical Teachers

INFLHENCE OF PARENTS.

CARL W. GRIMM.

PARENTS take a great part in the success or failure of a teacher's plans. When the pupil is musical, and color. Before one can thoroughly appreciate the works his parents are musically educated, assisting the of the masters some knowledge of harmony is necestracher in supervising the practice of the child, then sary. Americans have the faculty of doing things success is assured from the very start, and teaching is a great pleasure. But what is to be expected when thereby suffer. pupil and parents are unmusical and when the parents thwart the teacher's plan continually? It may happen that the pupil is musical and the parents are unmusical. If the latter do not interfere, good results may be obtained nevertheless. If the parents are meddlesome, and if their "smart" children, as it often occurs, dictate to the parents what they must have the teacher do, then matters become anything but agreeable to a conscientious teacher. He feels that he not only has to instruct the pupil, hut the parents besides, which is a laborious task to do, hecause, the older the persons are, the more difficult it is to convert them. Some parents are as pleasant as possible to the teacher, but the unreasonable dictates of a pretentious musical relative or friend may cause a great deal of trouble to the instructor. A truly musical person can infuse quietly new life into a community, and stand out as a shining example of what students should strive after. It simply goes to show that we sre greatly influenced by our surroundings, and, if they are good, we will be inspired with noble thoughts and doods

# OLD STAND-BY FAULTS.

HARVEY WICKHAM

THERE are certain faults so commonly met with in piano-playing that they have become regular old stand-bys, and the teacher who has no reliable method of correcting them may as well renounce the teaching business. Among these hackneyed errors are the habits of anticipating the time of the left-hand part, of playing scale passages with a staccato-touch from a stiff wrist, and of allowing the first joint of the finger to collapse, especially in forte passages or when playing chords in awkward positions.

The habit of anticipating with the left hand is usually due to weakness in that member and timidity in using it. As a consequence, it is not lifted so far above the keys as the right, and, as both start down etudes, say the first five of Duvernoy, opus 120, and at the same time, of course the left arrives at its keys first. Remedy: lift the left hand and the left fingers, and use them with the same freedom of motion accorded the right.

A finger-legato will be developed if the pupil is made to play scales at a very moderate tempo, one band at a time; lifting the fingers bigh at the last instant before striking, and not bolding them in the air the to the end, then vice versd. Again play through, folwhole time. The muscles of the hand must also be taught to relax as soon as the stroke has been delivered. Patience, firmness, and care on the part of the instructor will do the rest, providing the pupil's also with legato, staccato, and all variations of tonecar be trained to distinguish hetween legato and

universal fault of all. To it is due the lack of hrill- more expressive performance of pieces. iancy in most playing. Often the arm is forced into improper use and the whole playing mechanism is brought into a lamentable state of rigidity, simply because the finger-tip is not strong enough to deliver the stroke to the key without half of the power being lost. No particular difficulty is to be met with in strengthening this part. Constant attention to it, and a few simple scale or finger exercises played with great motion of the finger and as much power as can properly be used, will suffice.

CAREFUL STUDY OF PIECES

E A SMITH

A STUDENT was preparing a concerto for concert use; she had been studying it for several weeks. Upon being asked who wrote it, and in what key it was written, and which opus it was, she was unable to answer. That she knew so little about these important points only emphasized the fact that she was studying very superficially. Imagine one reading a book and knowing neither its title nor the name of the writer, or describing a flower knowing not its name or

hefore they are ready to do them well-and art must ETUDE SCRAP,BOOK

THALEON BLAKE.

A USEFUL and valuable collection of articles on any special subject-such as voice, violin, etc.-may be made hy "clippings." A scrap-book, either one such as found in stationers' stores or a "home-made" one

If one wishes to make a scrap-book, it can easily be done hy tearing out every other page (two out of three if the paper is thick) of an old ledger, or any similar hook. Into this book may be pasted all articles upon music in general, clipped from the newspapers and various home journals, if the collector does not care for a particular department of musical study.

The chief assistance such a book gives to the student, however, is when the clippings relate to one study only. Thus, whether the subject be piano, organ, voice, barmony, violin, or what not, it is evident that in time bighly instructive and entertaining data can be hrought conveniently together, either for study or

Aside from any ultimate value such collections may have, as collections, it is a good idea for teachers to encourage their pupils to make them. It necessitates the reading of music journals, whereby untold benefit accrnes to the atudent; and it awakens an interest in music in even the dullard, for there is a fascination in searching for "good things," scissors in hand.

Even the oldest of us must confess to this, if we wish to sustain our reputation for veracity!

> . . . EXPRESSION-STUDY.

PERIFE V. JERVIS. EXPRESSION-STUDY, separate and apart from pieces, ought to form part of the daily practice. Take some play them in every conceivable way; for instance, the first time through accent on every beat, the second time play legato without the slightest accent, the third time staccato, the fourth time fortissimo throughout, the fifth time pianissimo, the sixth time struck are D.F.sharp-A, it follows that this study is crescendo from beginning to end, the seventh diminuendo, the eightb crescendo to the middle, diminuendo lowing the expression marks; after that vary the expression with each repetition. Then play through, accenting some passages, playing others without accent; power and touch. Such practice, if persisted in daily, will eventually give the player complete control of the The collapse of the nail-joint is perhaps the most motors of expression, which control will result in a

BIOGRAPHY AND HISTORY.

THOMAS TAPPER.

THE great value of hiography as a preparatory study to history lies in the fact that it brings us face to face with great men at work. We become interested in their doings, we are atudents of their activities. Everything is striking because it is presented to us study along all other lines as well.

in human sequence: in a manner at least somewhat related to that of which we know. We see great men act, not as great men so much as natural men.

As we follow the sequence of action in a hiography we are present in a man's world of activity, in his home and in his work-shop; we assist in his tasks, in hia joy of labor, in his sorrow. As we follow him, observing his work, we scarcely realize that he is making history in his every action. The Man and his Doings, these are the heart-best of history; they are the power which shall change forever the environment and heritage of everyone.

Multiply the man, and hiography becomes history. Then we observe him less as a unit than as an infinence in which he shares: one unit active in the world's zeitgeist. But learn of him either individually or not, we yet come to know that the decisive battles of the world, in things physical and spiritual, are not the names of encounters, but the names of those who stepped forth when the moment came.

HOW TO TELL WHETHER A PIECE IS IN THE MAJOR OR MINOR

MADAME A. PUPIN.

VERY many good piano-players confess that they cannot tell whether a piece is in the major or minor without playing it, or perhaps looking at the end, to see if it closes with a major or minor chord. Various rules have been given, from time to time, for discovering the key, but they have been somewhat complicated. The simpler the rule, the better. I do not remember seeing in print the following simple rule:

The tonic chord of a piece generally discloses itself in the first measure. The tonic chord of a major key and the tonic chord of its relative minor have two notes in common. For instance, the tonic chord of C-major is C-E-G; the tonic chord of A-minor is A-C-E. C and E are common to both chords. In glancing at the beginning of a piece with no signature, if a G is seen before ar A is seen, it is in the major; if an A is seen before a G Is seen, it is in the minor. A would be the sixth of the key of C-major, and would have nothing to do with the tonic chord of C-major; while it would be the tonic of A-minor. G is the fifth of C-major, and has nothing to do with the key of A-minor.

So one has only to look for the fifth of the major key, but if, instead of that, the sixth appears first, then the piece is in the minor.

Open the first book of Cramer's "Studies" and for an exercise go through it and name the keys. The first is in C-major, for it opens with the full chord. The second is either in G-major or E-minor. The tonic chord of G-major in G-B-D; the tonic chord of E-minor is E.G.R. The bass is not only E, but the whole measure is founded on the tonic chord of the minor. The next study is either in D-major or B-minor. The tonic chord of D-major is D-F-sharp-A; the tonic chord of D-minor is B-D-F-sharp. As the first three notes in the major.

If any one will go through several books of Cramer's and Czerny's "Studies" in this way, he will not only learn to discover the key at a glance, but he will find it more fun than trying to guess conundrums.

> MUSIC AN EDUCATOR. CECH CARL FORSYTH.

Ix intellectual development no other study can equal music for contributing stimulus to the mind in a bigh degree. It necessitates concentration and precision of thought, and is closely allied to mathematics in its temands upon the calculative faculties. The leading pedagogues of the day freely admit that a good nusical training is indispensable to a well-rounded development, and that, introduced into the school curriculum, it becomes an aid to conscientious, systematic

## FIVE MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE

### THE MUSIC A GIRL PLAYS.

For our talk this month, I am going to take as

"text" a paragraph found in my journal of last sum-"Whenever I hass a grand tree which has been

recognized as one of Nature's masternieses and accordingly securely railed about so that no impious his art than you have of yours, attempting to erect hands may touch or deface it. I cannot but wish that it were possible to iron-fence every musical mas- sumption proved him lacking in a proper respect for terplece from the disfiguring hands of those who have such a great work? You would agree that to every never learned to reverence a great work."

This paragraph was probably reminiscent of many recitals attended during the spring and early summer, whereat dear, ambitious young girls attempted things too great for them. It is a mistake, you know, to think that people will not be interested in any but the same music which they hear from the professional musicians. During the winter the music loving public have been regaled by the old, hardy musical growths, the "everblooming musical plants," as we might call the virtuosi, but in the spring we look for quite a different sensation as the fresh young musical sprouts, white-draperied, put forth their young endenvors, and all the world is interested to know what music has accomplished in the way of new, fresh, dainty growth. You are as the slender, young sapling, and it would III beseem you to attempt making as great a "show" as a great, bloom-covered tree. The simpler the music through which you first address the public. the more pleasing an Impression you will make. As simple gowns and simple manners best become you, ney to the musical Parnassus. so simple music, which trips lightly off your fingers. is best suited to your youth. To do a simple thing with ease and grace is far better than to do a difficult thing with visible effort and straining.

You girls of America may be said to be under the discipline of freedom, so free and untrammeled are you in every way; in your studies as in everything else. Like children put upon their good behavlor; the very trust imposed upon you by so great a liberty wins you to the only discipline worth the while,-that is self-discipline; and this very freedom which is as Michael Angelo or Raphael worked. Until then, do given you as a sacred thing which you will not violate is a more severe restraint than all the petty restric-

Graating all this to be true, you will, perhaps, think that you detect something of spleen in the opening paragraph; but let us consider this freedom musically, especially with regard to what you play, and don't be too sure about the spleen until we have talked a little about that word "respect."

If you are the right sort of girl (and you know what I mean hy that), your teacher is apt to allow you considerable liberty as to what you shall play. Very often, in different studios, I have seen a teacher place a plle of music before a girl and let her make her choice, or run through half a dozen things at the piano and let her say which she will learn. Often I have known girls to disagree with their teachers as to what they would play at public recitals, and to play what suited their own fancy. Did they always play the better for that? Ruskin says that a girl knows best herself what is good for her. For the most part that is so, but if It were invariably true. then Raskin need never have written "Of Queen's I met \_\_\_\_ in a perfect hole of a room where he then Rhosam the Committee of the Rhosam acts." He was a sight, white, I ever write a line for musical girls to read.

In the main, you girls do know what is good for you; but, to use a hig similitude,-you remember when our country gained her independence, what a recover himself, as it were! very simple affair being free seemed to be, and now, if you are a "timely topie" girl, you know how very on the cars to get somewhere at once. ompler freedom and liberty are proving to be. What is true of the Nation may be true of the individual.

what you play, the whole gamut of music heing open to you, a little talk of wise, sensible limitation should

not come smiss.

Do not think that you must try to play everything you hear. Indeed, I know how difficult it is to let the beautiful things alone, and after having heard one of the great virtuosi play a masterpiece with every appearance of ease, it is almost impossible to believe that you, too, cannot do likewise. I do not doubt that you do this quite innocently and without a thought of "disrespect," and yet, if you heard of a student of architecture, with no more knowledge of a cathedral, would you not say that his very pregreat work must be brought an equally great intellect. In a way, it may be said that every attempt to master a classical work is a building anew. If you have the venrs, experience, and classical education which will enable you to build grandly and massively as was intended, all is well, but if if you bring to your work but youth and inexperience, then I am afraid that you will build but a rude hut, at which people will point with scorn and say: "That classical music? How

That is why it is well to hide your time with the musical masterpieces and to respect them. And, as for "respecting," I like that old-fashioned manner in which people were wont to use it, as "to face," "to look toward," as "Palladius adviseth the front of his house should respect the south." Do not spoil the mssterpieces by an illiterate familiarity with them, by careless "just trying over," or public attempts at them. Let them be something to "look toward," to face with brave and reverent ambition on your jour-

In the meantime there is an ahundance of good music by thorough, thoughtful musicians which will lead you up to the masterpieces, and which will illustrate beautifully all the talent you may possess until. hy listening to really great musicians interpret them as often as you can, uy looking at them until every detail of form is engraved upon your memory, and their intent and purpose clear to you, you hring to them a depth of thought so sifted and refined, and a reverence so warm and humble that you will work not handle a musical masterpiece, any more than you would the Washington Elm

# FROM THE MUSIC-CRITIC'S NOTE-BOOK.

BY FANNY ORANT

# WHAT IT MEANS TO BE AN ARTIST.

PROBABLY the successful artist will use more vitality in one evening's performance than the usual experiences of life call for in a month of ordinary events. A little time in the empyrean is glorious, hnt its reaction is often disastrous. If the reaction has to danger of his life from the draughts or the chill of the place. We remember with infinite regret how Emma Abbott had pneumonia and died from a cold contracted in opening a Western opera honse with the thermometer at zero on the stage. Not so long ago perspiring, trembling from the exertion that had made

- a hig audience shont with applanse. But if they had seen him behind the scenes, sick with infinenza waiting in a miserable little place to
- It was necessary, too, for him to start off at once
- I didn't wonder that he was sonr and taciturn
- is true of the Nation may be true of the management of the property of the property of the property of the property of the defect that the defect of the def 1 met -, also, divinely beautiful, in her smile, A gert who has her thinking done for her, and as regards sudince. And behind the scenes, in a barren, dirty, ish, confused, and in every way unworthy.—Lied.

little green room alone, horribly sick with a nervous headache, shivering with a fever, and suffering, wait ng through a long wait for her turn to ngain spear before the audience and to smile and greet them as

Then I have seen artists "strung up" by the excitament of their own natures until they were quite ready to go over all the program ngain until flesh and blood gave out exhausted and the poor artists and their enthusiasm stood a good chance of a complete collapse. The last songstress on the list had a cold, and to make a sound with a singing voice was an impossible task: yet the splendid creature rose superior.

These are a few incidents of more than I could count. The moral of it all is this: we must have our artists

Very well, dear public, pay them well and give them sympathetic encouragement in good time. When we read of - dying from strong drink; of - in despair that he "has to hohnob" with a lot of guzzling loafers who have certain exasperating powers all in their own hands; of - needing a "good friend" to save her from absolute starvation before she can get a hearing; of - (all these are real incidents). old, fat, homely before her glorious voice can win ber any place in opera that gains for her a dollar: of a better singer than the whole set, that gives it up as a hopeless case and sings no more, it is all enough to make the angels weep.

The artist's life, even with money and success is a hard one. The public ought to be quick to see merit and to pay it well with no delay.

# AMBITIOUS MEDIOCRITY

I do not in the least agree with that glorious songbird, Madam Semhrich, that the school of the bei canto is going to he obsolete. What we want in the concert-room are Pattis and Sembrichs, Campaninis and Marios. If the opera or concert is crass dull one voice will save the day and console the audience if it is a Sembrich singing or a Patti. Work for this, singers, and don't start in unless you have the voice. There was a singer who hoasted that she had five

tones in her voice. "Oh, hnt you should hear me sing those five tones," quoth she. Her proper place was at the wash-tub. There was a large class of these ambitious mediocrities, whose claim to public favor was their "beantiful pronunciation of the words of just a sweet little

Because they had a "pull" they found places to sing with various directors, and filled the scene to the last stupid moment, when the musical organizations went to pieces through the dullness of the concerts. For certain it is that there must be interest in a concert to keep up the support of the public.

When the concert-room becomes a bore, it is not surprising that the public takes up coon-songs, the cake-walk, rag-time, and goes pell-mell after vaude ville until its nauseating qualities grow too apparentand after, well, perhaps, after that the public takes np strong drink or religious persecution or cock fights to console itself. I have never heard of any sort of heroic treatment that would touch amhitious medicome in a cold, barren cloak-room, the artist is in ocrity. It continues to crop up everywhere and makes money while it has a pull.

To protest against the poverty, that hard lines of really meritorions organists, violinists, vocalists. pianists, is of no profit to them unless they have some possibility of getting a hearing, which is manifestly ont of the question as long as the whole scene is taken up hy the amhitious mediocrities that are one of the crying abuses of the musical life.

So controlling is the force of custom, so binding depends on the applause of the multitude for the preservation and increase of his fame and fortune, that even the best disposed and most courageous artists among whom I have the presumption to count myself MUSIC TEACHING AS A BUSINESS.

BY E. V. CALNEK.

In reading the many interesting and helpful articks published in THE ETUDE it seems to me that the more practical side of this subject has been rather neglected. Does this title sound mercenary? Well, how many of us pretend to be teaching this most abstruse and nerve-wearing study from mere love and enthusiasm? How many lawyers pretend to be expounding law from mere love of justice? How many doctors are working merely to relieve suffering and prolong life? The laborer is worth his wage; and, the better prepared and the more energetic we are, the more we are worth.

The true teacher of to-day must be a widely-educated, broad-minded person. He should teach systematically, thoroughly, as well as with love and enthusiasm. With all these qualification and sequirements can the average teacher of music hope for even a fair share of financial success? Of course there are s few, as at the head of every profession, whose talents and opportunities have been great and their energies equally so, to whom this article will not apply, for these fortunate few are in a position to demand what is just, and to obtain their demands. The number of persons teaching music is great, and seems to be on the increase. But the number of persons fitted by natural disposition and acquired knowledge to be true instructors is small.

The fact is that any person is free to engage in this pursuit, no matter how ignorant and ill fitted he may be. Thus, people teach music who could not practice either law or medicine without first passing rigid ex-

A feeling of incompetence, and the fact that frequently it is not entered upon as a serious business or as permanent employment, lead to a willingness to lower the charge on the part of many; the consequence is that we fell into public contempt. This is a fact, and these problems face every teacher of music to-day and must be solved.

Let the teacher whose early opportunities were not very good and who has not kept up well with advanced thought of the day in the teaching of this study, take some good magazine (THE ETUDE alone is a liberal education); then supply himself with some good systematic course, whose general lines of path. instruction he can follow, even though he be unable to attend any modern college or summer conrse, and renew his interest and his knowledge in this way.

No one would teach any other science without well graded, properly arranged text-books. To be worth a good price and to charge what you are worth would be one step in the right direction, at all events.

But I hear the teacher saying: "Well, and when I have done all you suggest, the public so little underatand and appreciate true music that the cheap, pretentious, badly prepared teacher might be preferred." This is true in some localities to some extent. The average patrons of music may be generous and liheral in all other matters, but so little do they seem to understand the difficulties in the acquisition of a He was brought up in comparative poverty, he lost good technic and the slowness of progress possible to a thorough knowledge of music, especially with young children, that they seem to actually grudge giving a fair equivalent in return for this knowledge and power. This does not apply to any one place or country, hut is widespread, and the prevalence of those, who, conscions of their deficiencies, are willing to cater to those whose patronage they desire, is great.

What do you think of one lesson a week, the term extending over six months? And then the teacher receiving the munificent sum of five or six dollars. In of work done often excuses the poor price paid. In this way a bare existence could scarcely be maintained by one entirely dependent on his own resources for the means to live.

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issued by musical colleges is a good thing, un imitators, had it not been for the overwhelming force doubtedly, and will in time raise the standard of of character and genius which captivated the hearer knowledge among teachers, hut, as it is not compulsory as are public school teacher's examinctions, it is only a step in the right direction.

Something that would have an educative effect on couraging to a lover and teacher of music to see the kind of trash that is popular at present. The kind of entertainment that is most enjoyed; the poor melodies joined to inane and senseless, if not actually vnlgar, rhymes is sufficient to discourage anyone who is not determined to be optimistic. Let us all do our hest as individuals, both in teaching and missionary work, and at least we will have that most desirable thing, a clear conscience.

# OBSTACLES MELT BEFORE DETERMI-NATION

BY HENRY C. LAHEE.

THERE is often a feeling among young people, and perhaps more among students of music than others, that obstacles in the way of progress are simply and purely obstacles, and nothing more. It matters not what the obstacles may be,-whether technical, financial, or physical,-they are apt to cause despondency out of all proportion to their size, and to make the student feel that it is hardly worth while to keep on. This is exactly as it ought not to be, for if we look carefully into the matter we shall find that obstacles and difficulties are the stepping stones to proficiency, and they should be welcomed.

Charles Dickens hit the nail squarely on the head when he told us, by means of the inimitable Mark Tapley, that there was no credit in being happy when everything was going well, hut to keep cheerful under difficulties was something worth trying to do. The student should learn to regard obstacles as characterdevelopers. His success in life will depend, far more than he can realize, on the spirit with which he attacks, and the courage with which he combats, the numerous obstacles which are sure to come across his

Not only is character developed by these trials, but their effect is to broaden the mind, and this breadth shows in the person's work, no matter whether it is teaching or public performance.

Thalberg, the pianist, who was a man of undouhted talent, was brought up in easy eircumstances, he was started on his career in princely fashion, and he was called the "gentleman rider" of the piano. His playing never appealed to the heart. People marveled at his skill, and admired his deportment and appearance In short, he was polished and refined, hut not soul-

Liszt, whose rival Thalberg was considered to be, for a time at least, was a man of entirely different stamp. his father when he was at an impressionable age and largely dependent upon him for sympathy and guidance. He fell in love with one of his pupils and had the mortification of seeing her married to somebody else. This threw him into a bad state of health, during which he grew morbid and was on the point of devoting himself to the church, but instead he went off on another tack and broke some of its most sacred laws. Then he set himself to work to create and overcome difficulties in pianoforte-playing. He heard Paganini and determined to rival him, with the result this part of the world this is no unusual state of that he made himself the greatest pianist of the things, particularly in the rural districts, and the kind century, -he made himself a giant. His playing was scork supported by courage and conviction. Obstacles considered sublime, for he threw himself into his task melt before determination, and as each one is conwith his whole soul. His long hair flew, his hands and arms seemed to be everywhere, and his body nnderwent the strangest contortions. All this would Meet each day's trials as they come, and do not hunt The efforts being made for examination of teachers have been ridiculous in him, as it was in many of his for imaginary difficulties.

and made him forget the extravagances.

Von Bülow and Rubinstein, a few years later, were both great pianists-their genius triumphed over all obstacles Von Bülow was remerkable for his memthe general public is very much needed. It is dis- ory, Ruhinstein for his fire and passion. Neither was perfect as a pianist, but you Bülow could fill the intellectual person with admiration, and Ruhinstein overwhelmed his audience by his force. They both had indomitable will, and certainly Rubinstein knew the pinch of poverty when young, while Bülow's difficulties were rather of an intellectual nature. Pade rewski is another and more modern instance of character developed in the school of misfortune. His playing, at least in the early days when he first became celebrated, showed, without doubt, the effect of his early trials. Brought up in poverty, married in poverty while still almost a hoy, and deprived of his wife in less than a year, such matters are apt to leave their impression on the character of the sufferer. In his case the trouble was aggravated by the fact that money would have purchased such comforts as might have saved the life of his young wife, hut he was unable to find the money, and he had to witness her slow death, with the full knowledge that she could live under proper treatment. When it was over he turned to his music with the utmost energy, and the result was the most marvelous success, in the eves of the world, that has fallen to the lot of a pianist.

While we look at the lives of these great musicians and know what they have had to contend with, we are not called upon to imitate their faults or peculincities. It is not necessary to cultivate long hair and gyrate at the piano, nor is it necessary to cultivate perpendicular hair and look interesting. Nor need one imagine himself in love and grow despondent to the verge of entering a monastery. Still less need one break any moral laws or marry young without means of support. We all have our own obstacles to overcome without borrowing those of other people, but we can admire their courage and their perseverance,-that which enabled them to rise above their trials, - and endeavor to equal them in that respect. One can see that this can be done by patience, courage, and faith, and that if we only "keep moving" we can rise superior to the trihnlations of the moment, no matter how heavy they seem to be when we are first brought face to face with

Still, if we have the power to overcome obstacles and develop a character which will insure success in life, that success may not be exactly in the path which we had planned. We may not have genius or talent in the necessary quantities. Genius is heaven-born and occurs only in rare cases, and it is uscless by itself.

Who has not known of the musical genius who has failed dismally from lack of the above-mentioned qualities? Who has not, among his acquaintances, some young musician who is lazy, self-satisfied, selfinionated, nnmethodical-who feels obliged to tell you that he is an artist because his lack of character and perseverance has never allowed, and never will allow, him to demonstrate his genins in public. He has talent, but his playing is uneven, careless, marked by moments of genius, hat spoiled by technical deficiencies. One day he plays fairly well, the next very hadly,-and he is never certain. He is unsatisfactory and tantalizing. He will never amount to anything nniess he speedily institutes a radical reform in his habits. He smokes cigarettes, playa pool, stays np till the small hours of the morning because he thinks it is artistic and bohemian. For the same reason he is in bed during the best part of the day. He usually ends by playing in the entry of a dime museum.

There is only one road to success, and that is hy quered a step npward is gained, not merely in the musical profession, but in the great school of life.

All life that is worthy of the name consists of a spending, or giving, or investing, that certain desired results may be realized. The businessman invests his capital, hoping for an increase of fortune: the farmer sows his grain, confidently looking for the harvest; the youth spends weary hours in study that he may reach the goal of his ambition.

When one considers the countless numbers who sre engaged in the study of music, one is constrained to ask: why such an expenditure of tims and strength, and what benefit is reaped from the lunumerable hours of practice? For comparatively few students attain sny prominent place in the musical world.

to the first question, it may be answered in a variety of ways. Some pupils atudy to please their parents; some because music is considered an "open sesame" to polite society: others because they expect to teach, thinking this a genteel way of earning a good Papa Haydn, if he would truly portray to his livellhood: while the few study from a slacere love for the art. But, whatever the motive, the earnest study of music is undoubtedly of value to the student in hearted, of keen susceptibilities, ready sympathies, a many ways. In the first place, to be a musician one student of Nature and a lover of his fellow-men, free must be fully master of himself .- his emotions as well from petty jealonsies and able to pursue his way as his muscles must be kept well nader control. It is toward his ideal undistarbed by unjust criticism, said that a certain famous teacher, in talking with a though ready to profit hy that which is sincere. The somewhat stolid, phlegmatic pupil, advised the latter spirit in which praise or adverse criticism is received to lead a fast life, "that he might be shle to play with more fire and abandon." Never was there a greater miatake, never was more dangerous counsel given. A dissipated life is the certain destroyer of the bodily health, and your student, if he is to attain to any eminence in his chosen profession, needs the exuberant vitality of a perfectly-sound physical organization. The brain must be clear and alert, his nerves steady; his muscles well developed and strong as atsel Physical culture, therefore, becomes one of the essential studies that the would be musician must include in his curriculum as a means toward accomplishing his ends.

Besides muscular development, the study of music aids in cultivating certain mental qualities, as, for ment. instance, concentration. Set a punil at work memorizing a Bach fugue, and you will have given him a task that will require the most intense concentration of the intellectual forces. One may, perhaps, be as humility is added to the other elements of charable to practice finger exercises with a novel open on acter fostered by the study of music. the music-rack before him (as one of our greatest pianists is sald to do), but the intelligent study of the ress in his chosen art requires him to possess a broad works of the great masters demands no mean quantity of gray matter and no small amount of mental con-

Then, too, music study requires that the powers of memory be cultivated to a high degree. It is unnecessary to quote instances of the remarkable memory of musicians-they are familiar to all.

Music study necessitates quickness of perception In reading at sight a new composition how much must be grasped in one comprehensive glance of lightninglike awiftness,-notes, fingering, phrasing, expression, pedal marks, and so on. Yet the musician's perceptive faculties become so highly trained that the page of a complicated score is as easily read by the conductor of the orchestra as a finger exercise by the amateur

One cannot be a musician without cultivating habits of accuracy. The finger of the performer must strike the key at exactly the proper instant and in exactly the right way, If the desired effect is to be obtained. There can be no hesitation, no carelessness in private practice or in public performance, all must be cleancut, exact, and perfectly accurate if a beautiful rendering of the composition is the ideal to be realized.

The student of music early finds that perseverance and diligence are also desirable elements of character. He may begin his musical studies by shirking his the may organ he may indulge in some favorite foolish for the farmer to fret himself became some amusement, but if he has any share of common sense, seeds go to waste, and why should the teacher be less he soon finds that he must work faithfully and wise and reasonable?

SOME TRAITS OF CHARACTER RESULTING steadily day after day, week after week-yes, year after year, until he begins to see the fruits of his labor. Not a little strength of character is required to sacrifice amusements and pleasant companionship, ease, and comfort, to spend tedious hours in practice; yet the self-denial is of itself a henefit and hrings its own reward. The conquest of a difficult passage may require countless repetitions, and the unthinking observer may consider it a small thing on which to spend so much time; hnt that is not the end of the matter-that conquered passage is a monument to the diligence and perseverance of the student-a white stone set np on the way to the realization of the

> As the student progresses he learns that it is necessary to cultivate the power of imagination that he msy create for himself the ideal which he endeavors to realize in the performance of each composition. He must strive to enter into the spirit of the composer -he must feel the despairing patriotism of Chopin, the manliness of Beethoven, the calm religious spirit of Bach, and the child-like simplicity of hearer the sentiment of the music he interprets. Therefore the musician must be broad-minded, greatis, hy the way, often an index to the real character of the performer. At the close of a recital a certain pianist was congratulated on his performance. He expressed his gratitude for the appreciation of his hearer. and modestly remarked, "I have spent many a weary hour in preparing this program, hat it is easy to criticise," thus showing a spirit of genuine humility in pleasing contrast to the arrogance which is too often the characteristic of the musician, whose self-conceit only makes him a laughing stock, while he is ennohled by such humility as was displayed by Bach, Haydn, Mendelssohn, Mozart, and numerons famous masters. who gave God the praise for their great talents, and held themselves accountable to Him for their improve-

> The student soon learns that it is "an easy thing to criticise," and he also learns to be fair in his critieism of his brother-artists, and thus instice as well

> The wide-awake student quickly realizes that proggeneral education. He must be familiar with the history of nations as infinencing their musical growth; the history of his chosen instrument must be known to him; he must sequaint himself with biography. philosophy, and esthetics; and it is well for him to have at least a reading knowledge of two or three foreign languages. He must read the best literature. be informed on current news, and, in short, as some one has cleverly expressed it, he must "know everything of something, and something of everything" if he would be np to date, and assist in removing from the profession the stigma of "one-sidedness" so often applied to the musician.

> Not every student enters deeply enough into the music-life to get all or even a few of the benefits here ointed out as resulting from the study of music, hut to a degree, at least, they influence the character of every devotee of the art. A superficial mind has no husiness with the study, and the earnest student, even though he never attain fame, will find himself well repaid for the hours spent in practice, in the increased intelectual force and strength of character he has gained through a serious study of the art divine.

> Nor all seeds spring np, and not all your instructions are productive of good results. It would be

HOW TO PREVENT A PIECE BECOMING TIRESOME BEFORE LEARNED

BY FRED, S. LAW

"The lahor one delights in cures pain."

WHAT is to be done with the pupil who gets tired of his pieces before he learns them? We all know him; happy is the teacher who has not one or more of him in every season's class. Perhaps, too, he is not always to blame. A composition too difficult for the technical or interpretative powers is very apt to bring that familiarity which breeds weariness, if not contempt. This the teacher should seek to avoid by adapting the music to the pupil's capacity. For the most part this premature weariness comes

from the habit of practicing the attractive parts, which are generally the easiest and therefore dombly at tractive, to the neglect of the more difficult passages. Here one can take a hint from the teacher whose custom is to provide herself with two copies of the piece to be studied. From one she cuts out all the difficulparts and delivers them over to the student for study. Not until they have been mastered is he allowed to practice from the unmutilated copy. Such an heroic remedy for the evil in question is not at the command of everyone, for various practical reasons. Still it is not necessary always to observe the strict order of a composition. Select the hard parts and let them be studied first, ignoring the rest until the former have heen acquired with some facility. Or let the practice invariably begin with such passages, no matter where they occur, so that they are studied when the attention is fresh, as well as afterward when they come in their proper connection. Difficulties generally occur in a cumulative fashion-that is, they generally increase toward the end of a niece, and are met in their most persistent form in the finale. In such case it is well to hegin at the end and work forward. When the beginning is reached the process can be reversed.

For instance, in teaching Beethoven's "Sonata in G," opus I4, No. 2, instead of beginning with the first movement, a hetter plan is to hegin with the second, which is comparatively easy. In connection with it, take up the passage in the first movement, which forms the great stumbling-block to the pupil,-viz.: the progression of three notes in the right hand against two in the left,-and see that it is pretty well mastered before attempting the movement as a whole. With that learned, the rest is easily conquered. To attempt the whole movement at once is apt to prove very discouraging to the pupil who is not thoroughly np in the difficulty of conflicting rhythms. The average pupil will always stumble at such a passage; he will feel an impatience to get through with it in say way and see what is beyond, and thus imperil his chances of ever learning it with smoothness and correctness. This can be avoided if the passage be taken by itself as an exercise, without connection with what goes before or follows.

If, as it sometimes happens, the pupil cannot refrain from tasting forbidden fruit and will dip into the tabooed portions "just to hear how it sounds," the wise teacher can, in a measure, outwit him. He can lay ont the work in advance to meet the particular difficulties which are to be encountered later on. If the piece to be given has the staccato as its particular difficulty a preliminary practice of staccato scales and finger exercises can he had; if its difficulty be chords. runs, octaves, or what not, let the technical practice be such as to prepare the pupil for his future needs.

General directions, as most teachers know, are of not much avail. It will be of little use to tell the pupil to break np the natural order of the piece unless it be taken as a matter of course in the lesson. It must also be seen that all special exercises to bring about a certain fixed result are played in the precise manner necessary to produce this result. In teaching the "what" is not so important as the "how."

# HUMORESKE.

BY H. M. SHIP.

HANS VON BULOW was to conduct an orchestral concert one evening. One of the compositions on the program was the work of a nohleman, who requested to be allowed to conduct his own composition at the afternoon rehearsal. At the appointed hour he appeared, and after the distribution of the orchestral parts he opened a package containing 70 pencils, which be distributed among the men, who then put in expression marks as the noble conductor dictated. Ralow left the room meanwhile. Later, after the nobleman had finished with the orchestra and left, Billow, having returned, pulled from his pocket a package, and, opening it, caused the 70 erasers therein to be distributed, and then ordered every indicationwark just written to he erased.

When Wagner conducted a series of philharmonic concerts in London in 1855, so many critics and Mendelssohnians objected to his conducting without the wore that at last, when the "Eroica" was on rehearsal, the directors requested him to give up a practice "so debasing to the art." They crowded around him after the concert to congratulate him upon his success and his splendid interpretation of the symphony-due, of course, to his having complied with their wishes and having conducted from the score; one of them chanced to glance at the conductor's desk and found there Rossini's "Barber of Seville," npside down!

The overture to Spontini's "La Vestale" was being rehearsed. Suddenly, with a violent blow on the desk, Berlioz stopped the orchestra. "The two clarionets are not in tune together!" he cried out. The two clarioactists, stupefied, simply stared. Like a lion he jumped down and ran at the terrified musicians. "Give me the A!" he yelled. One did so, then the

other; but when the second A came out-"Oh, le brigand! Oh, le malfaiteur! Oh, le criminel! You sit upon your ears, then! What? You

are at least a sixteenth of a tone apart, and you can stand it; and you still play on!"

Jullien was an excellent, but somewhat fantastic, orchestral conductor. All pieces of Beethoven's were conducted with a jeweled baton, and in a pair of clean kid gloves, which were handed him at the moment on a silver salver.

When Berlioz and Mendelssohn met at Leipzig in 1841 they exchanged hatons, and Berlicz accompanied his with the following letter, in the vein of Fenimore

To CHIEF MENDELSSOHN.

"Great Chief:

"We promised to exchange our tomahawks; here is mine! It is clumsy, and yours is plain; only the squaws and pale-faces like ornamented weapons.

"Be my brother! and, when the Great Spirit shall and us to hunt in the happy hunting ground, let our sarriors hang our tomahawks at the door of the coun-

capacity for smart repartee. The following is a true

A young contralto who is already known for her ery fine voice was engaged at a Händel concert which Sir Joseph was conducting, and in the course of rehearsal she was singing one of her solos. At the end of the solo she put in a high note instead of the lesseffective note usually sung. This innovation from so Joung a performer shocked the conductor, and he immediately asked if Miss — thought she was right a trying to improve upon Händel.

"Well, Sir Joseph," said she, "I've got an E, and I don't see why I shouldn't show it off."

"Miss \_\_\_\_," rejoined Barnby. "I believe you have formance: two knees, hnt I hope you won't show them off here."

THE ETUDE

Some years ago Sousa was leading a hand at a small plished their fiendish purpose and gave 'Il Trovatore' country festival. The advent of the band had been awaited with intense interest hy the audience, and, when it arrived, the band-nien were quickly surrounded by a surging crowd. Sousa appealed to one of the committee to keep the rowd away. The man shook his hand warmly and turning to the crowd

"Gentlemen, step back and give the-the purfesser's purfessers a chance to play."

Meyerbeer was rehearing "Le Frophete" in Vienna. In the orchestral accompaniment to one of the arias there is a tremolo on the kettle-drum. It was given too loud for Meyerbeer's notion. At every repetition "Kettle-drum too loud." Tympanist gets huffy and says to his neighbors that he will not play at all next time. Repetition, with drums tacet.

"Bravo, kettle-drum; just a leetle more piano and it will do nicely."

At a recent Mottl rehearsal in London the distinguished Carlsruhe conductor, whose politeness is proverbial, astounded an unfortunate performer by shouting at him "Ass!" It appeared, however, that Herr Mottl merely wanted him to play A-flat, which in German is As.

An amusing story comes from London to the effect that a Mr. Newland Smith, leader of an English orchestra, was refused an engagement at the Imperial Institute. Nothing daunted, he changed his name to 'Sigvard Erickson" and offered the services of his Norwegian hand, which was promptly engaged though the personnel was the same in both cases.

When Verdi's "Le Traviate" was first produced at the Fenice, it fell flat and was an utter failure. The composer, who rated the work very highly, was in despair. The fault was not with his score, but with the singers, especially with Signora Donatelli, who sang and acted Violetta. She was an exceedingly fleshy woman, and when the doctor, in the third set, announced that the heroine was emaciated by con sumption and had only a few hours to live, the andience hurst into roars of laughter.

Stage illusions rest on very slight foundations. An amusing story is told of Kraus, the great Wagnerian tenor, singing "Siegfried" in Berlin. While vieing with the hird in the wood-scene, he stumbled slightly, and in the effort to keep from falling, took the horn from his lips. The actual player behind the scenes, ignorant of this mishap, played on vigorously. Siegfried replaced the horn as soon as possible, but not soon enough to prevent a ripple of amusement throughout the house.

This reminds one of the French actress in one of Sardon's plays, in which the heroine solaces herself in the absence of her lover by playing upon the piano; he enters, and she leaves the instrument to throw herself impetuously in his arms. As the actress was not a pianist, a mechanical piano was placed on the stage. She set it in action and skillfully simulated the motions of playing. Unfortunately the lover ap-The late Sir Joseph Barnhy was noted for his peared rather more suddenly than she expected, and in her confusion she rose without turning off the echanism. The effect of the scene was entirely lost in the general hilarity which arose on hearing the piano continue its imperturbable strains with no hand

> Old lady (to young man who has politely escorted her across the street): "Many thanks for your kindness. Allow me to present you with a pass to see the opera. I'm the leader of the chorus."

Kansas City notice of an amateur operatic per-"The wort is over. The Wichita amateurs accom-

last night."

Because opera-singer Pacini refused to sing in response to a call for an encore in Caracas recently. he was hustled off to iail. The applause was great, hut the haritone was too selfish to give any more for the money.

On one occasion Napoleon who had a singular taste for soft, ineffective music, had Catel's opera "Bayaderes" performed with all the instruments muted and every mark of expression suppressed.

Heidegger, who was in operatic partnership with Handel at the Haymarket Theater (1729-34), was so ugly, that Pope, in one of hls "Dunciada," says:

"And lo! her hird (a monster of a fowl) Something betwixt an Heideggrs and owl."

Lord Chesterfield once wagered that Heidegger was the ugliest person in London; but a hideous old hag was finally discovered, who was still uglier. As Heidegger was pluming himself on his victory, Chesterfield insisted on his putting on the old woman's bonnet, when Chesterfield was unanimously declared winner amid thunders of applause.

# DOES MUSIC PAY?

BY EDITH LYNWOOD WINN.

I KNOW several business men who are determined that their sons shall not adopt music as a profession. They think that it does not pay. That is always the ery in America; yet music pays less abroad.

### COST OF EDUCATION

It costs, to study in America, from \$2.50 to \$6.00 an hour. This is more than is usually paid ahroad for lessons. Board and general expenses in this country are about the same as in Europe, but concerts ars

cheaper and one can dress well there for little money. It does not pay to stndy music with the intention of adopting it as a profession unless one has distinct talant, and one must have had good teaching, too.

But, while instruction costs less ahroad than at home, yet, all things considered, it is better to pay the price in America for young and untried students. I like to think of foreign study as a supplementary school. I think that pupils should spend six or eight years in hard work in America before they think of going ahroad. Europe is no "finishing school." There is no such thing in music.

# RETURNS FROM THE STUDY OF MUSIC.

Only two avenues are open to the student who wishes to adopt music as a profession. The one is teaching, and one must have a talent for teaching, to achieve permanent success; the other is concert work, and one must be exceptionally well trained to succeed

The average practice of the would-be artist in America may be four hours daily, with two half-hour lessons weekly from the teacher.

It cost a young friend of mine \$3500 to spend four years in college. A young violinist whom I know has now paid \$3500 for her musical education, not counting her board at home for seven years, nor her two or three trips across the Atlantic since she has been abroad for three years.

Most concert artists have given from ten to fifteen ears to hard work.

Music does pay if one loves it \_2 his life, for no man an do anything in any other line when his whole heart is in his music. One rarely succeeds in a profession for which he has no fondness. Most musicians are not good financiers, and music apparently does not pay them financially. But, perhaps no other profession would pay them as well.

FIRST PRIZE ESSAY.

Basis of Success in Music Teaching. By THOMAS TAPPER. 

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in Music Teaching must be those which govern Suc- good salary to guarding a lonely and unsought amount of riches, in things that he may gather about cess in anything else. This fact is based on the simple truth that we are, to a greater degree than we com- whatever plane the Young Man finds himself, he must, will stand for anything else than the badge of serimonly believe, architects of our own fortunes. Sue- as an individual, be husy. There are no end of tasks tude to masters who are unworthy. cess has to do with some simple principles which are he may do. This is his salvation at all times. elearly related, logically connected, and each, of itself, a unit of importance. But in speaking of Success we be warned of an error that is made by ninety per cent. THE AGES OF SOME PROMINENT PIANISTS. must remember that it is a purely-relative matter. of his class, the result being that they become bone-In entertaining hope of it we are apt neither to de- lessly lost. That error is this: he must never believe fine it nor even to scrutinize it closely. And yet we that anyone puts faith in his protestations. The are constantly observing that yesterday's Success is world, it is said, does not observe us as units. Our but the point of departure for what we would do to day; and that the Success of to day will be simi- observed as a unit that he is professionally possible, larly fundamental to the strivings of to-morrow, Hence, it never rests, but entires us on; and we find says but by what he is; not by what he professes. Hence, it never leaves the process satisfaction in appearing to gain that which we are but hy what he accomplishes. Failing to see it thus, perpetually pursuing. But one day there comes the he is forever out of tune with his possibilities. thought that all our haste and pursuit is secondary to other qualities with which we have made slight ac quaintance on the way. Had we thought upon them they would have given reality to our real, and we should have clung to that reality even as we placked the smaller fruits

on the day when he decides that he is ready to begin Music Teaching. What may we say to him that will put his thoughts to work in a healthy way?

## I. THE PERSONAL EQUATION.

to think when alone, his secret desires, and his professed amhitions spring from him as naturally as certain flowers spring from certain soils. His character is forever establishing a relation with his environment which he may study to his lasting gain. By the one he must interpret the other, recognizing the fact that change in environment follows upon change in character. This is so simple that he is apt to misinterpret it; the change is not so much in material things as it is in his altered power to interpret the environment. To be active to think healthy thoughts and to read one's environment ever more and more spiritually is house: not upon sands, but upon a rock.

### II. EDUCATION.

The inherent personal power is educated as a part of its experience. This means that it seeks, by following a definite course of thought and action in impressionable years, to train itself for wider circles of action, as well as for action that is definite. It strives to turn the personal power where it may erpend itself to the greatest advantage. Our Young Man must remember that Education is not the fundamental quality with which he deals. He himself is that fundamental quality. Education is the process that defines him and emphasizes him. It does not make him so much as it intensifies him. It is the process which aims to direct the force divinely im-

## 111. EDUCATION APPLIED.

some still call humorously "finishing his education"), others; if he regards human relation above gain; if the Young Man wants to get to work. The possihilities lying back of this desire are more diversified In sbort, he asks if his activity and influence are inin nothing else than in Music Teaching. They range dispensable to the betterment of life. If they are, be THE fundamental conditions which govern Success all the way from securing a place in a school at a is working on the true basis of Success; if not, so "studio" in the corner of the front parlor. But on him, or of knowledge that he may gather within him,

At the moment of becoming his own master he must Young Man will discover that it is only because he is And he is observed closely; judged not by what he

## IV. GEOGRAPHY.

While the years are passing on and the Young Manis doing that earnest and long continued study necesbetter fate than often befalls it.

teacher hesitating between the small town, where
recognition is quild, and the small town, where
Rive-King, born in 1857, is now 43; and Maden recognition is quick, and the large city, where one has

Rive-King, born in 1857, is now 43; many to be to bettle even for a control of the large city, where one has

Bloomfield-Zeisler, born in 1866, is now 34. See be to battle even for a foothold. The choice belongs to the choser, and he made he choser, and he made he choser and he made he choser and he made he choser. The Young Man is what he is by virtue of circum the chooser, and he must not gramble at the natural aneas which are to a great degree inexplicable. His conditions the chooser, and he must not gramble at the natural The older players may be regarded as having conditions. stances when are to a green upgace measurements. The linearing in the stances ind

often privation and hard labor) she has learned a little about music. Perhaps it cost her a hundred dollar, She has pupils and continues to push on. Miss B is of the same town. But she studied in New York four years at an expense of four thousand dollars She decides to teach in Homeborough, and she, too gets pupils. But her pupils do not stand proportion ately to those of Miss A. as four thousand to one husdred. She concludes bastily that if the rain does fall alike on the just and the unjust, Miss A. must have contrived to get under a water-spout. It is not so however; Miss A. is a working factor like Miss R. and is participating in an honest shower. Miss B's philosophy is loose.

### V. TEMPTATION

How shall he advertise his business? Shall he go into society? Shall he become interested in churchwork? Shall he refuse to give little Mary Ellen lessons because she has only a cabinet organ on which to practice? Many of these queries will arise to imtate bis expensively educated mind. But they are queries which find their reply in spirit, and not in to have founded Success as the wise man founded his letter. When the Young Man's fundamental intertions are clearly set forth in his own mind, affairs will appear simple. When he offers his services to the public, it may not respond promptly. But whatever he finds to do, bowever little may come to him, is the manner of his doing, and not in the thing itself, is his salvation. When a door is opened to him he must not he surprised to find the room full and several others coming in after. This unwillingness of the world to specialize him merely means that he must specialize himself. Constantly he will find in the affairs of bis daily life that be is in his own hands. And as the years pass on and he succeeds be will find that to bim Success is one thing, to those observing him it is ever another. He may think that gain and renown are success: ultimately he will believe that it is in becoming what is his best possibility. It is harsb judgment, hut it is just.

Then the Young Man will say that the basis of his Success in Music Teaching, or in anything else, lies in his attitude toward life. If he is useful, and help-Having passed through his years of training (which ful; if he is a good object in the environment of he adds better thought to the world, he has Success.

PACHMAN, born in 1848, is now about 52; Emil Liehling, born in 1851, is now about 49; Joseffy, born in 1852, is now 48; Sherwood, born in 1854. is 46: Hyllested, born in 1848, is 52; Friedheim, born in 1859. is 41; Paderewski, born in 1859, is now just past 40: Sauer and Rosenthal, born in 1862, are 38; Siloti, born in 1863, is 37; D'Albert, horn in 1864, is now 36; Busoni, born in 1866, is 34; Godowsky, born in 1870, is 30: Hamhourg, born in 1879, is now 21. It will be noticed that the four pianists generally believed to possess the greatest technic-Rosenthal, D'Albert, Busoni, and Godowsky-are all between 30 and 40, Busoni and Godowsky being the youngest as well as the greater sary to the making of a Teacher of Music, someone is and to drop the remark that it is a second to the remark that it is a second to the remark that it is not to drop the remar To illustrate, let us set out with the Young Man apt to drop the remark that the process is expensive.

If containing the day about he decided that he is not a facility of the remark that the process is expensive. It certainly is: and not only that, but it deserves a 65. There are also several lady pianists to settle with Oldest of these is Sophie Menter, born in 1848, now We are not unaconstomed to see the would-be 52; Madam Carreno, horn in 1853, is now 47; Madam stances which are to a great degree inexplicable. His inherent character, the thoughts he permits himself in Hemotoroush. The holder players may be regarded as a manufacture of the conditions. Here, for instance, is Miss A. She lives pleted their styles and tastes.—W. S. B. Matheer, is the conditions of the conditions. Here, the conditions of the condi SECOND PRIZE ESSAY.

# Two Characteristics of the Best Methods of Ceaching Music.

By CLARA MARGARET CORNELL.

# 



CLARA MARGARET CORNELL.

MUCH thought is being given to the question: "What method of music teaching is the best?" Any of the superior methods must fail in their efficiency if the teacher's own methods of work are not based on good judgment There are two indications of sound attention need not always be forced, and also to deinstruction,—the teaching of the pupil to concentrate the mind, and the observance by the teacher of a elearly-defined perspective in her work.

What is concentration? Have we ever paused to consider what a busy world ours is? How many things there are in motion about us, how many sights to see, bow many sounds the moving things make, how many different qualities our sense of touch perceives? But are we conscious at one moment of the straint, is usually determined by the intensity of the We like to do what we can do well. sensations. Do we habitually allow our minds to be diverted by the most intense sensation of the moment, now a loud noise filling consciousness, next a pretty sight, then the smoothness of some object? If we do, we have no worthy thoughts. Ideas-thoughts-cannot be fostered without the fastening of the mind upon sound, and thus seenres the attention easily. Music one subject to the exclusion of all others. This is

Every person knows how easy it is to attend to that which interests bim. The aimless miller would surely find no greater difficulty in shunning the bright light than it would in keeping its mind from the interesting subjects. There are, therefore, two kinds of attention, the simple and the voluntary.

We are wont to consider voluntary attention a habit of the trained, adult mind. It should be a habit of every well-taught child. Education is not a cramming, but a drawing-out, process, and we cannot draw out much from an unthinking mind. We should teach our pupils to think, and not leave it to their own unaided efforts. If they study incorrectly, they waste teaches several laws of mental phenomena that will

We know that if we are listening intently to something and we close our eyes we hear more distinctly. The closing of the eyes prevents the sight-center of the brain from receiving impressions to divert consciousness from the impressions of sound. Again, we keep out impressions of sound when we study by muffling the ears. Since, therefore, we want to help our pupils to pay strict attention, we should take care that arms and feet are kept quiet, head and eyes steady. Restless movements of the body not only diminish the store of energy, but invite impressions from the surrounding objects close to contact.

These laws again teach us that the ease of directing the attention at one moment is determined by the direction of the attention the preceding moment. ft is easier when one has been listening to sounds of any kind, to fix attention upon a tone, than when one has been admiring a beautiful painting. fn order to make the lesson-period pleasant a habit of certain teachers intersperses their instruction with comments upon subjects of other interest. Doubtless, the pupil is amused, and never finds the hour dull. Does he never find the practice-period dull? As the pleasant time at the lesson had not been put into the music, how could the coild draw it out in bis practice? So the period is neither pleasant nor the practice profitahle. Instead of chatting upon subjects of no aid to the lesson the teacher should be well prepared with apt illustrations and interesting anecdotes about musicians. This is merely another way of stating that a child does not know how to give voluntary attention to a subject, and that it devolves upon the teacher both to make the subject so interesting that vise means of making voluntary attention easier.

One method of stimulating interest is to get the pupils to ask questions concerning their work. The asking of intelligent questions on an uninteresting subject is not an easy task. An excellent recipe for finding questions is to have the pupils explain points in their lessons to older persons ignorant of music. The would be teacher's attempts to meet the questions of such persons with satisfactory answers will reveal many sights, sounds, and tactual qualities of objects to them their limitations, and suggest other questions. about us? We are distinctly conscious of but one Their ability to explain satisfactorily such questions thing. This thing, when the mind is not under re- will awaken feelings of self-confidence and interest.

By psychological laws we are taught again that we give attention to music of strong rhythm more easily than to music of weak rhythm. The strong accents stimulate the mind to the expectation of their recurrence. The expectation intensifies the sensations of of strong rhythm, then, should be given to pupils who find their work uninteresting.

Still another method of exciting interest and of making strict attention easy is the painting of a wordpicture upon the title of the piece, or the explanation of the title, allowing the imagination free play in snggesting thoughts full of life and color. A title painted vividly the papil will never forget. It will be like a pair of rose-colored glasses to the piece.

So much for concentration. How shall the teacher observe a well-defined perspective in her instruction? By laying stress upon the most important ideas, impressing them firmly npon the pupil's mind by original, fresh illustrations culled from childbood experiences. All other ideas should be grouped about the vanced as this in music. time and miss the intended discipline. Psychology main one according to their relative importance. The main one according to their too many ideas, lest the Two different readings of the same work are often child's impression be complex and confused. The pupil good. The original one is generally the best.

will increase in his power of retaining instruction as he learns to give close attention. The proper time in the lesson at which to explain the important points should be considered also.

The observance of perspective in one's teaching should be given not alone to the lesson as a whole, hut also to the entire course of instruction. A teacher may well ask berself: "What points in music-instruction are the most important?" "ff in my teaching I lay the most stress upon this or that, what ideas concerning music-study will it give my pupils?" "Would their practice-period be profitable if they held that "How careful I should be in teaching beginners not to foster wrong notions concerning prac-

Naturally, a child's most decisive impressions of what music-study means are received in his first lessons. Music-atudy is necessarily a vague idea to him, for it is unlike any of his other studies. Whatever ideas the teacher presents in the first lessons which he can grasp easily he will clutch tenaclously. All ideas given later he will group about it, establishing some relation among them in his mind.

What is of the greatest importance in music-reading well at sight, ability to give the fingers gymnastic exercises upon the keys, or the quality of tones? We all answer: It is the production of lovely, exquisitelyshaded tones. The production of such tones implies fine technic, and some skill in sight-reading, but neither good technic nor great ability to read at sight implies sweet tones. Clearly, then, we must show the pupil from the first lessons that music-study is a

The best way to accomplish this is to give ear-training before taking up finger-work or note-study. The child's work and play have developed shility to use the fingers easily, to see quickly, and to perceive similarity of form. His ear has not received special training. It seems better, then, that his perception of sounds should be developed at least as much as his perceptions of sight and of touch. When the child has gained some proficiency in recognizing sounds and their qualities, it would seem best to teach him how to produce those sounds correctly. He should understand well each movement involved before attempting to make it. fts proper production should be practiced until done automatically. The teacher should not fail to connect in the child's mind the quality of tone produced with the manner of producing it so that when the work has become easy at the mere mention of the quality the child will produce it automatically.

Doubtless the best methods of teaching music possess in common other characteristics than those treated of in this essay. These two, the teaching of concentration of the mind and the mapping out of one's work ahead of time clearly and consistently to an ideal, are of the greatest importance in the teaching of all branches. They are fundamental principles. They are, therefore, of greater value to music than characteristics which pertain to music alone.

# SCHIIMANN'S SAVINGS

Few strikingly original works of genius have become

So that genins exerts itself, it matters little how it appears, whether in the depths, as with Bach; on the heights, as with Mozart; or in the depths and on the heights at once, as with Beethoven.

Thon must invent new and untold melodies.

The person who is nnacquainted with the best things among modern literary productions is looked upon as uncultivated. We should at least be as ad-

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* THIRD PRIZE ESSAY

# Child-study: The Teacher's Privilege and Duty. By FRANCES C. ROBINSON



MRS, FRANCES C. ROBINSON

PROBABLY good teachers have always studied their for the dull, slow ones. Children whose minds move pupils to some extent, but the fact is now recognized alowly, and to whom concentration is difficult, must that the study of child-nature is one of the best means not be too hastily pronounced stupid and inattentive; for making good teachers. In the closing years of and the nervous, restless ones must not be called this century the pursuit of child-study is followed "naughty." Young children must not be expected to more and more closely. Old systems of teaching and keep very still, even during a short music-lesson; it governing children are parsing away, and the prime is almost cruel to be too strict on this point. All question now asked of teachers is apt to be: "How teachers find that each child needs special instruction, much do you know about the child himself?" Teach- and guidance, adapted to his particular requirements. ers of the present study and originate the very best Masical training should be made to develop and cultimethods of instructing the young; hut without the vate, in every child, his powers of observation, restoopower to discern the varying conditions of childnature, whether in class or individual training, the his imagination and affections. In other words, the best methods of teaching may be productive of undesirable results. This applies to general education of the entire artistic nature, which is but another and also in a particular manner to the sacred calling name for soul!

Child-study! What a privilege, and yet what a difficult thing! How may we best begin? There is the ment of each special case. I believe that unmusical. scientific study of children, which has been followed ont, not only hy those who are interested in general education, hat by scientific men of our time, who have recognized that science had much to gain from an investigation of the physical growth of children, and of their social characteristics, and also of their mental, moral, and religious tendencies and development. We find professors, or specialists, of certain branches of science all over the world eagerly interested in the investigation of special phases of childlife. By this is demonstrated how very much may be haps the eye and car cannot be trained to very much study of children may not be absolutely necessary for. or possible to, all persons who instruct the young, but are educated by the study of Nature; they, also, are

Up to the present time, all that has been thought necessary in order that the teacher-that-is-to-be may "get her certificate" has been the acquiring of certain facts, or knowledge, of certain branches of study, that these answers could not give the least idea as to the real ability to guide and instruct the young. Sometimes we hear it suggested that all teachers of music should be compelled to show a diploma or certificate proving their ability to teach; hut no diploma can their development undertaken as a sacred privilege. do this. It can speak only for the teacher's knowledge of facts and of her own accomplishments.

It is my desire to confine the present article to the subject of cultivation in ourselves of the gift of teaching, and to deal with the opportunities that lie before every conscientious, true-hearted teacher of music, Much has been learned from Froebel and his wonder or by firmness; this clearness in demonstration or ful ideas; and, as the years go on, his methods are being evolved and expanded. A recent writer has of instructing, and at the same time keeping up the alluded to this as "the kindergarten age." Several excellent kindergarten systems have, of late, come Nature rather than a result of study." Granting that into musical life, but the present article will bear the faculty for teaching is "a gift of Nature," I beupon the instruction of children, and the study of lieve that it is possible for persons to be in possession children themselves, who are beyond the age for regu- of the gift without realizing it, and I further believe lar kindergarten training. Children of seven or eight that persons desiring to become teachers of music can years of age are, generally speaking, unwilling to attend kindergarten classes, musical or otherwise. The Nature's powers within themselves. Persons aspiring following ideas, or hints, are therefore intended for the to teach must cultivate their own powers of observaconsideration of teachers who are instructing children tion and reflection; thye must cultivate their own from seven to fifteen years of age.

In studying children, and youth, individually, the teacher's powers of observation require to be very keen, and the judgment broad and well balanced She must study each child's mental capacity and temperament, and also duly note the physical nature, so that she may decide the amount and quality of work which may reasonably be expected from each child. developing, in them, something of nobility of soul. Extra care and patience will be required, of course, tion, and reverence, and should be made to appeal to

Every child can be taught something of music, if it is presented properly, so that it meets the requirepeople are the result of early neglect. Nature's law is inexorable: "Use and improve, or lose"!

When I speak of educating a child's powers of observation I do not mean, merely, the bodily senses, bnt rather the powers which are behind, and which use, the senses. Says a favorite writer: "Behind our senses are the organs which use them; and behind these, the soul itself, with its faculties. We must not confound the organs of observation with the senses, for then we limit the power of their education. Pergreater quickness and power, but the faculties which use the eye and car certainly can." These faculties such knowledge is a several for original study and above, goes on to say that knowledge is acquired in educated by the study of art. The same writer, quoted two ways, viz.: by perception and by intuition; that by the use of our perceptive powers we come in contact with the actual universe, and by our intuitive faculties we lay hold of the ideal universe.

would enable such a some to manufacture and process of the control of the control

observed. Imagination is part of the intuitional ne ture. Everything, to he well done, requires the use of the imagination. By our imaginations we perceive the ideal, or "the perfect in all things." Musical training makes an appeal, simultaneously, to the intellect and to the imagination. Teachers can, from the very start hegin to train the emotional possibilities of each child Wise teachers will carefully avoid the dangers of false emotionalism,-mere sentimentalism,-and strive to develop only that which is true. Children, generally speaking, have large observation and large imaging tion. These faculties must be carefully studied and Le Couppey says: "Teaching requires a special apti-This gift of transmitting to others tude which is so rare and so precious; this sort of intuities

that penetrates a pupil's character at once; this sure and rapid judgment that discovers the best means of succeeding, whether it be by affection, by mildness necessary with children; in a word, this difficult art interest, all this cannot be learned; it is a gift of do much to help the development, or unfolding of imaginations, or poetic natures and endeavor to sout their own growth, mentally and spiritually. Experience, too, is a great help, one learns by doing.

Music is the grandest and noblest of all the arts, and all persons who undertake to lead others into musical life should be able to show, to some extent at least, that music has affected them for good and is

No pupil is so trying to the teacher as the careless one-the pupil who, knowing hetter, is indifferent and negligent; hut even in such a case, the teacher must endeavor to hreak up this indifference; monot ony must be avoided, his interest must be awakened, if possible, by some new line of work. The secret of the whole matter, I might say, is to interest one's pupils. Leasons, and the talks regarding lessons, must be varied frequently. Much tact and judgment is required in dealing with each papil. Sometimes young pupils can he lead into a habit of practice by making an appeal to their affections and ambition,-they will practice their little lesson to please their teacher whom they love, and take a pride in "surprising" her at next lesson hy showing how well the exercises can be played. I sometimes offer a tiny prize to children whose parents can say of them, at the end of the term, or season, that they have practiced faithfully and cheerfully.

About once a month I give an afternoon to my jnvenile pupils. I invite them to spend an hour, or two, with me. They listen attentively while I tell them, in story fashion, about some of the great musicians, or about some musical instrument and its history. I expect them to remember all they can for our next meeting, when I question them on the former talk. I also encourage them to ask questions. We play musical games, and have piano selections from four or five of those present, after which we play miscellaneous games and have light refreshments. These little meetings afford me an opportunity for making further discoveries in child-nature, and I look forward to them quite as much as the children do.

As I said above, child-study is a difficult thing, bat. while difficult, it is a privilege, and a very true pleasure. To get at a child, from all sides, we must see him in various circumstances; only a small part of a child's nature can be observed under any one condition. A very large portion of the real nature of chilmeans are another than the control of the control o ciation which demands a class of concert such as the program extract below will illustrate! It, too, is one of the day, not uncommon this season in any one of our larger towns and cities:

1. "Sonate," No. 2 (Grieg),

The Educational Value of Concerts.

By EMMA STANTON DVMOND

MM. Petschnikoff and Lachaume. 2. "Hymn a la Nuit" (Gounod) . . . . M. Pol. Plancon, 3 (a) Air (Rach)

(b) "Moment Musical" (Schubert),

Miss Ella Ruegger. 4 (a) Nocturne,

(b) "Etude," G-flat. (c) "Ballade," G-flat (Chopin),

M. Mark Hambourg.

concerts given in our cities and towns each year, the proportion of concert-goers is not so great as it might be. When we except those who go because they "must put in an appearance, you know" (which means the and who made it. putting on of much fine apparel at home, arriving before its close), those who have, unexpectedly, had counterpoint, and form, and when we possess them we tickets presented to them "which it would be a pity not to use," those who go out of curiosity to see (not hear) a famons artist, and those who are persuaded dom. To obtain a mastery over the practical applicato accompany some music-loving friend, there remains tion of these laws involves, no doubt, the work of a a small number who will obtain real benefit as well life-time; but this is not what we want, it is appreas pleasure from a high-class concert.

It is strange to think that there are many students of piano and voice who do not avail themselves of than of the knowledge that puffeth up," says a recent attendance at concerts as a means of study; who work away at home at a Beethoven sonata or a difficult aria and never dream of the inspiration received from the hearing of these works as given by a firstrate artist. Of course, there is the excuse so often heard "I really cannot afford it. My lessons and my music cost so much!" Well, here the teacher may do something. He may urge that to hear Sauer play that sonata is one of the best of lessons, and, if the poverty plea is genuine, even put a few dollars ont at interest in the investment of seats to give to such pupils. but a third of it, feeling that more is not to be borne) astic concert goer than the eager, amhitious young music student, who soon develops a faculty for criti-

Let us remember to enforce the principle of concertstudy wherever and whenever we come in contact with the mucically unawakened, the conscientious student of piano, or even the too-husy to-go-anywhere teacher, and what a change we shall see in our audiences! We shall not have to go ahroad to learn to should be darkened, nor that the ideal concert-goer is listen to music, we shall not have to defend onrselves against the charge of non-appreciation of, and indifference to, good music, but we shall be helping to build our Temple of Art in America so that posterity will lighting, the rustling of programs, and, sony does no bless, and not curse, ns.

# WHEN WE BENEFIT BY CONCERT-GOING.

Now, to put two and two together, and make, not four, but one,-viz : the relation of study to concert-

Given the opportunity of hearing some such concert gram—it presents a harmless and cheap form of as the above, whether it be song recital or piano even amusement, of which no one can complain on the score ing, oratorio or symphony orchestra, let me say that enjoyment will be in exact proportion to the pains taken beforehand to understand what we are going to

"He that hears music without the ability to dis-

criminate its constituents resembles one who witnesses a dramatic performance in an unknown foreign language; who may be charmed by the gestures and the election of the actors, and even understand the course of the action, but, understanding not the words that are spoken, must be dead to the poetry of the work "-Macfarren

It is hard to make some people understand that there can be a greater or higher enjoyment of music than they already possess. They are so content to bathe themselves in waves of musical sound, and to receive nursly sensuous impressions impressions which fade as soon as received that we are informed after a missionary appeal to their better feelings: "Oh, I don't believe that these very critical people do really enjoy music! They are so occupied in thinking about it they have no room for sensation of any kind." Of the intellectual enjoyment which comes only after the study of form in music of the history of music, and by the cultivation of the art of listening to music they are antisfied to know nothing.

We must not fail to recognize the good work done in this direction by the many music clubs which have sprung up everywhere. "The study of the lives of the omposers and their works" forms the basis on which such clubs meet, and to many bring added knowledge and wider culture as the result of the season's work.

But individual effort is needed before the real bene-In spite of the increasingly large number of good fit of hearing good music is obtained and lasting impressions secured. We are too prone to ascend the hill of science in a sedan chair, and to do our thinking hy proxy. Let us read for ourselves how music is made.

"The necessary laws of music are few and simple. near the middle of the concert, and leaving some time We can easily acquire the rudiments of harmony, shall learn more from hearing the great composers than from all the lectures and analysis in Christenciation, not production, that we have in view, and our object demands more of the charity that edifieth

> This is snrely not too much to ask of us, and when this has been accomplished we shall have more intelligent listeners, more intelligent critics at our concerts. Instead of merely admiring the color of Mr. P.'s hair as he sits at the piano, or the agility of Mr. I's left hand in "runs," or the high notes of the new tenor, and the bow arm of the latest importation in violinists, we shall in addition be capable of hearing and feeling the power and beauty of music itself.

The practice of following a performance of a large be absurd to consider them as being educational in He could not do better work in the cause of good concerted work with score in hand is advocated by some, discouraged by others. If there should be time for sufficient study of such a work before its performance, it would perhaps be better to leave the score at home. But where only one performance is given. and very little time can be had for study, score following at concerts is no doubt useful and instructive.

Listening is always more concentrated when the eyes are closed, or when one is in a dark room. From which it need not be inferred that the ideal concert-room necessarily hlind! There is often too much to distract the would-be listener in his surroundings. To say nothing of talking and whispering, the glare of overone protest against the barbarous practice of handclapping hy way of approval of what has just beeu enjoyed? Surely, if the truest form of applause is silence, we might be allowed to express ourselves in that way, if in no other. The sudden transition from music to uoise is nearly always abominably startling.

THE great poet, the great composer, possess such opnlence of sensuous and intellectual faculties, that his lot would appear rather that of the demigod than f a mere mortal, but for the compensating trials of suffering or infirmity .- Ritter.



FOURTH PRIZE ESSAY.

MRS. E. S. DYMOND.

the Edge System of Printing was born in Canada when a way, have sun coppertunity of receiving instructions, unsite. Her father, life I late Her, Raval Doan Meilink and Her father, life I late Her, Raval Doan Meilink and the Canada was successful and a late of facts at a self-distancence. Mrs. 19, most legan to teach the phase in 1881. In 1868 the was easy control of the Canada was successful and the Canada was supported to Tenest, and continued on the staff of the conservation of the Canada was produced by Tenest, and continued on the staff of the conservation of the Canada was produced by the Canada was pro Mus. ERMA STANTON DYMOND was born in Causda when

"Music has a noble mission in the world. The smallest of its provinces is to amuse."-Macfarren.

CONCERTS OBVIOUSLY not all concerts have an educational

character. There are concerts, good enough of their any respect. Such a program as the following (I give music. And, once initiated, there is no more enthusiwill serve to show my meaning:

L Orchestra (reed-organ and two mouth-organs), "Mocking-Bird."

2. Song... ."Let Me Kiss Your Tears Away." 3. Recitation. "Seein' Things at Night." 4. Song and Chorus. "Hello, My Bahy!" "Home Sweet Home." 6. Vocal Duet. "Life's Dream is O'er." 7. Dialogue... "From Pumpkin Ridge." 8. Vocal Quartet...."Come Where the Lilies Bloom."

I venture to say that in many mall towns, and in most country places, this is an np-to-date program, productive of general satisfaction and enjoyment on the part alike of performers and audience. I may go further, and say that higher specimens of art would be beyond the comprehension and musical taste of the going. bearers. But something may be claimed for this proof want of variety or hrevity. But, musically it is not

But ve have other concerts; and how thankful we may feel for the advance in musical taste and appre-

### DESCRIPTION.

MIDNIGHT! The ghostly clamor of the last beat of the twelfth hour fades tremblingly into the dark ness, flinging back echo upon echo, that softer grow as they multiply until the air is dead of sound and stillness reigns. And more ghostly than the querisome clang from the old tower clock is this unearthly stillness, for it awakens the most feverish fantasies Across the clouded firmament the blood-red moor glides, a silent spectre-uow half-discernihle from behind yonder misty cloud-again riding triumphantiy over the darkness, shedding its gruesome, yet mild radiance into the shysses below. As the silent Wanderer is again clutched by the eager, restless clouds, in the distance like the shivering of the invisible protection from the Spectral Beyond, sounds music,spirit-music. How lamenting, and, withal, earnestly, It resounds faintly against distant mountains and forests. Driving the nightly silence before it, the tones approach nearer and nearer. ° ° There ° ° ° . Ah ° ° ° Now they approach—a shadowy grouping of uncertain shapes. Ghostly, gliding, spooky spectres, swaying to the music. It is the nightly procession of the Phantoms.

Ahead glides, enveloped in black, face hidden, a Figure. They follow, Things of monstrous forms, their glowing eyes, ghoulish, mocking the baleful hlue flames that hover around them. And behind them stretches a throng far back into the obscurity. Louder and more Imperative grows the music-the song-"The March of the Phantoms," until, as the procession suddenly halts at a chosen waste, it also as ahruptly ases. Silence! Then one of the shapes glides for ward and the Ritual commences, and is answered by startled cries of fugitive night-hirds-huge and black The spectre trumpeter pains the night with striving signal, and is answered by invisible spirits. Again the procession glides wearily along-swaying to the music as when it appeared. Then suddenly the first hour of morning falls, and sounds from the old tower clock A hlast and rushing breeze-a rustling of branches in the distant forest, a sudden cry of the night-birdsand all is vanished.

## INTERPRETATION.

We may rightly class this piece with the so-called "descriptive novelties," and as such it must receive the closest attention on the part of the player. Each portion should be played until the subject impresses itself thoroughly on the mind; this, of course, is only possible when guided by the marks of expression phrasing, etc. Not only the player, but also the listener, should know the story.

The introduction commences with the striking of the twelfth hour, imitated by the sub-contra D. This note, twelve times repeated, should be played with some variety of tone-power: here louder-there softer. This variety of tone-power is due to the air,-the wind,-which blows occasionally in different directions, and sends, therefore, the sound hither and thither. But these monotonous twelve strokes are suddenly disturbed by the loud and piercing cry of the night-birds (third and fifth measure). The chords representing this should be furiously attacked, and it musician, is he not? is here that the pupil should pay the greatest attention, viz.: not to let the right hand influence the left by striking louder. At the seventh measure we have by arrange countries about a should represent the is like an innocent babe in comparison to this indifading away of the last stroke, mixed with the echoes vidual? of outeries of the hirds.

And now commences the composition itself

the ghostly and indistinct music in the distance, only the swelling from the fifth to the sixth anggesting the moaning of invisible spirits. In the second part, where the basses are transferred an octave higher, the ap- my dear Madam, I suppose it is in order to differen

# THE ETUDE

it should be the object of the player to keep the left hand always muffled, especially by the chromatically-falling figures. From the andante movement, following the introduction, until the end of the first part on page 2 (last measure before the "mystic ritual") a gradually swelling crescendo stringendo should he ohserved. The last four measures should be rendered grandioso and in well-sustained notes. A silence follows. Then the mystic rituals begin, played in a slow and dignified manner. Special attention should be paid to the chromatically-falling hass. These notes should be dragged somewhat, the fingers scarcely lifted from the keys-a strong legato. Here the performer's attention should produce, by these falling chromatics, the most mystic sounds, accompanying the monotonous ceremonious melody of the right hand. The sudden ery of the night-hirds should also be attacked most furiously, followed by the echo in pp. After a repetition of this phrase in another key, during which a gradual crescendo is observed, the melody again appears in octaves, accompanied by octave chromatics also in the left hand. In these sixteen measures the player can very easily work up a climax, culminating with the spirits' trumpet shonts. Suddenly, again the terrific noise stops, followed by the answer of the spirits in ppp. This subject repeats, followed by the tremolo in pp. (l. h.), and now the ritual again commences the spirite form in line and the march is taken up again.

It must be remembered that here the tremolos are to he played one octave lower, as written, and at first very muffled. The loud pedal should remain down for the twenty four messures after which the tremolo is released by the falling chromatic octaves. During all this a crescendo and also stringendo should be observed. This should continue into the cadenza which represents the flight of the phantoms at the stroke of the first hour of morn. The clock-stroke (the low (1) must be sustained throughout the following measures hy means of the loud pedal. The chords following the cadenza in the right hand represent the echoings from forest to mountain.

The technical difficulty of the grandioso can be overcome hy slow and careful practice. The cadenza, which seems to produce another technical stumblingstone, is, in fact, no more difficult than the rest: as it represents only a certain figure in arpeggio form repeated several times, gradually descending. A falling decrescendo, hut accellerando, should be observed. Finally the player must feel what is to be done, not merely play notes and time.-H. Engelmann.

# A DIALOGUE CONCERNING PREAKS

BY ALFRED VEIT.

Persons.

Public Opinion. A Private Citizen

Public Opinion: How is it musicians frequently have the appearance of freaks?

Private Citizen: Do you not consider that a harsh assertion, my dear Madam? Besides, would you oblige me hy making your meaning more clear?

P. O.: By all means. Do you see that individual glaring at us with his shaggy hair, eyebrows to match, and otherwise ecceutric in his appearance? He is a

P. C.: I happen to know him. He is a well-known violinist.

P. O .: Do you deny that the wild man from Borneo

P. C.: I admit that the gentleman in question is rather conspicuous in his make-np. However, that The low fifths and sixths, interchanging, represent fact does not detract from his merits as an artist. P. O.: I am not alluding to his artistic capabilities. But why and wherefore this ludicrous appearance?

P. C.: If you insist upon having the real reason, proaching music becomes more and more distinct; hut tiate himself from his fellow-creatures.

P. O .: It is now my turn to request an explana

P. C .: With pleasure. If you take various mem hers of the professions in turn, you will notice that many of them have characteristic features by means of which they are easily recognizable. The soldier has his uniform, the clergyman dresses in a certain way to show that he helongs to the cloth. The musician not being able to carry his violin or his piano about with him continually, elects to allow his hair to grow long. Do you follow me?

P. O.: Quite so.

P. C .: Of course, the underlying sentiment is one of vanity, of foolish vanity, if you will have it so, but are not all human beings more or less vain, and why not allow the musician this harmless idiosyncrasy?

P. O .: Idiotsyncrazy! I should call it. You forget that the professions you allude to hardly lower their dignity by endeavoring to reveal their identity. I fail to see, however, how the musician enhances his personal dignity by adopting the ridiculous methods be resorts to. Do you remember the young planist who, with an impatient gesture, hrushed back the rebellious lock of hair that would persist upon hobbing up at the most inopportune moments-

P. C. (continuing): While any barber could have cut its existence short for the modest fee of fifteen cents? Exactly. But you forget, my dear Madam, that, shoru of his locks, your Samson sinks into complete insignificance when away from the piano, and becomes a private citizen of whom no one takes the slightest notice. While when adorned in all the splendor of his hirsute attainments he only need show himself to have a passer-hy whisper: "There goes Mr. Ivory Smasher. I think I will go and hear him at his next concert." Thus, you see, my dear Madam, the musician not alone attracts attention by means of his shaggy mane, but preserves it as a means of advertisement to be carried about with him upon all occasions,

P. O .: You have almost convinced me that a longhaired musicinu, owing to practical reasons, is a necessity, but why this utter disregard for the conventionalities in matters of dress? I have just noticed your bowing to a musician whose general untidiness and slouchy appearance suggests the idea that he is as averse to hath-tubs and regular ablutions as our own whilom friend Svengali?

P. C .: I admit that our friend does not dress like a Beau Brummel. I also admit that with him scap and art should form a closer alliance. But why so se vere on an individual whose art has often thrilled you Remember artists are like children. Their thoughts are constantly occupied with fancies far removed from this terrestrial sphere. Music to them means stories of knights and ladies, the courtship of the nightingale and the rose, the battle-cry of legions pressing on to victory, the-

P. O. (interrupting him): This is strange. I recently overheard a conversation between two musicians, and do not remember hearing anything of the sort. Mr. Fiddler remarked that he had just bought his fifth tenement-house, while Mr. Pounder said that if the steel stocks dropped a few points he guessed he would buy a few hundred shares more. How is this!

P. C .: To he sure, the modern musician has given up some of his old ideas. While still clinging to long hair, he does not despise the good things of life. He has discarded some of the old traditions. Thus, while the pianoforte virtuoso in times gone hy possessed more virtuosity than virtue and wrecked his life and chances in dissipation and riotous living, the modern pianist has become more practical and husiness-like and, in consequence, erects magnificent villas on the Hndson or Lake Como.

P. O .: You thus admit that he has abandoned some of his old methods. Why not then go a step farther and conform to the demands of modern society and exhihit a certain neatness of appearance, which is expected of every citizen?

This subject I hope to continue at some future time. P. C. (bowing): Always at your service, Madsm.

No 3148

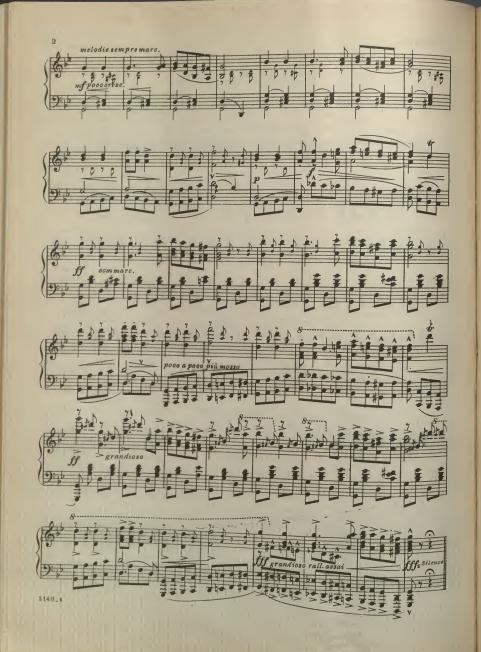
# Procession of the Phantoms. Zug der Geister.

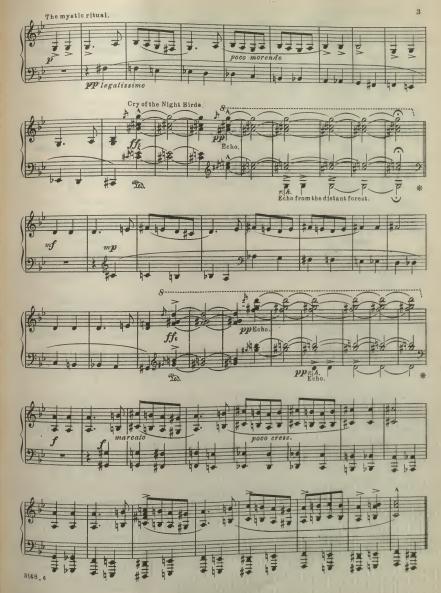
For description, see opposite page.

H. Engelmann, Op. 417.



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8 Nº 3172

# The Joyous Peasant.

# Fröhlicher Landmann.

Robert Schumann.

Arr. by Felix Smith.

SECONDO.









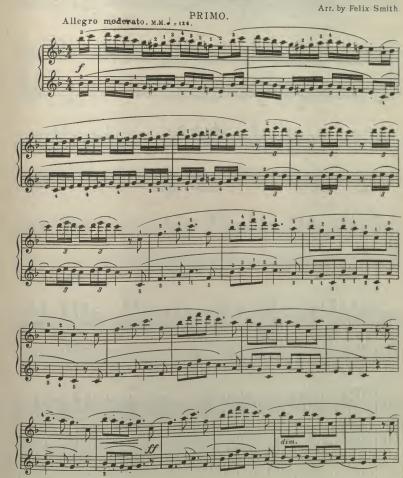


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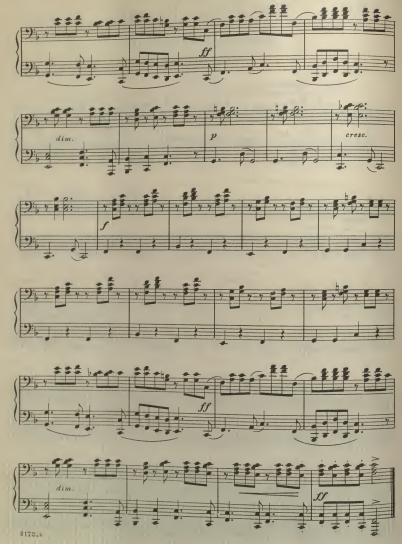
# The Joyous Peasant.

# Fröhlicher Landmann.

Robert Schumann.

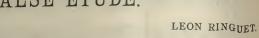








# VALSE ETUDE.







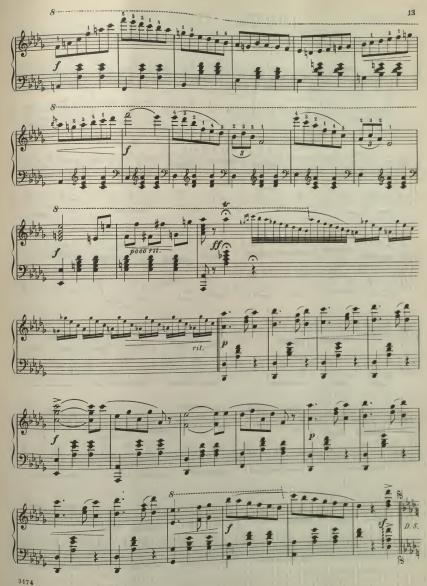




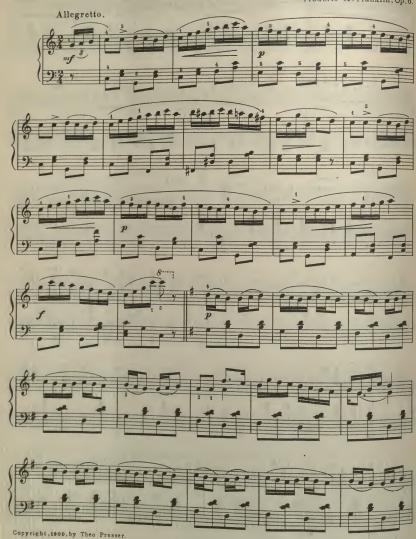


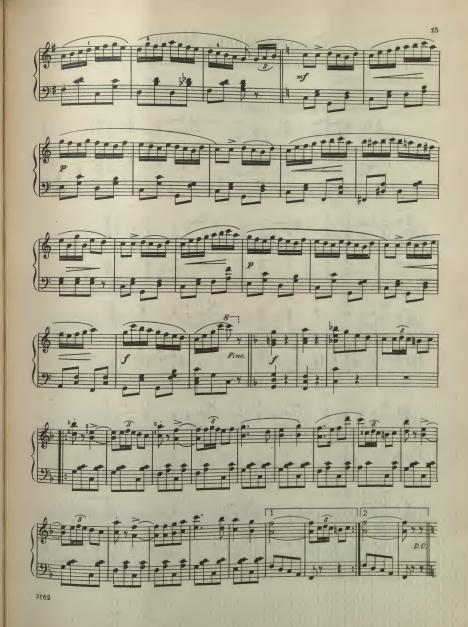
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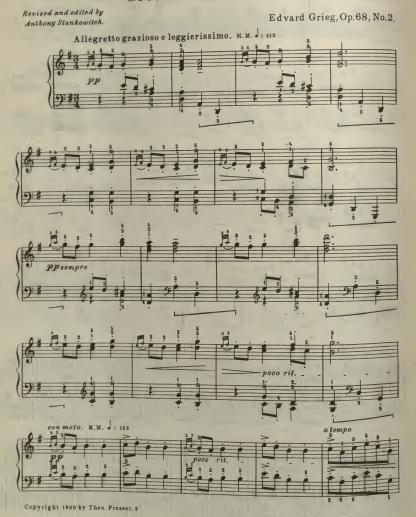
Frederic A. Franklin, Op. 6.

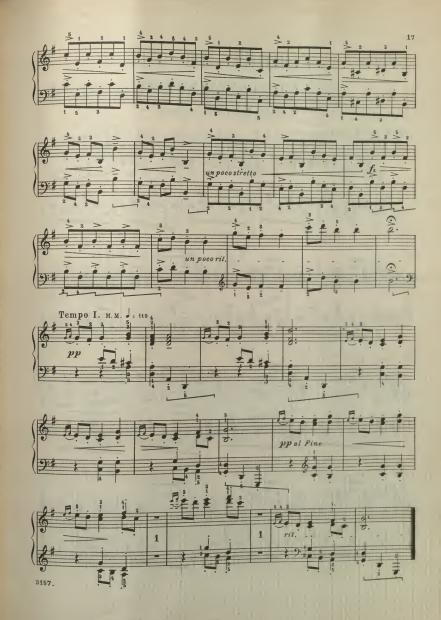




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# Grandmother's Minuet. Grossmutters Menuett.





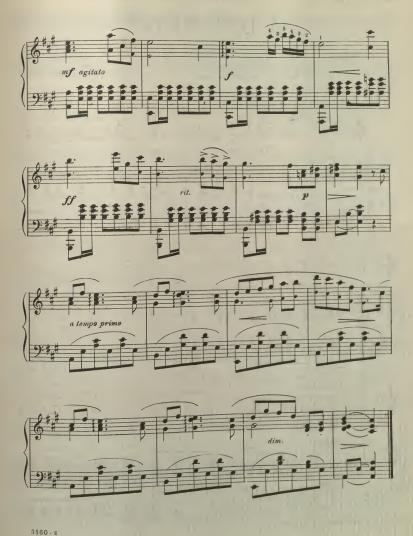
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# FORGET - ME - NOT.

# VERGISSMEINNICHT.

SONG WITHOUT WORDS.



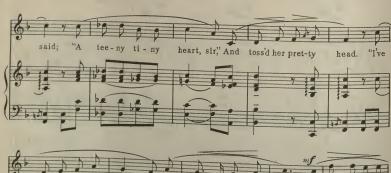


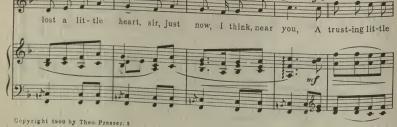
# A LOST HEART.

WORDS BY EDGAR 'M. DILLEY.

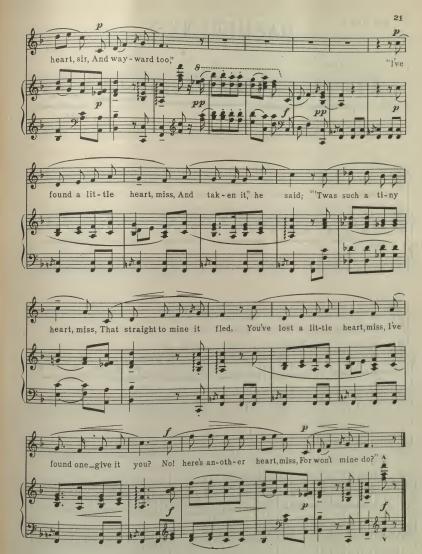
MUSIC BY
PRESTON WARE OREM.







Also published for low voice in D



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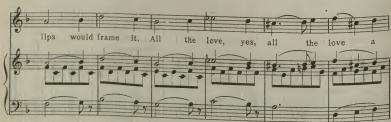
# BASHFULNESS.

OLIVER H. P. SMITH.

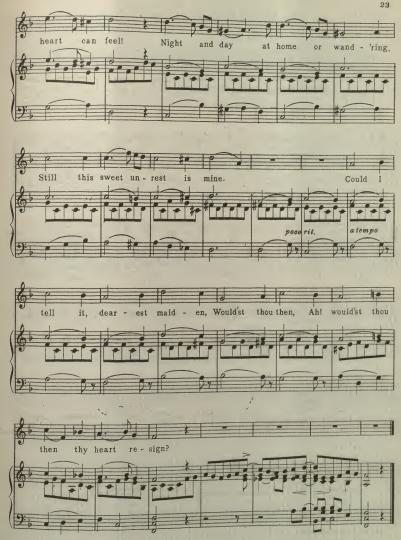








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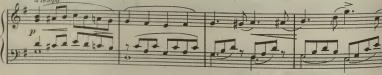
Goby Oberhardt, Op.88, No.1.













a) The whole and half notes must be held out their full value. Copyright, 1900, by Theo. Presser 2

THE TEACHER'S EQUIPMENT.

BY HARVEY WICKHAM.

lr is of the teacher's equipment as it should be, not as it too often is, that I wish to speak; and I purpose to ignore that obvious essential-knowledge of subject. He who attempts to impart that of which he himself is ignorant is quite outside the pale of discussion. There are, however, other requisites in the cargo of those who set sail as instructors (if the figure may pass) which are less self-evident, but no less worthy of attention. First to mind comes

CRITICAL SKILL.

Clumsy criticism is responsible for more harm than many worse appearing things. Fault-finding, when not guided by intelligence, is always useless and usually pernicious. If you cannot tell a pupil what is wrong to the minutest detail of its wrongness, you can only breed distrust of himself and dislike for you if you tell him that he is wrong at all. Once in a hundred times you may induce some one to analyze the fault or go to another preceptor to have it analyzed for him, while occasionally a complacent soul is to be met from whose duck-back intelligence reproof rolls like water; but none of these exceptions is practically worth looking for. "He who cannot build would hetter tear not down" is a good adage.

Criticism, to be skillful, must first of all be intelligent. It must be understood by the teacher, who should know exactly what he is taking exceptions to. that it differs from the ideal, but wherein it differs from the ideal. If a run is not according to note, he ment,must observe exactly what mistakes were made, instead of indulging in general grumbling remarks. I once overheard a teacher criticising a performance of Chopin's C-sharp minor waltz. The player carried the chromatic passage of the run with which the second movement concludes one note too far, playing C for

"That is not correct," said the teacher, and he repeated the remark no less than five times without telling what was amiss. It is such teaching as this which is not worth the fee.

Skillful criticism must also be intelligible to the student. If one calls the attention of a rather dull pupil to everything that is ill in his playing, a helpful impression will not be made, no matter how exact and well-chosen the language may be. A mind which has not learned to distinguish between the accented and unaccented parts of a measure cannot for the life of it conceive of an even ritardando. What is the use of mentioning the latter before a clear idea is formed of the former? If a familiar text may be altered a trifle, "when a mote and beam are both in the same eye, by all means remove the beam first." To of my own.

The subject was a hoy of about fourteen. He had been given up by three other teachers as a musical ignoramus beyond the reach of pedagogics. I received him more out of curiosity and as an experiment than for any other reason. He had no conception whatever of rhythm or pitch. That is to sav, he paid no intelligent attention to the sound of his performance. The number of his other faults may be imagined easier bright, and he had been a student of music for three

The first thing I did was to play simple rhythms for him on one tone till he could tell by ear whether a tone was prolonged one beat or two. Then I had him play similar exercises himself, then simple tunes execrable ones they were, the trashiest I could find) till he could go through them with tolerable rhythmiral accuracy. When he began to have a clear idea teacher must have the faculty of-let us call it of the meaning of "swing" when applied to music, I called his attention to the subject of pitch. Heretofore, I had said "Very good," if he went through a ally per cent. of the notes were wrong. After much barrier which at first existed between us. In the be an effect."—Girl's Reclus.

difficulty I taught him to distinguish the difference ginning, he looked upon his leason very much as an in sound between C and C-sharp. Then the difference in sound between a major and a minor triad. Then the difference in sound between the right note and a wrong one when he was himself playing them. Later, we took up the subjects of fingering and touch; and so on until he was really not a had performer of simple compositions, and learned to enjoy his lessons and delight his parents. I cannot say that it is altogether worth while for such as he to study music at all, though the slough in which he was found was mainly the fault of his first teacher; but I do think it a good thing for the instructor occasionally to accept a case of this kind. Many things are learned in trying to force ideas into unaccustomed brains. I myself gained much besides the art of criticising from my relations with this hoy, as will appear in the course of this paper.

The average teacher does not appreciate the darkness which surrounds the pupil's intellect. Things, ohvious to the educated, are hard sayings to the ignorant, simply because things yet more ohvious to the one are dimly comprehended by the other. As a general rule, we do not strike deep enough to get at the root of mistakes. A famous animal trainer once told to put himself in the animal's place and see the world out of the animal's eyes. "A horse," said he, "cannot me, probably, "not half bad." lift himself to the intellectual plane of a man. If they are to establish a connection, the man must lower himself to the intellectual plane of the horse. In so doing he will discover what it was which prebrings me to another item in the ideal teacher's equip-

### SYMPATHY.

I dislike to use the word in this connection, for it is so hackneyed that it conveys little meaning to many. Sympathy is the putting of one's self into the place of another. It is the stooping of a man, for example, to the level of the horse's mind. It must always come from the higher creature to the lower, never from the lower to the higher. Knowledge in itself is insufficient for the sympathetic teacher-knowledge of music, I mean, for that merely implies that he has overcome the difficulties which beset his own path. In the path of the pupil may lie many stumbling blocks which the teacher never personally encountered. No two ever climbed Parnassus by the same route, and it behooves the instructor to familiarize himself with all the highways and hy-ways and the difficulties and dangers of each. He must know the approach to every hardship from every direction. He must, in imagination at least, have dashed his head against every tree in the forest of perplexity and have done it from every point of the compass. This is the price of insight and the origin of sympathy.

So and so fails to play two notes against three-hut cite a case in point, let me relate a studio experience every beginner fails here. Why has So-and so this trouble, and is it the same trouble which What's hisname has? Is it the same trouble that the teacher has had, or is it a trouble which So and so has pre-empted all to himself? These are questions which sympathy alone can answer. What's bis name may have an undeveloped left hand which requires so much attention that none is left for the right; while So and so may have equally-developed hands, but no mental conception of the effect of two notes played against three. than enumerated. In his general studies he was rather What he needs is illustration, while the former needs technic. I do not think that a dullard makes eventually the best teacher simply because he has stumbled over every conceivable difficulty himself, but I do think that the gifted will not find it lost labor to give some time to the study of the anatomy of inferior minds. Yet sympathy is powerless if it cannot inspire a receptive mood in the mind of its object. Pupils close their hearts to those they do not like, and the

> THE FACULTY OF INSPIRING CONFIDENCE. ress until I had been at some pains to remove a

ancient heretic must have looked upon the rack. He paid no attention to what I said, for the reason that he did not believe it could mean anything to him. He had no ambition to improve, because he did not see any sense in music. I think the boy's attitude was an altogether rational one. He really had never listened to music, and the burden of proving that it was worth listening to certainly fell justly upon the shoulders of those who compelled him to study it. 1 began hy getting him to talk of himself and of the subjects he was interested in. His respect for me greatly increased when he found I was "up" on the rules and gossip of foot-hall. There is no difference, save in degree of development, between the mind of a child and that of an adult, nor any reason for treat ing one radically different from the other. At first the boy was shy-mentally shy, I mean-unwilling to give his ideas and opinions, and backward in laying bare his interest in things. This was because he was a stranger to sympathy and unused to having his intellectual being respected by an adult. I succeeded in making him confess his dislike for music and I convinced him that he had not given it a fair trial. From that time, he began to be interested in me; and me that the secret of his success lay in his ability to think that what I said might be worth listening to. In fine, he had "sized me up" and pronounced

Few realize the profundity of the intellectual contempt which a child often feels for its elders, because the latter demand that their sayings be accepted on authority and will not take the trouble to demonstrate In listening to a performance he must not only know vented the horse from doing what was wanted." This the reasonableness of their commanda. The teacher who deals with the young (and all pupils are so in many respects) should not mistake the questioning attitude of a darkened mind for impertinence. Con vince a child that you are wise, indeed, and his respect flows toward you as naturally as a river flows toward the sea,-a respect far different from that hypocritical deference which experience has taught him to pay to those having power.

# MILE. CHAMINADE ON PIANO-PLAYING

"Composition cannot be taught, but I can give excellent advice to girls studying the piano. Let them practice slowly and loud. As a rule, they work too quickly. The only way to acquire grace and lightness of touch is to practice without ever hurrying. Let them count two upon each note as they play scales and exercises.

"Once when I was traveling I happened to be given a room in the hotel next to a man who was studying to be a pianist. All day long he struck the notes hard and alowly. I waited for a piece. He did not play one, and when night came and he was still at his laborious apprenticeship, I said to myself: Here is a man who will succeed!

"Playing with force," she continues, "does not mean to have a stiff arm and hand; quite the contrary. And, above all, those who wish to accomplish any thing should keep their minds and attention fixed npon what they are doing. If they have not an abun dance of patience and determination, they had better give up.

"Professor Kalkbrenner used to allow his pupils to read while they were playing over their exercises, but I am convinced that this system is a very bad one. By thinking of each note a girl can do more in half an hour than she can do in four with her mind on other things, and if she play slowly and loud for two hours every day she can gain wonderful facility.

"Study as difficult pieces as you can, but when you play for friends always choose one of your easier compositions. Be beyond what you are doing; it is the only way to attain perfection. If you play what is too hard, you will learn nothing, you will be wearied, disgusted; whereas if you try something which to you presents no technical embarrassment. you can give yourself wholly to the art with which The dull boy ! have described above made no prog you render it; you will have grace and charm. It is only by being beyond your piece that you can produce BY CHARLES A. FISHER.

HE flourishes in every musical community, does the musical husybody, and should there be some obscure hamlet still happy in the early stages of blisaful artistie innocence, be assured that sooner or later the musical busybody will appear on the surface of events to assume the reins of government and show people how these things must be done

In the larger communities be has been long in to the professional musician and to the teacher. vogue, and he may be easily recognized by the feverish activity and frantic zeal with which he labors for the good of the cause.

He is the bane of editors and the scourge of the busy world of commerce and finance. The harassed railway official, the much-occupied lawyer, the distracted physician of many patients,—every man of tunities, - none can escape him. The seclusion of the energy of the husybody call for attention on the part study, the privacy of the home, the sanctity of the of the profession. The question of general detriment church present no barriers that cannot be surmousted to the cause of music may perhaps be safely left to by this indefatigable propagandist of a self-appointed take care of itself, for, though the musical busybody

His energy is stupendous and his persistence undaunted. He is Impervious allke to anubs, to sarcasm, or to personal expulsion a terrar

People observing this and being themselves, for the on this point. most part, averse to any great individual exertion pro bono publico, modestly submit to his regency. Rivel busybodies do indeed occasionally grise who

for the sake of a position in society or in politics, or for some other the like unmusical but warmly charished ambition are anxious to hear aloft the hanner of artistic progress; hut after a few attempts ending in the world whose intelligence lies mainly in their failure the futility of their efforts is impressed apon heels (people, as Fielding tells us, bearing their heads them and, overawed by the crushing invincibility of genius, they furl their colors and drop into inglorious place to hang their hats), would it not be well for

The palm of acknowledged superjority is now firmly grasped by the great and only musical busybody, and his sway becomes imperial

True, he must continue to be active, but he glories in activity; this perpetual motion is to him even as a proper pecuniary stipend would probably induce him the breath of his nostrils. He feels, too, that the price of imperialism is eternal vigilance.

He is up early and late, and his slumbers are fitfully disturbed by the pale spectres of rival huaybodies from the limbo of musical oblivion, or hy the dread amorphous apparitions of apstart busy bodies yet to be apprehended. His visage becomes drawn and anxious. and he flits pervously about within his fortification like a commandant hardened with cares and remonsihilities, perpetually examining the weak spots in his breastworks with a view to beating back an expected attack of the enemy

Some poor, sparsely-rewarded society reporter of the daily "Intelligencer," snatched rudely from peaceful routine labors and forced to write a criticism on some concert bossed by Busybody, fails to speak in terms of superlative adulation of the singer or instrumental

virtuoso or chorus, as the case may be Immediately the Busybody rushes into action by

One of the enemy writes a letter to the morning paper. The Busybody at once bombards blm with a

Ever and anon there is a lull, the enemy probably consid ring it a hopeless case. But this state of quiet. and heavenly rest is not to the liking of Busybody. who, having now arrived at that pass where (like "Mad Anthony" Wayne) he never sleeps, hrings his worn out old muzzle-loaders to the front and bombards the newspaper sanctums promiscuously with his wads of platitudinous manuscript. Nor does he stop for breath until he has goaded some of the less philosophical of the enemy into retort, wherenpon the battle wages more flercely than ever.

further cares, duties, and perplexities

He is omnipresent. You see him at all receptions.

at all social gatherings, at all public functions, and from one week's end to the other he is in continual evidence, in speech, in letter, in person, everywhere. Of course, this sort of thing is telling on his constitution. He is getting sallow and dyspeptic and neurotic; but though the hand of death gripe him he will

not release his hold. The sweets of power are not so easily relinquished. For he is now become a great authority in the little local musical world. He makes and mars reputations, he dictates programs to directors, the tone of criticism to the press, deportment and methods of instruction

Without his certificate, signed, sealed, and publicly delivered, no singer or player or teacher need hope to go about his business nor raise his voice above a whisper in the town, except to his own dire undoing. As to those wretched erectures there is nothing for it hut to crawl contritely within the fortifications and heln Busybody load his cannon.

And here it is that the frantic goal and misdirected may labor under the fond delusion that all musical progress in his community will come to an abrupt stand-still as soon as he is laid beneath the sod future generations will probably prove him in error

In all musical undertakings of a public character. especially in larger enterprises such as choral associations and the like, somebody has got to do the errands. There is a great deal of detail business work that must be performed, work that requires attention and activity. But seeing that there are so many people only by way of conventionality and so as to have a musical organizations to hire some one for the energetic hustling at so much per hustle?

The musical busyhody would be admirably adapted for such a position, for, in addition to his other qualifications, he is, as a rule, not a person of means, and to accept. By this plan he would doubtless be relieved of the strange hallucination under which he labors that a long career of leg-activity has made bim capable of jndging as to the comparative value of musical compositions, and that protracted exercise in "sprinting" in the musical field has entitled him to pass upon the merits of professional musicians and conscientions teachers

The busybody has here been referred to exclusively, and rather unfairly, perhaps, as "he." Very frequently, however, ungallant as it may appear to say so, be is of the feminine persuasion, and, to the glory of the "restless" sex be it said, has proved quite as formidable behind the musical artillery as did ever the most valiant "he" busybody in Christendom.

The remedy suggested above calls to mind an admirable singing society in one of the larger Eastern cities, established years ago and still in existence, which had adopted some such plan. The president of this society has always been some lady of leisure, taste, culture, and means, who conducted the affairs of the chorus in a quiet, dignified manner and furnished money when it was needed, the "sprinting" being relegated to help, glad to do the work. The director was left free to make his own programs, not even the president arrogating to herself the right of interference. The doings of the club have rarely appeared in the papers, but the best of the musical public in that city goes to its concerts year after year to hear the best works well performed.

Of course, such ideal conditions are not to be looked for everywhere, but let us not forget that, generally speaking, the remedy as against the unholy activity of the busybody lies, to a great extent, with the culti-The Busybody now proceeds to pile upon himself vated amateurs and in the hands of the respectable teachers of a community.

na through the wisdom of the ages an ancient dietne reading thus: "The gods hate busybodies and the who do too much!"

Let our friends, the cultivated amateurs and all those earnestly interested in the dignified development of the art, remember this. And as for the professional sicians and the music teachers, let them poader well that other trite and precious guide of conduct, to the effect that "The gods detest a coward!"

# ADVANTAGES OF HOUSE-TO-HOUSE TEACHING

BY P. J. BULLOCK

LIKE everything else, house-to-bouse teaching has its annoyances and obstacles, but these, in my judge ment, are not to be compared with the advantages to both pupil and teacher.

First, hy giving lessons at the pupil's home, the co-operation of the parents is readily secured. I do not mean that there can be a lack of interest in the advancement of their children on the part of any thoughtful father or mother, but the majority of them, baving never studied music, do not realize the ascessity of daily, systematic practice.

By going to the papil's home once or twice a week for lessons, you will become sufficiently acquainted with the parents to explain matters of this kind without giving offence. Ask them to help you arrange certain practice-hours which will be most convenient Together you can arrange a program of work for the pupil, and, then, the parents will admit that ther, alone, are responsible if the lesson assigned is got

Again, the punil, during the lesson-hour, feels less embarrassment at home than at the teacher's studio. Now, the success of a lesson depends, partly, upon making the pupil feel perfectly at ease. But strange surroundings, the presence of other members of your family or of persons waiting to take a lesson, emharrass and annov sensitive and self-conscious pupils

By observing pictures and busts of composers and musicians with which the teacher's studio is adorned some children possibly may gain more than they lose by inattention to their lessons. It is difficult to keep these keen, irrepressible little people from taking an interest in everything and everybody within range of their observation, especially when in strange surroundings; but it is absolutely necessary, during the lesson-hour, to have their entire attention. This, I am sure, can better be secured at the pupil's own bome, amid familiar surroundings.

Another advantage in the house-to-house plan is that the pupil can use the same piano to which she is accustomed. This is no small consideration. Even an advanced player, who can sit down to almost any piano and play creditably, feels some embarrassment when invited to play before critical hearers upon an strument entirely different in tone and action from

Now, pnpils, especially those who have sensitive ears and a good deal of musical feeling, dread to play before their teachers and especially upon a strange piano, even though they have faithfully practiced their pieces and can play them well at home. Nervousness and fear of mistakes is sure to make them play in s weak, expressionless manner, and, more than likely, they will make blunders that they had never made before. Even if they get through the piece without breaking down, they feel so mortified and dissatisfied with themselves that they are ready to discontinue lessons altogether. This is no imaginary case. Many promising pupils are spoiled in just this way, of whom some would develop considerable ability if only they could get over their excessive timidity and self-con-

Another advantage is that the teacher can select from the pupil's music for reviews and sight-reading whatever is needed, thereby avoiding the annoyance of finding that the pupil "forgot all about that piece" Among other valuable things there comes down to she was requested to bring.

again, the teacher, by going frequently to the too good at any and at all times. Last, but by no pupil's home, is thoroughly posted as to the condition of the piano, the temperature of the room, and the difficulties under which the pupil has to prepare the lesson, such as noise in the same or adjoining room, the piano too temptingly near a street-window, the

presence of nervous persons in the family who declare that they cannot stand the practicing or who, perhaps, ask the papil to stop thumping that same oll exercise

The members of the family must be instructed as to the pupil's need of quiet, regular, and steady practice. This very repetition of tedious exercises is to be eacouraged, and will be endured, no doubt, by the family, if the teacher kindly explains the necessity for it. Also suggestions could be made as to necessary repairs and tuning of the instrument. Certainly people need to have their attention called to these things. Not all persons can tell when a piano needs tusing, hut they depend on the teacher's judgment, and will follow it to the extent of their pecuniary

Another advantage in giving lessons in the pupil's home is that the teacher can interest berself in the shild's home-life. The tactful teacher can do much toward gaining the good-will and attention of pupils by manifesting sympathy with all their little interests, trivial and uninteresting though they may be. If you do not believe that children will practice better for the teacher who enters into their sports than for one who holds herself aloof, just try taking a lively interest is the child's home and surroundings; make the pupil as happy as you can from the time you enter the house until you leave it; listen to all their little confidences and show them that you are their friend.

Finally, by adopting the house-to-house plan, pupils are ohliged to be more prompt and regular with their lessons than they usually are when the teacher waits for them at her studio. As a rule, it is the music lesson which is neglected for every conceivable cause,-company, the dress-maker, headaches, school, vacation, bad weather, sore fingers, parties, sickness in the honse, laziness, work,-everything, in fact, that can be thought of under the sun, moon, and stars. Now this nuisance-missed lessons-can be abated, to some extent, by the house-to-house system. People are ashamed to put you off for every slight excuse; and, at least, feel that they must send you word or pay for the lost lesson.

# MUSIC TEACHERS ARE BORN, NOT MADE.

BY MARION J. WOODFORD.

Music teachers are born, not made. It is one thing to understand music, and another thing to teach it. In order to be successful, the teacher must enter into the work with the proper apirit and motive, which we will speak of more fully later on.

There are several requisites for the intelligent and successful teaching of music. Among the first essentials are: A healthy physique, a sound mind, strong serves, and a constitution of iron. There is, I venture to say, no profession quite so taxing upon the physical and mental being as that of music teaching.

Patience, self-mastery, and a perfect control of the temper are traits to be desired and cultivated, for the teacher can accomplish far more with them than with- equal. out them. "Would'st thou command others, first compoint. The teacher should exercise patience in not hurrying the pupil too rapidly, because of his overambition for developments. It is his place to sow the leed, keep the soil in a fertile condition, and see to it that everything is favorable to a healthy growth and development of the plant, and then trust to Nature for the rest. In short, we would say: "Make haste

By self-control we mean that the teacher should never indulge in the slightest inclination he may have at times and under certain circumstances to slight his work. He should remember that the best is none

means the least of the three virtues in question, is control of the temper! There are a number of errors a teacher might make, to affect and retard seriously the progress of the pupil, but surely none more damaging than to be ill tempered and cross at the slightest provocation, for the average pupil will become intimidated, and, in all probability, discouraged and disgusted, and discontinue his studies altogether.

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Furthermore, he must possess an amiable disposi tion, and a personal magnetism that will not only ornament his character, but will also broaden his in fluence and give him power to impress forcibly upon the mind of his pupils the truths he would teach. He must, moreover, be imbued with a love for the work so strong and deep-rooted that the vexations and disappointments which he is sure to encounter will not affect him,-a love that will manifest itself in all of his work

It is not necessary for the teacher to be a virtuoso. yet he should be able to illustrate in an intelligent nanner all the different forms in music. He should have a thorough knowledge of theory, for that is the basis of true musicianship. It is also very necessary to be familiar with musical literature and all the standard works in order to select the right thing at the right time, according to the needs and require ments of the pupil. Then, again, it is absolutely necessary for the teacher's welfare that he should read good musical journals: otherwise how can be be in touch with the musical world and know what is being done for the advancement of the art? How will be know of the merits of new works of art as well as the doings of artists, except through these messengers? What teacher would, or, we would ask, what teacher can do without a musical journal, and yet claim to be an intelligent and up-to-date musician?

We have long since learned that, in order to ohtain the best results, the teacher must not attempt to adopt certain rules and methods of teaching and apply them indiscriminately to pupils, regardless of age, temperament, capacity, and disposition; but must make flex ihle all rules, theories, and methods, and apply them according to the requirements of the individual pupil To do this it is necessary to understand human nature in all its different phases. It is necessary to be able to discriminate between dispositions that are happy and those that are sad; the thoughtful and the thoughtless; the serious and the frivolous; the conscientious and the careless; the obedient and the obstinate. Then, together with these elements, must be considered the pupil's ambition and power of concentration

Now, this accomplished, the first thing to be done is to awaken interest. The work necessary for the beginner is tedious, to say the least; but it is possible to present it in an interesting form. Space will not permit us to go into further details along this line, hut, if the teacher has the inventive mind which he should have, and which be can ntilize throughout his entire life-work, he will experience very little trouble in accomplishing the end referred to. Special care should be taken with the beginner. It should be remembered that the work done at this juncture will assert itself ever and anon. If the correct principles of technic and the accurate mode of study and operation are instilled into the pupil's mind then, he will be a constant delight to the teacher, other things being

Although be may not be endowed with great talent, mand thyself." Let us be more explicit right at this and may be deficient in many respects; yet to train and to develop the talent he has in the proper manner is the one prime consideration. On the other hand, if the teacher is slack at this period, he will be made to feel, every time he meets his pupil, remorse of conscience; and the truth will come home to him each time, that he has been delinquent in his duty.

It is a very easy matter to discourage beginners, and cause them to lose confidence in themselves, which is disastrous in the extreme, for in all probability they will never regain it. If it is found that their interest will never use and that the special plan which had been prodigies do not end their careers in obscurity, as so adopted as the one that seemed best suited to their

case is failing to accomplish satisfactory results, then there must be a change of tactics at once. If it is "those borrid finger exercises," or "those tiresome scales," or "those hateful dry studies" that are impeding their progress, then administer these repulsive. but necessary, ingredients sugar-coated: for it is a fact that cannot be disputed, however reluctant we may be to acknowledge it, that there are pupils with whom it is impossible at the beginning at least-to take to the study of music seriously, even though you argue the subject with them in the most logical manner. So the only way to deal with a "patient" of this sort is not only to administer their doses sugar coated, but small doses as well, until after careful and patient effort, their musical nature will become sufficiently developed and built up to enable them to enter into the work with the proper zeal.

The one great mistake many teachers make is that, after they have more or less steered their pupils over the dangerous shoals of the necessary mechanical work, they do not, either from lack of ability or disposition, train their miad, heart, and brain together with their fingers. Then there is another important faculty\_the ear\_which if it is not correct and has not been properly trained, will invariably cause confusion and uncertainty, thereby rendering one incapable of achieving any marked degree of success. Yet how few teachers give any attention whatever to this very important part of the work!

Touch, technic, and a perfect conception of time and rhythm are the outer forms or foundation which the teacher must plan very minutely; but these are not the all-essential qualities: along with these must be taught the true meaning of the language of music, for, Indeed, music is the language of the emotions.

What perfect discipline, culture, and refinement are afforded by the study whe thus taught! But If the teacher allows bimself to drift only on the surface and permit those intrusted to bis training to content themselves with only the skimmings and trash, because it makes his work lighter or for various other reasons, then he is debasing and making common an art that is divine, and one which he is altogether nnworthy and unfit to represent. Therefore, the music teacher must be progressive, energetic, and thorough in his work, even to the smallest detail, ever holding high the banner of true art unflinchingly. Let the motto be "Ever Onward," for to stand still means getting behind the advancing column

It may seem that we have made great demands upon the music teacher in this article; still there are many things which we have not touched upon. However before closing, we will add one more earnest word: The teacher should be ever careful of his moral character. Keep It spotless! The fact should be continually before us as teachers that our profession is worthy of the best there is within us, and that our moral character is the true indicator as to what extent we nossess the true spirit of our beloved art.

BEETHOVEN at eleven had gained renown as a pianist. Haydn's musical ear created a sensation when he was but five, and Paganini's early musical develop ment is also well known. Rubinstein, at the age of eight, appeared in a concert at Moscow, and received an ovation; Cherubini was remarkably musical at six: Rossini, at the age of ten, was in great demand as a solo singer at Pesaro; Franz Schubert gained laurels at the age of eleven as a splendid soprano singer and violinist, while Felix I endelssohn made bis debut at the age of nine, and at eleven he had already written several symphonies and operas. No less precocious was Robert Schumann, who showed great talent at the age of seven, and by his thirteenth year had composed his one hundred and fiftieth song. Franz Liszt gave his first concert at Vienna at the age of eleven, Brahms made a public appearance when but fourteen, Weber composed at the age of twelve, and Chopin's extraordinary talent when very young is well known. This goes to show that real genius in music develops itself at an early age, and that the so-called many are pleased to predict.

Some writer tells of a legend that was hung up in a Nevada concert-hall, to this effect: "Please don't more interesting than the one here given. Try it. shoot the pianist; he is doing his best." And one feels, sometimes, that many a newspaper- and joboffice ought to put out some such sign concerning their compositors and proof-readers and local editors.

But you may remark: wherefore this tale of woel and from an ex-newspaper man, at that. The "where fore" lies in the murderons attacks made on the names of composers and their works wherever programs are printed or newspaper reports are published.

The only safe way is, when having programs printed, to read proof after proof until an absolutely correct, or, as the printers call it, "clean," one is produced. Any printer that has any pride in his work or reputation will be glad to correct all the errors you

In this connection there occur to mind many printers' errors that have aroused in the writer feel ings of wrath or merriment,-according as the program was his or some one's else. (That which on your own program is to you a convincing proof of the printer's becility becomes, when seen on another fellow's program, a laughable and humorous matter: did you ever notice that?) I will jot down some of the lapses of type, hut will not say whether they belonged to me

Years ago I remember seeing an attractive lady down on a program for a performance of Chopin's "Waltz Afloat" (A-flat). The report of the concert did not state how she succeeded in this marvel of aquatic athletics. Evidently she had passed the stage of simply walking on the water. Another young lady was charged with "singing the opera of Faust," and no notice of any cuts in the work were given, either.

A trntbful young gentleman appeared before an audience and proceeded to sing to them about "A of it. Boor at Thy Window,"-at least so the program said: While another vocalist sang a song from Gounod's "Queen of Soudan" (with apologies, I suppose, to his "Queen of Sheba"). The geography wasn't so bad, after all. And can you recognize the original in the socalled "Caballus Rusticanus"? One might think it meant a rustic horse rather than rustic chivalry.

An editor in an Ohio town spoke of his first hearing of a string quartet under the phrase "the next number was a quartet on the violin." This left the on C and D, he quickly lets go till he gets hold of reader in wonder as to the skill of four people that could simultaneously perform on one violin. Out on the Pacific coast is a gentleman who, when anticipating coming before the public, announced that he would give a "Musical Concert," evidently realizing that former efforts did not deserve that adjective; at least the matter is open to that inference. If one is to hut the musical one never needs to be told. He judge of the quality of music by the quality of the English, such an announcement would not prove a very good advertisement. And sometimes the printer proceeds to announce that a concert is to be musical. much to the disgust of the givers thereof.

The writer once had occasion in an historical article to describe a certain barbaric instrument, and said that bas decided to teach him the notes, he asks her and the tone of it was like that produced by "filing a sec- is impatient to find out what they mean. Another tion of stove-pipe." The printer improved on the original (as is always the printer's prerogative), and the is said in his presence about music, and remembers it perpetrator of the article was astonished to read, a in his own way. few days later, that the said instrument sounded "like the falling of a section of a stone wall!" Imagine the who in after years became a well-known organist:

And how the musical terms do suffer! Capriceio becomes "Capiercio," Allegro develops into "Anne becomes capereto.

Grow," and Prestissimo masquerades as "Press Stick-filling his pockets with huttons for money and taking imu." And then the poor composers, how they must a big umbrells, he proceeded to the depot, where he dinary perversions. De Beriot has appeared as "De sion that he belonged to some passenger. No one And Mr. Ganz might not have felt flattered had he seen himself appear on a program as simply "Gong."

few years such errors as those above, which are some from those which have come under the observation of one person, will have an interesting page some day for the delectation of himself and his friends. Prohably

# THE FIRST AGE OF A MUSICIAN.

BY MABEL WAGNALLS HULL.

AT first, the infant prodigy, whose mamma says: "He can pick out any tune he hears," an ability, hy the way, which argues little of future greatness. Many a bousehold harbors one of these youthful pisno-pickers, and tales are told of his earlier achievements: how as a baby, he would jump up and down st the sound of a hand-organ, and all the family had to remark "How much he loves music." High hones are entertained, and as soon as the general council deems it expedient he is initiated into the mysteries of "Do-re-mi." But this does not appeal to him as deenly as his mother had honed and he dismisses the whole rigmarole by declaring he prefers to "play what he hears." This is accepted as one phase of geniua, and, as be does have a clever knack of remembering melodies and rhythm, he is allowed to hang away at his own sweet will and the listener is expected to bestow all the more praise because "he has never taken a lesson in his life, plays everything hy ear, and doesn't know one note from another."

The unmusical are deceived by this statement, for they themselves do not know a melody from a chord, and therefore accept as fact that this phenomenon can play, in its entirety after one hearing, a piece that another must work long to learn. This reputation sometimes follows a person through life if he does not correct the impression or know enough to be ashamed

Rhythm is the first and lowest form of musical appreciation, and, indeed, it has little to do with the ear; melody, stone-deaf people can enjoy the rhythm of music, savages beat their tom-toms with admirable regularity, and so when a child "keeps time as the soldiers go by" do not imagine he will one day wield a baton. Melody is a somewhat surer indication.

But harmony is the test. If the child cannot endure a discord; if, when his little fingers by chance fall C and E or some other pleasing combination, which he plainly prefers, then know that he is "one who hath an ear that can bear." The piano as a piece of furniture fascinates him, and he is always sidling up to it: but he never "banga" on the keyboard; no child should be allowed to do this under any circumstances; watches intently and listens when anyone plays, though this is not always a sure sign of the divine spark, as some children will stare immobile during a long performance just because "the lady has spangles on her dress." The dawning musician also evinces a fondness for music books; and, before his mother peculiarity of such a child is that he hears whatever

The following is a true story of a five-year-old boy One day his mother thoughtlessly suggested that he "go traveling." As they lived in a small town near the depot, he knew what "traveling" meant. So, after was, hy chance, helped into a train, under the impresnoticed him until the conductor asked for his ticket, wherenpon the child solemnly presented huttons, and said he was going to his Uncle John's, who lives in He might have thought they classed him along with "a hig white bouse with glass all around it." There

The musician who jots down in his note-book for a who was soon thoroughly frightened and could give no further information about himself.

But it so chanced that one of the trainmen had occasionally noticed a large white house peculiarly surrounded by a conservatory, which could be seen from the cars. So the child was transferred, and late in the night carried to his astonished relative, where his first words were: "I come to hear the hig organ!" No one had suspected that the child ever listened when they talked of the new church organ; but it seems that this was on his mind all the time, and had prompted the whole adventure.

It would hardly he fair to assert that the musical child so loves the piano that he prefers it at all times to the dinner-table, but it is a fact that his amhition can easily be aroused and practice made interesting. If the idea is suggested he will enter heartily into

the plan of memorizing a Mozart sonata for "Papa's Christmas present," to he performed for the first time on that occasion. He can be kept husy all the year round making hirthday presents in this way-if the recipients are thoughtful enough to show appreciation This point, hy the way, cannot be too strongly impressed. The budding muiscian is a tender plant-too easily nipped hy the frosty atmosphere of indifference. However fond he is of music, no child can supply the enthusiasm for a whole household. Skates and kites and young companions are potent attractions, too: and, unless his spirit is sustained by loving encouragement, the years of promise will slip by all too soon and there will be cast upon the world another "misfit," grieving and pained all his life herouse he cannot express the music that is in him. People seldom consider the fact that nearly every great musician had not only a good teacher to hegin with, hut some music-lover in the family who furnished the needed inspiration. Some one who always had listening ears during the practice-hour, who even sat at the piane

To send a child alone to an unused parlor to practice on a piano that has its legs tied up and keys cold to the touch is nothing less than musical infanticide. Likewise for any member of the family to ever complain of the "noise" or evince dislike for a certain much-practiced piece is, to a young, sensitive nature, the death-knell to amhition.

or ran into the room every minute or two commend-

ing a phrase, or checking some fault overheard or

humming with untiring pleasure the much worn

The child once launched upon the study of music is never too young to enjoy, in his own way, a grand opera. He has no idea of the plot and does not need The stage is, to him, a square piece of the sky cut open and showing the wonder-workings of another world, where beautiful creatures in glistening array disport among colored lights filled with music. He catches a melody here and there, a chord or a phrase that fills his young heart near to hursting-that joy ous pain that only the true musician knows. Returned home, he rushes to the piano and tries to rescue the fleeting memories. He pieces together some hits of melody with the glue of his imagination-and then asks you to listen. But you fail to enthuse over single tones rather jerkily presented, and wonder why he is so delighted. This indicates one fundamental difference between the musical and unmusical ear. He heara what is intended; the holes in the harmony do not bother him, nor the nneven rhythm, because he can insert with his mind all of the missing tones. The wise parent tells him of all the great musi cians, and the incidents in their childhood, and he soon has dreams of being like them. His life is usually apart from other children, for they cannot enter into his enthusiasm, and he is seldom under stood. To him "a song" means the music; to others "a song" means the words. The world may be divided into these two classes.

BE patient and generous, kind and forgiving, t your pupils. Thus will you raise patient and gene was much commotion in the train over the lost child. if you would have your pupils be diligent ous, kind and forgiving pupils. Be diligent yourself DEVELOPING EXPRESSION

BY POBERT D. BRAINE

To JUDGE from the universal complaint of parents, teachers, critics, and the public generally, it would seem that the greatest fault of the piano-playing of students of the present day is its mechanical expressionless character. "Why do not their teachers make our children play with more expression?" ask the parents. "How can we get a little expression into the playing of the average pupil?" sigh the teachers. "Amateur piano-playing is little better than a grindorgan or a self-playing piano," growl the critics and

As a general rule, the parents blame the teachers. and the trachers hlame the pupils for this expressionless state of affairs. The parents cannot understand why the teacher cannot teach their children expression, while the average teacher for his part seema too often firmly rooted in the helief that pupils either play with expression, or that they do not play with expression, and that an expressionless player can no more be brought to play with expression than that his eyes can be changed from hlue to brown.

As a proof of this view of the case such a teacher will point ont that some of the members of his class play with expression and some do not, the inference being that, as all have had the same teaching, if it were possible to teach all pupils to play expressively all the members of the class would do so.

Now this is a great mistake. While it is doubtless true that no teacher can invest a hard, unsympathetic nature with the passionate, poetic temperament of a born artist, yet there is hardly a pupil of average intelligence hut who can be taught to play in a comparatively intelligent, expressive manner, if the teacher do hut set about it in the proper manner.

Really great teachera possess the power of teaching their pupils to play with expression hecause they explain to them the meaning of the music in such a manner that the pupil can see for himself the ideas of the

There is no branch of the musical art in which deeply-expressive playing is so difficult as it is in piano-playing. In ainging, a pupil of the least intelligence unconsciously hrings out much of the meaning of a song, on account of the analogy of song to speech, and from the fact that the meaning of the words assists him to do this. He is constantly accustomed to express bis various emotions through the use of his voice, in every day life; so in singing he simply follows up the same process, and the song hecomes the natural expression of the emotions

In the playing of bow instruments the expression is greatly assisted by the bowing, which, if at all properly done, makes the instrument sing, and from the grouping of the notes in different bowings makea it impossible to make as many mistakes in phrasing, and in the correct use of legato and staccato as would be the case if the same pnpil were playing the piano.

The rules of hreathing and tonguing in playing wind instruments assist the pupil greatly in phrasing

and in playing in an expressive manner. The piano-student has none of these aids, however Here lies the keyboard of the piano, simply a row of keys, played without breath or bow to assist in grouping the notes in proper phrases, and for the player to number of notes in one bow, or the singer who sings etc. The literature of the piano is full of composi long practice

Now, as to my assertion that every piano-student who sets about it earnestly can learn to play with at least comparative intelligence and expression. We know that this is true, because the pupils of really great teachers always do play, if not with deep poetic freling, yet at least with intelligent expression. How often have we observed a pupil, who has ground Fears, under a teacher who teaches notes and nothing the notes of a harcarolle, or a berceuse, without being eise, and who, conscious that something was wrong, aware that one is a hoat-song, and the other a cradle-

addition to teaching the notes, teaches the real spirit and essence of music. A year under such a nis and, presto, change! our pupil seems to have been born again in music, so different is his playing, and so expressive. It seems like a miracle, and yet it is really a very simple matter.

THE ETUDE

Now, how do these great teachers work these miracles with the same flesh and blood that the mediocre teacher fails with? Simply because they know exactly what the elements of expression are and the means necessary to impress the mind of the pupil with them Let us see what will be necessary in teaching a

acquire the necessary technic-the mechanical ability to play the required combination of notes at the required speed, and with any degree of force. Just as a landscape painter must have on his palette the required colors, together with the ability to combine them to produce the various shades and also devterity in using the hrush, before he can produce a picture so the musical artist who would produce a tone-picture must have the muscles of his arms and fingers under sufficient control to be able to meet the demands of the music he would play. Second, he must have a knowledge of the rhythms used in music. Third, he must know tempo, and the constant varying of the tempos as exemplified in ritards, accelerandos, ruhato passages, etc. Fourth, he must observe the various gradations of tone, the pianos, fortes, crescendos, diminuendos, etc. Fifth, we have "interpretation," which is the applying of all the foregoing to the composition, in such a manner that a certain definite, consistent tone-picture or mental state is produced.

If all these elements are mastered in a composition it must be evident what an immense variety there will be in the rendering of even the simplest work hy one of the great masters.

It is this immense variety of expression in the performance of a great artist which so delights and charms us. Nothing is so disgusting and insipid as monotony. We can watch the dashing waves of the ocean, with their infinite forms of motion and opalescent play of light, for hours without weariness, whereas one glance suffices for the vulgar flatness of a duck-pond. The mind never wearies of mountainons scenery, whereas we are nauseated by the monotony of a vast expanse of prairie or marsh.

Having succeeded in bringing the pupil's technic and knowledge of music to a sufficiently advanced state, the expression can be considered. Some pupils, whose talent for music is exceptional, grasp the meaning of a composer almost without an effort, but the average pupil has to have the meaning of a composition explained to him as a whole, and in many cases bar hy

Pupils with a small degree of talent naturally play in monotone, just as unintelligent readers naturally adopt a "sing-song" tone in reading.

Where pupils have small talent, it is best to begin educating them in expression, hy giving them pieces the meaning of which is so ohvious that it cannot be mistaken. The imagination of a dull pupil is often stirred by compositions which are distinctly imitative, -compositions which suggest the dashing of waves, the roar of thunder, the tones of hirds, the flourish of trumpets, the beating of drums, the sound of huntingmake or mar as he will. The violinist who plays a horns, characteristic passages of other instruments, a passage in one breath, has his legato ready made of this sort, hy really good composers. The most for him, but the pianist is only able to acquire it after quickened by studying Chopin's "Funeral March," with its dramatic rolling of kettle-drums in the bass or Mendelssohn's "Hunting Song," with its passages of hunting horns; or the "Spinning Song," hy the same composer, with its idealized whirr of the spinning-

These things, remember, must be constantly explained to the pupil, for the average student will fail to find them ont for himself. He will stump through

has sought out a really first-rate teacher, who, in song. If, however, the titles are explained to him, together with the character of the compositions, his imagination will take fire at once, with resultant lmvement in his expression

Having stirred the pupil's imagination by compositions of a distinctly-imitative character, pieces expressive of emotions and mental states should next be taken up. llere, again, it will be best to use music the meaning of which is very plain-pieces which cry or laugh or lament, rollicking dance melodies con treated with funeral marches or somber adaption or furious prestos with dreamy nocturnes.

Above everything, explain the why and wherefore of every hit of expression. How many teachers there pupil to play with expression. First he will have to are who will tell a pupil a dozen times to play a passage "forte" without once telling him why it should be played forte! Once telling with a reason is worth a dozen tellings without a reason. There is a reason for every nuance in every composition worth the play ing; hut how few teachers study them out and ex plain them to their pupils!

Pot-pourris from operas containing strongly dra matic music are excellent for use in developing a pupil's powers of expression. Tell him the story of the opera, and have him go and hear it for himself several times, if possible. Nothing forms so effective a school for learning expression in music as the opera, for here we have the help of a dramatic story, of facial expression, of words, of the expressive tones of the human voice, of great masses of tone produced hy the chorus and orchestra, contrasted with solo voices or instruments, or duets, quartets, etc .- in short, the very living essence of expression in music. No one can possibly play music taken from an opera intelligently without having heard the opera.

General explanations of the science of expression, in language the pupil can understand, will be of great henefit. Call his attention to the power of contrast. throughout nature,-light and dark, quick and slow, sweet and sour, smooth and rough, hastening and slackening; and show him that a great part of the expression in music is huilt on the principle of contrast. Let him observe the effect on the mind of a gradual swelling or diminishing of the tone as compared with the gradual turning up or down of a bright light, or the approach or recession of martial music

Ask him to observe the effect of the gradual starting or stopping of a railway-train or other machinery and let him observe that it is a perfect accelerando and ritard. The pause of an orator after an impassioned speech corresponds exactly to a pause in music, which is equally impressive.

Constantly refer to the anology of speech to music. If there is an accent or sfz in the music, call It an emphasis. Let the papil repeat after you, "You shall hear me" or "We must conquer," and you shall find that he will make his accents better.

If he is too careless to make himself perfectly familiar with the meaning of the Italian terms in the music, write the translation above them with a blue pencil, and they will appeal to him more strongly Grieving" will create a more powerful effect on the pupil's mind than "dolente," and "slower" than "meno

The capacity for development in expression of every pupil is infinite. This we know by comparing the in sipid, colorless performance of a beginner in music with the intelligent, expressive playing of the same pupil after some years of study with a first-rate

Every papil experiences in his own daily life the various emetions of joy, sorrow, anxiety, elation, love, anger, and the whole gamnt of human emotions. If he can be brought to transfer these emotions to his playing, the work of making him play with expres sion will have been accomplished.

The secret of it all is explanation, explanation EXPLANATION-never a phrase without explanation. without a why and a wherefore; then you will have pupils who will play with the expression which makes music a living thing, not because the signs are marked in the music, but because they know that it is neces sary in order to create a perfect tone-picture.

## Edited by FANNY MORRIS SMITH

SUPERVISING THE HEALTH OF in had condition Now the gans of excretion, the other

two being the lungs and the Intestines. Nine young girls out of ten put nearly all the work of the intestines and lungs on their skin, and the result is a ehronic disturbance of this all-important organ. Anything more sluggish than the typical school-girl (especially the typical boarding school girl) when physical exercise is demanded of her it is impossible to imagine. She will conspire for weeks to get out of gymnastics that ought to be a delight; when sent out for the morning ten-minute walk she will sl.iver motionless in the winter sun when she should be romping and frisk- and along the line of muscular action. The action of ing. She behaves exactly like a pussy-cat that longsto lie supine in a warm corner all day and only wake up at night when mousing expeditions are in order. The result is a chronic decrease of functional activity throughout the entire intestinal tract, and all the soluble matter which should pass out hy the directive processes is forced out by improper channels. The lungs are the first sufferers; but the lungs themselves-unused and not expanded by deep breathing and free motion in the open air-do not do their work either. The skin is thus the vehicle of extrusion. What piano-teacher fails to recognize that unhealthy, overworked skin; or has not been made to realize over and over in her teaching the difficulty of putting music Into these clogged-up systems drowsy from their own poisonous secretions, or else hopelessly nervons and nnhinged? Yellow or disfigured hy eczema, morhid, cross, inert or feverishly overexcited, neither mind nor body are fit for the prosecution of the art of music, which is based on the rhythmical motions of health. In such cases the beginning of art must be a prescription from the family physician for the choked and inert liver; a vigorous prosecution of exercise, gymnastic and walking; a careful drill in the principles of hreathing. Whereupon health, beauty, and

It is not the province of this paper to meddle with the duties of the family physician; but on the subject of breathing much remains to be taught. It is usually asserted that women should breathe from the upper part of their lungs and men from the lower. True, the majority of women do hreathe in this way This is the cause of their weak physical condition. Singers do not; and what pictures of rosy health they usually present! The true way to hreathe is from the bottom of the lungs. Let the anemic girl go every night to her open window in a loose dress and standing with her hands on her sides just above the waist-line, slowly fill her lungs from the very bottom in such a way that the sides are consciously expanded first and the upper part of the chest last. Let her count slowly as she does this so that the action will be rhythmical, and the exhalation take at least as much time as the inhalation, and also be felt first at the bottom of the lungs. Let her begin with half a dozen inhalations at a time, and proceed carefully to extend the number and the length of time required to complete the action. In three weeks she will experience a new sense of life and elasticity. In six she will be a renewed woman, With elasticity comes technic. It is the root of technic

musical advancement will occur simultaneously,

The increase of the lung-cells and their greater efficiency is an increase of the blood-cleansing process of respiration, and at the same time an increase of the

It is ery difficult to train vital and electrical energies of the nervous system a hand the skin of which is If the nervous system is enfeehled or disarranged, progress in technic is utterly impossible for technic is, primarily, a correct action of the nerves, beginning with the nerves of the skin. For this particular system of nerves a good ruh daily from head to foot with a flesh hrush will often do wonders. It is often better than inordinate bathing, as it stimulants and does not drain off the vital force.

The activity of the nerves of the skin at the fingertips and slong the course of the muscles which control the hands and srms is one great object of piano-practice. A large part of piano-technic consists in identifying, recognizing, and correlating the peculiar sensations occasioned by the motions involved in technic the nerves is reciprocal. The will excites the motor nerves to action. The nerves of feeling telegraph the sensation thus caused to the automatic ganglion, which sets np a responsive automatic action hy which the cycle of motions is completed and repeated. A familiar example of automatic nervous action is seen in the British method of recognizing seserters. At the word "strap" the finger of a British soldier automatically seeks a certain part of his uniform which, when in the army, he is in the hahit of adjusting at this word of command. The fact that there is no uniform does not alter the correlation in his mind between the command and the motions of his hand. He cannot help doing it in spite of will and reason. All the normal motions of the body are the result of such automatic correlation of nervons action, and the art of pianoplaying comes under exactly the same laws.

If the skin becomes so diseased as to interfere with or weaken the familiar sensations, the technic suffers correspondingly. The better the bodily condition, the better the nerves will learn their work of automatic action and the more infallible will be their response to the play of the eye, the ear, the min1 and the emotion.

Nothing is better for flahhy skin, skins hardened hy bodily dis rders, chapped and roughened with exposure or caustic soaps than lanolin (extract of wooloil) ruhbed well into the pores. \. here the skin is not nourished from within, as often happens in cases of non-assimilation of food, it may be fed in this way with excellent result. Where hands are tight knit and must be stretched, lanolin will impart the necessary elasticity, or, better still, the "skin-foods" to be had of reliable manicure establishments.

Pupils vary very much at different times in the condition of the skin of their hands and arms. In certain forms of nervous and assimilative disorders the skin of the palm of the hand hardens and thickens, and when the difficulty is removed recovers its softness and elasticity. Pupils with very thin-skinned palms, with faint, red lines are usually very emotional and sensitive, hut they are also frequently too weak to play the piano successfully. The more feline the qualities of skin and muscle and nervous action, the better the technic will be. If you watch a cat about to spring, it is certain that the nerves of her spinal column are in intense activity long before she consummates the action. A similar nervous activity may be detected in the back of a concert-pianist in full swing in his piece. His whole spinal column is excited, and in full rhythmical activity. In moments of elimax he even springs up and down in his seat. But this capacity for rhythmical excitability does not

necessarily imply a nohle or sensitive imagination.

thus upon the skin cannot be overestimated. The cold. clammy hand which leaves a slimy track on the keys is the peculiar property of the young girl whom emotional nature has been cultivated out of all proportion to her physical development. Fear affects the heart and hathes the body in cold perspiration; and these self-centered, self-conscious self-tormentors liter. ally exude their thousand fears through the pore of their skin. Piano-playing, hy furnishing an outlet for their pent-up imaginations, is often a means of cure in itself. Unfortunately these delicate constitutions are peculiarly liable to colds, and, hy an easy step to catarrhs. Deep hreathing and fresh air are a cure for their woes, hut they will seldom take it. They pride themselves on their "sensibility"; hut this sensibility is a bar to great success in piano-playing. Clammy hands are often the result of anemia; and anemia is as dangerous as it is common. Fear is a prime cause of anemia; and so is the desire for a slender figure.

There are various peculiar manifestations of studie ity in music which are largely physical. Stupidity in combination with a brown skin and a sticky hand indicates a sluggish liver; stupidity with pale cheeks and hollow eyes, anemia; stupidity with insomnia may very likely be the result of malaria or an interesting love-affair. There was once a teacher in a country town whose unfailing remedy for thick-headedness in her pupils was a course of wheat-phosphates. She said

Low spirits and consequent relaxed muscles make progress in technic impossible. You cannot train an organ that is in disorder. Moreover, when mind and hody are out of order the action of the muscles is not co-ordinate. The flexor muscles are contracted by an overwrought mental condition, and when the extensors are, in turn, contracted to reverse the motion of the joints in any given cycle of muscular action the flexors do not relax in time. In such cases the two opposite muscles pull against each other, and clausiness and in severer casea cramp result. As vitality decreases the power of prompt relaxation also decreases. Grace, nimbleness, and precision depend on the exact co-ordination of the action of the opposing motor nerves. In the majority of cases a special course of relaxing exercises is of great use in developing this power. When depressed in spirits, or weary, sight and hearing are less keen. Children who read very well when fresh and very poorly when tired are a part of every teacher's experience. Thus, at every step in the giving of piano-lessons the work of teaching grows more complex. At the bottom, temperament is the cause of clumsiness of all sorts. Laughter in large dosea, fresh air in heroic doses, a pleasant book, s cheerful subject of hope, a course of dancing-lessons, salt haths, in combination, often work wonders.

The nerves of the public-school child who undergoes monthly examinations should, however, be considered apart from all foregoing statements. In the case of this most disappointing of all pupils the effort is being made to establish a co-ordinate system of mental nervous action to the exclusion and detriment of all other. Perception, sensation, emotion, and muscular activity are each forcibly held in abeyance for many hours each day while the hrain is atimulated to incessant activity The result is that the activity of the functions named ia weakened, impaired, and disorganized. The blood goes to the head instead of the hack when bodily action is called for; they are utterly unable to pass to that condition of bodily poise where perception and feeling work together in artistic expression. Neither technic nor tone can thrive under such conditions.

I have spoken of the causes of an unduly moist skin. There are some pupils who have an equally pernicious fever and dryness. Some pianists have a way of getting skin-cracks when they are practicing. Some times these cracks are deep enough to make playing impossible. They may often be traced to dyspepsis, which may or may not arise from gout. Court-plaster (not moistened with saliva) is the handiest thing to close them temporarily, but the cure should be sought The action of the imagination on the secretions and ousy, rivalry, homesickness, and petty bickerings upset

the school-girl's stomach, create a fevered skin, and entail skin-cracks.

The nsils of people in health are rosy and smooth. not brittle nor unduly thick nor thin. White nails imply anemia; fluted nails almost always indicate a disease of the matrix of the nail; hut heart disease or other disturbances of the circulation will cause futed nails. When the conditions become at all marked it is worth while to consult a physician.

Finally teachers who consider the physical conditions of their pupils will he wary of giving young girls on the verge of hysteria the passionate nocturner of Liszt or the tragedies of Beethoven. The emotional life of the growing girl should he sweet and wholesome. She has no business with emotions that belong to maturity either in music, literature, or social life. Sufficient to the day is the suffering thereof.

THE DIFFERENCE RETWEEN BEING

WHEN We sum up the changes which modern ideas are making in the sphere of woman the variety of particulars can all be cata-

logued under the head of "Greater power of initiative with its attendant development of individuality." Now, power of initiative has heretofore been the prerogative of "the head of the household," and it is the one particular function of life which it was never entemplated that woman should ever possess. Informetion they were welcome to as for as information itself was concerned but initiative which proceeds from knowledge, never! Womanhood was to be merged into the identity of the hushand and father. Hence social status proceeds from the rank and calling of the men of the family. A woman's friends are supposed to be the female relatives of her husband's family or social or husiness connections. Her dress is supposed to reflect the financial condition of the man who pays for her support; her education to conform to the station in life of the man who is to be her husband. She is to take the color of her surroundings. She is to have no initiative.

As long as social calls and home entertainments strictly on the basis of the husband's connections constituted the only outings of the married woman, it followed that women valued themselves not so much on the basis of what they were as on that of what they had, or rather what their male protectors had. And they infected their sons with their own pernicious philosophy. "Miserable woman, to what would you bring me," exclaimed an Italian gentleman to his wife who had asked him to bring home a loaf of hread; "would you have me disgraced by letting all the world know that I have no servant to huv bread for me? Bananas I am perfectly willing to huy, hut hread, Daver !

Now, this was a very real and heart-breaking situation to the people concerned: because they had come to a new country and were temporarily stripped of all the "things" which they had been taught to think necessary to the possession of dignity. Being without a servant to huy hread meant to this man (he was a very good man) nothing less than social annihilation. His distinction between hread and bananas was a valid Italian social convention, absurd as it looks to Americans, hut not a whit more absurd than many others which Americans make for themselves,-or more artificial. His training had destroyed his initiatire. He was bound hand and foot, and helpless in a net-work of prejudices.

The first note of woman's emancipation came when she began to organize her present club life. In the dub, individuality, culture, talent, for the first time became objects of admiration and desire. If papers were to be written, the power of writing a good paper (something which neither the money nor the position of her husband could give her, but which was something independent of anyone but herself) gave the woman that possessed it a position absolutely her own. For the first time in woman's social career being began to stand for more than having, and being makes its own initiative.

But in a certain sense possessions may be the exession of one's individuality—the whole relation between the individual and his possessions is different when the possessions have been earned, and so constitute a sign of the character of their possessor. If a man digs a diamond mine and wears one of the gems he digged, the diamond is the sign of his character as a successful miner. It adorns him, But his wife who did not dig in the mine is not ennohled by the possession of his gem; neither is his daughter. If the daughter becomes a fine pianist and delights every one that hears her, her playing is the sign of her own power, like her father's diamond. Suppose she earns money and huys a diamond for herself. That also becomes a sign of her own powers and worth having, hut not as well worth as her playing. The club will listen because she can play, not because her playing has put it in her power to huy a diamond. Supposing she does not play well, but is that much rarer thing. a good and appreciative listener and critic: then she will be a person of weight in her clnh; not for what she can huy, but for what she is. Neither father not hushand can make a woman a good critic and listener; that must be her own gift. Her cluh status proceeds from heing, not having. In this way slowly, hut surely, women are getting upon the same plane on which husiness and political life place men, for it has always been the peculiar prerogative of men that they could choose their friends for their qualities or nowers irrespective of their social plane, while women must not. The moment the possession of "things" shrinks to its proper level, the spirit is free, and independence

The lesson of life is to see in character-which is all that is absolutely our own-the one and only test of superiority; to separate one's self in thought and imagination from one's havings and huild for life and eternity that inalienable possession of mind and character that is unchanged hy riches or poverty, hy popular approval or disapproval; in the face of which conventionalities fall away as a fig-tree casts her un-It is not the lesson of life to throw away one's pos-

comes of itself.

sessions. The world has never got away from that old heathen Diogenes and his tuh. It is time it did. Neither Christianity nor civilization has made possessions less valuable than they were before the word came that a man's life consisteth not in the ahundance of things that he possesseth. Because things are not life, it does not make them worthless. There is nothing beantiful or comfortable in the world that does not exist because some one has made it hy self-denial and self-discipline, or that does not continue to exist hy virtue of the same qualities. Things are an expression of the life of the one that made them Abundance of things is ahundance of power, a certain kind of power. But it is not as etrong a power as the ability to acquire the things was, in the first place, and the ability to require is low in the scale of spiritual gifts. A man with a thousand dollars may lose them and starve in consequence. A man with the ability to earn a thousand dollars can never starve; the thousand dollars exists in him as a po tency. In the same way a woman in a cluh who can spend five dollars unrehuked hy husband or parent has a power equal to the ownership of \$100.00 at 5 per cent. If that is all she can control that is all she is worth to the cluh financially. The working woman who is able to save five dollars from her earnings commands exactly as much financial power. As a matter of fact, the exceeding smallness of the amount of money that most women control occasions one of the most difficult problems of club-work. Where expenditure is concerned, almost any working woman that has a fair salary can do much more than can the average wife or daughter on an allowance or without that modest satisfaction. A salary of \$600.00 a year is precisely equal to the interest on \$10,000.00 at 6 per cent. The possession of an allowance of \$600 is more agreeable while it lasts; hut money is a very slippery reliance. The widow without a penny usually has many a vain regret that she did not expend the six thousand which has slipped away for

the education which would command the salary osix hundred. Even while it is a present luxury a certain potency seems to have departed from the money that is spent by those that have not earned it. While in their hand it was reinforced by the character that accumulated it. When it passed from their grasp it became a negative thing and less effective. But money even at first hand is the chcapest and most inefficient factor of club-life. Superiority of mind, or culture, or character, or temper is what tells. Being, in short, not having.

This is why the management of club undertakings is a great training for women and a great leveler of artificial distinctions of rank. The heart to conceiv the brain to plan the hand to execute the beings of the club, in short find each other out and suddenly are standing shoulder to shoulder, while the people whose pretentions are supported by havings, only, find themselves rehuked and ignored. In particular an art-club or a music club which is compelled to open its doors to talent (which is certainly not a gift of wealth) finds a most wholesome timulus to self-culture and self-education and self-dependence in the standards of artistic merit thus set np.

Club life, then, exercises its most important function by leveling the artificial platforms upon which women have been standing, and substituting reality and selfdependence once for all. Whosoever has found him self has conquered life. In fact, life, as far as we can understand it, is for the express purpose of helping us to find ourselves, and nothing clse. That clubs do this in the highest or most efficacious way it is quite too much to say. But that they are helping woman to the same freedom of spirit that men have arrived at is certainly true. And the larger libert- is well worth the struggle

NEWS ITEMS

THE competition in composition at the Royal Conservatory of Lelpzig has

brought out a new composer of undoubted musical talent, Miss Grace Mellor, of Woodville, England, whose three pieces for string orchestra are first of the honorary list.

Fraulein Sara Jessel, of Berlin, has just brought out trio in B-minor and some solo pieces for violin and

The gifts of women to various musical causes have of late been most generous. Frau Pancera-Blüthner, the German pianist, lately presented the Orchestra Pension Fund with her entire honorarium of 500 marks received for playing at a Gewandhaus concert.

Madame Tastet, sole legatee of the late Felicien David, has presented the Grand Opera at Paris with the orchestral parts of several symphonies and oratorios by this delightful composer.

Budanest has a trio of ladies: Bertha Patay, piano; Jūzsa Békev, violin; and Biancha Camerra, 'cello

At a recent song recital in New York, Madam Sembrich sang in Italian, French, English, German, Russian and Polish. Every one of these languages the prima donna speaks with facility. Polish is her native tongue. German, Italian, Russian and French are as easy to her. English she speaks with little accent and considerable fluency.

One of the exciting hits of news to the feminine world is the announcement of a Mrs. Petschnikoff, a personage hitherto unknown to the public. Mrs. Petschnikoff was a Chicago girl who went to Europe to finish her violin studies and won the heart and hand of the virtuoso.

Mme. Nordica has cancelled some of her concert engagements and returned to Europe on May 17th.

Suzanne Adams will sing at Covent Garden, London, early in the fall and return here in October, to take part in the season of opera in English, which is to be given at the Metropolitan before the regular season begins.

Scalchi, the famous grand opera contralto, has signed with Robert Grau to go into vaudeville.

# Organ and Choir.

# Edited by EVERETT E. TRUETTE.

THE pastor has announced CHORUS, CHOIR IN CRUREN

will be organized to supply the vocal music of the church services, commencing on the first Sunday of next month, and has given out a general invitation to all who sing and care to join the chorus to come to the church on a certain evening. It will be your duty as organist and director to organize and drill this chorus, and if it is your first ex-

perience you know not what awalts you. When the evening arrives you may find the total number of aspiranta is eight-seven sopranos-old and young and one "wavering tenor" with a much-curled blonde mustache; or, better, you may find fifteen people ready to join the chorus, some of whom "sing a little" and some of whom sing "not a hit"; or, best of all, you may have forty people who would like to join the chorus, many of whom have fair voices. What will you do first?

The most business-like thing would be to have each one sing to you individually, singing part of some tative hymn-tune and a scale to show the power and compass of the voice. You would thus be able to jot down the name and capabilities of each ing that the first point to be gained is to awaken a one: but if you should announce such an Intention a large number of those present would immediately have engagements elsewhere. One might think that this case for quite a number of chorus singers with fair voices are overpowered with a false pride which will not permit them to have their capabilities examined Oftentlines a roundabout way is the quickest and surest way to town.

Without any further ado, ask those who sing soprano (you, of course, mean those who think that they sing soprano) to sit in the front row at your left, facing you, those who sing alto to sit in the front row at your right, and place the tenors back of the sopranos and the basses back of the altos. You will thus learn the first wish of the singers without putting the question to them directly, viz.: that perhaps eight ladies wish to sit in the soprano section, whether they sing soprano or not, and only two or three care to grace the alto section. The gentlemen are less particular with regard to seats, except that Mr. A, who has a large bass voice, wishes to sit behind Miss B. a soprano, because of some kind of attraction other than the music. Do not criticise, at first, the lack of

Ask them to sing one or two very familiar hymns, This will clear their throats and awaken their interest in singing. As there are only two or three altos, have them sing over the alto part alone two or three times to "gain atrength." Most likely a couple of the would be sopranos will take pity on them, remembering that they used to sing alto themselves. and will decide to change to the alto section. This will help balance the division of the ladies' voices. Never mind if the tenors are weak and off the key. That is to be expected at first.

Try over the hymns several times, calling attention. to one or two points of rhythm or intonation which chorus yourself, and insist that they sit in the same you know they can correct easily, and possibly sing seats each time (barring, of course, the vacancies rather subdued (not louder than the diaparous) and of over the individual parts separately, nniess you find caused by absentees). You find that you have three a sustained character over the Ballyand of try to sing when you ask them to strong clear sopranos. Have them sit together. Two sing alone. Then hring forth a very easy and tuneful sopranos flat badly; hence, place them as far apart

without stopping, if possible. If they lose their places that a volunteer chorus choir keep on playing and get them to come in with the next phrase. This will encourage them in sight-reading and give them an idea of the whole composition. If they cannot read it at all, play the anthem entirely through while they listen and watch their parts. When you have finished, perhaps some of the singers will say "pretty." If so, you can score one.

Returning to the beginning of the anthem, make the chorus sing over the first phrase several times, correcting the errors in any of the parts, urging them all, with four rows, eight seats in each row, could to sing together and to avoid dragging. After improving the first phrase treat the second likewise. Go entirely through the anthem by phrases, after which have them sing the whole anthem. Return to those passages which they sang poorly, and try them over separately several times. Sing whole anthem again once or twice. By this time the chorus should have a fair idea of the piece. Do not expect anything approaching perfection at first, it requires constant and ontinued work Collect the music of this first on. them and induce sociability while you are selecting another

Select a second anthem which shall be a contrast to the first. Treat it the same as the first, remembergenuine interest and enthusiasm among the singers for the work of the chorus

At the close of the rehearsal, after thanking them indicated their incapacity, but such is not always the for their attention, announce that you need a few more altos or basses, as the case may he, and ask those present to invite others who may be able to strengthen the weaker parts. Then, in the most delicate manner possible, state that it will be for the interest of everyone individually and of the whole chorus collectively, if each one would sing to you individually, to show you just what the material of the chorus is, which will enable you to select music which

is best adapted to their capabilities, etc., etc., etc. Announce that you would like to hear each one sing his or her individual part of a certain hymn-tune (inform them which one, so that they may practice it) and a slow scale to show the compass of the voice, before the next rehearsal.

If you have succeeded in arousing some degree of interest in the singing, the members of the chorus will be less apt to object to singing to you individually than if you proposed it at the very outset.

At the second rehearsal you may find that a few who were present at the first rehearsal "have resigned." This will save you more or less trouble, for anyone who cannot (or will not) sing his or her part of an ordinary hymn-tune before the director of the chorus would not be an acquisition, as harmony among the members and sympathy between each member and the director are just as essential to the success of the chorus as vocal ability. It must be remembered that one obstinate singer with a fair voice can retard the progress of the choir more than two amiable members who have only indifferent voices.

Having heard each one sing, you know just what material you have to work with, and can locate your singers to the best advantage. Insist on seating the and the more which is free from difficult leads or come as possible. One sings sharp when singing above E. last measure at top of page 4 to the first measure at allocated rhythm. Have them sing it entirely through Place her beside one of those who flat. Distribute the hottom of page 8.

other sopranos according to the seats left. So ou with

If you have a chorus of 16 divided into 6 sopranos 4 altos, 3 tenors, and 3 basses, and have only room for sixteen chairs in two rows in the gallery, you will have to seat the chorus thus:

SSTTTBBBB SSSSAAAAA

If you can get ten chairs in the front row have all the ladies sit in the front row. If you have three rows of seats with six in a row and have in the chorns 6 sopranos, 3 altos, 3 tenors, and 4 basses, arrange them

> TTTAAAA 8 8 8 8 8 8

With a chorus of 24 or more and sufficient room, it is always hest to place the sopranos at the left of the first two rows (as you face them) and the altos at the right of the same rows, dividing the tenors and basses in a like manner in the two back rows.

Ten sopranos, 8 altos, 6 tenors, and 8 basses, 32 in be arranged thus:

> TTTRRRRRR TTTBBBAA S S S S S A A A 8 8 8 8 8 8 8 8

The singers should be placed as compactly as peronal comfort will permit, as the parts blend better. Four short rows of at least six in a row is a better rrangement than two very long rows.

In a volunteer choir it is seldom possible to balance the parts by a numerical rule, as there is generally quite a number of weak voices, and, unless these are equally distributed, they will weaken the balance of tone provided a numerical ratio of the number of singers in a part is preserved. When the chorus is singing forte, if one part is always weak the only thing to do is to secure one or two more strong voices

Your choir is now organized and seated, and you are ready for regular work. Suggestions in drilling the chorus are beyond the scope of this article and will be given at another time.- Everett E. Truette.

THE COMMUNION.

We have received numer ous questions relative to the APPROPRIATE FOR music suitable for the communion-service in non-liturgical churches, and make the following suggestions:

In most churches the communion-service follows the regular morning service, therefore a special prelude is not necessary; but where the communion is an independent service (not preceded by any other service) the following preludes will be found appropriate and

"For Holy Communion," by Calkin. "Prayer in E," hy Lemmens. "Communion in A." by Deshayes.

"Prayer in A-flat," by Guilmant. "Communion in G." by Guilmant,

"Prayer in D-flat." by Callaerts.

"Elevation," by Roussean.

"Prayer," by Pache. "Andantino" by Chauvet

For postludes one must be governed by the character of the ending of the communion service. When the "distribution" is followed by the singing of s "Gloria in Excelsis" and some joyful hymn of praise. as is frequently the case, the postlude may be some what bright and loud; but if the communion-service ends with some hymn like "Rock of Ages," without

"Andante in D," by Hollins, is of just the right

# THE ETUDE

"Ten Preludes and Postludes," hy Merkel, are use

ful, and the first theme of Guilmant's "Marche Re-

ligieuse" is suitable.

Other compositions are:

"Canon." by Merkel.

"Andantino in A," by Salonié.

"Adagio in G," hy Volckman.

O Saving Vietim," by Tours.

"O Saving Victim," by Gounod.

"O Saviour of the World," by Goss.

"Bread of the World," by Brown.

"Bread of the World," by Porter.

"Broad of the World," by Tours,

"Blessed are the Merciful," by Hiles.

"O Saving Victim," hy Reed.

"March of the Sacrament," by Chauvet.

"Adagio in E-flat" (second sonata), by Merkel.

For choir-pieces the following are suggested:

"There is none Holy as the Lord," hy Stevenson.

"My God, and is Thy Table Spread," by Biedermann.

terian Church of Jersey City, died at the beginning

of the morning service on April 8th. He was a gradu-

The annual meeting of the American Guild of Or-

ganists has been postponed till May 16th, to be fol-

lowed by the annual dinner at Hotel Lorraine, New

York, an account of which will appear in THE ETUDE

next month. The next examination of the Guild for

Mrs. Mary Chappell Fischer gave a recital of her

pupils on April 30th, at First Presbyterian Church,

Mr. William C. Hammond gave his two hundred and

seventy-fourth organ-recital at the Central Congrega-

Girl: "I don't see how you reach the upper keys."

A new organ-symphony by Widor-"Symphonie

Romane," opus 73-has just been published by J.

Hamelle, Paris. This symphony is founded on the

novelties, and the recitals are largely attended.

dred and ninety-eight were organ-compositions.

Complaints are frequently heard about the difficulty

of finding room for organs in churches not originally

built with an instrument in view. As a way out of

this difficulty, it has been recently suggested that we

should go in more largely for the plan of placing the

organ underground. The correspondent who draws at-

tention to the matter says he had the privilege not

long ago of examining the organ in Cork Cathedral.

a large room excavated at the east end of the church,

tional Church of Holyoke, Mass., on April 9th.

Girl: "Do you play the organ by note?"

Dude: "Oh, no! I play by ear."

Associateship will take place June 12th.

varied program.

ate of Oxford (1864) and a pupil of J. L. Hopkins.

DR. STEPHEN AUSTIN

PEARCE, for nine years or-

ganist of the First Presby-

"Organ-hymn" of Piutti (first three pages) is also while the organist sits at a console near his choir. The arrangement, it is said, has proved in every way successful. From an economical point of view it must certainly be very much cheaper to dig a big hole (lahorer's work) and cement it well out, than to build an organ chamber in keeping with the architectural character of the church. And then the cost of an organ-case would be saved besides. Still, it is not likely that this plan will widely commend itself. It may do very well where no other is possible, but a congregation likes to see as well as to hear its organ; and as for the organist, his prayer might be: "Save me from going down into the pit."-Non-conformist.

> The organ of the church of St. John, Leipzig, Germany, has been offered for sale. This organ was inaugurated by Sehastian Bach in 1744, and pronounced faultless by him. What a contrast its action must make with the modern organs with pneumatic and

> A hospital for organists is to be erected in Los Angeles, Cal. Dr. Frederick Sellers, an organist and composer, has undertaken the erection of such a sanitarium for consumptive organists. The home will contain seventy-five wards and will be open to both sexes and free from denominational influences. More than \$14,000.00 has already been subscribed, and several persons have promised to furnish special wards in memory of relatives who have died of consumption.

A very fine set of chime bells-the largest in this country-will be heard at the Pan-American Exposition in Buffalo in 1901. They were produced in 1865 by the celebrated French bell-makers, Bolle & Son, and cost ahout \$25,000.00. They were hung in St. Joseph'a tower in Buffalo, but have not been used since 1875. There are forty-three bells varying in weight from 25 pounds to the deepest monster, which weighs 5069 pounds. The metal consists of 775 parts of copper and 225 parts of tin. They will be hung in a new tower Rochester, New York, twelve pupils taking part in a in the exposition grounds and will be rung from an electrical key-board.

> The master of ceremonies at a recent fashionable wedding in church was quite right in telling the organist, who had forgotten his music, to "impoverish anything he pleased." Improvising generally means "impoverishing."-Musical Herald.

J. C. W .- 1. In accompanying voices on a one-OUESTIONS AND manual reed-organ it is al-ANSWERS

most impossible to make any one voice-part stand out more prominently than the others. As the stops are divided, one can occahymn "L'Hec dies de Paques," the theme appearing sionally use a broader combination for the treble than again and again in every conceivable form. The work is in the extreme modern style peculiar alone to for the bass, or rice rersa, but in playing four-part harmony this would make two voices louder part of

the time and would be unsatisfactory. 2. The only way to make a diminuendo while you Mr. William C. Carl has been giving his usual spring hold the last chord is to let the wind "die ont" by series of organ-recitals at the First Preshyterian stopping the hlowing a count or two before the last Church of New York. The programs contain several

3. In playing four-part harmony, if the tenor and bass parts are too far apart to be played with the left hand and the tenor part also cannot be played Mr. Frederic Archer has given seventy-one organwith the right hand, the bass part should be played recitals at Carnegie Hall, Pittsburgh, Pa., during the season just ending. Six hundred and twenty-three an octave higher than written. compositions were performed, though only two hun-

PEDAL-The exact date of the invention of organ pedala is unknown. The invention is generally attributed to Bernhard, -a German, -between the years 1470-80; but when an old organ was removed from one of the churches in Beeskow, near Frankfort, the date 1418 was engraved on the principal pedal pipes, which would tend to prove that the pedal was invented near the end of the fourteenth century.

W. J. P .- We stated last month that we thought I. G. Flagler had not published any collection of or-There the instrument is placed under the ground, in gan-pieces since his "New Collection of Organ-music." We have just received a copy of the second tolume of good music.—Presto.

his "New Collection of Organ, music" which contains twenty-one original compositions and about a dozen

D. P.-Interludes are played between the verses of hymns in many churches, though they are undoubtedly less popular than twenty years ago; just as the inter mingling of the people of different nationalities causes an intermingling of the individual customs of those nations, so are the customs of the different denoa ina tions of Protestant churches, which, twenty years ago, were confined to each denomination, being adopted in all the churches with more or less freedom, as the members of all Protestant churches nowadays frequently attend the services of churches of other denominations. This is particularly noticeable in the freedom with which various sections of the Episcopal order of service have been appropriated by other denominations and we think that the tendency to ing of the custom of having no interludes between the verses of the hymns, which has prevailed in the Epis conal churches for so long.

STUDENT. -- Please name the most interesting works by Bach, for the organ, which should be in the repertoire of every organist. Also name the five most resting and representative organ sonatas. I. "Prelude and Fugue in B-minor."

"Fantasia and Fugue in G-mlnor." "Prelude and Fugue In A-minor." "Prelude and Fugue In E-minor." Toccata in F-major. "Toccata in C-major."

"Toccata and Fugue in D-minor." "Fugue (lesser) in G-minor."

2. Opinions differ, but we would name: "First Sonata in D-minor," opus 42, by Guilmant. "First Sonata in F-minor," opus 65, by Mendelssohn. "Second Sonata in G-minor," opua 42, by Merkel.

'Pastorale Sonata," opus 88, by Rheinberger. "Concerto in B-flat," hy Iländel.

# MUSIC OF THE ORGAN.

HERE is a fine description of organ-music heard in a cathedral given by a writer better known and appreciated as a poetess than as a prose writer, but octry is often seen in prose:

"The organ began to play, the grand old organ, in the roof that we could not see. First it sent out a few trembling, tender notes, that wandered away along the upper vaults or dropped down upon us softly like flight of angels; then suddenly they were all about us and among us, and we rose as if to get nearer to the music, which was pealing out the triumphal beginning of a glorious hymn.

"It seemed as if some instluct had drawn us up from our seats; but we had hardly obeyed it, when the organ wandered away in unexpected fashion, and we appeared to be floating among strange worlds and to be taken out among the stars; then in a moment It flew back to its first theme, and burst upon us like musical thunder, 'God Save the Queen.' "

Could there be a more glowing description of the sensitiveness felt by a poetic nature when listening to good organ music, when the whole mind and soul is given up to it in a complete abandonment and oblivipusness to all sights and sounds other than the delicious organ notes!

In the same manner as a well-written book requires good reader, so does good music require a good and appreciative listener. How often do we see good musicians, we mean amateurs, hesitate about playing, and why? Simply because they know very well the music they delight in cannot be understood. They know that vapid shallow airs delight the musically uncultivated, and to play such would be like reading children's story books. It is scarcely to be expected that one devoid of musical culture can appreciate

WHAT CONSTITUTES

Leaving out of the quesin the discussion of this, which is, perhaps, the most vital phase of a many-sided subject.

We will answer the question by saying: "Because the two girls approach their duties with entirely different ideas as to what constitutes practice."

To use a homely, but familiar, expression: "One works by the job and the other by the day."

The job girl, or the one who practices four halfhours because that is the time assigned and on exercises prescribed for her, fills the time and completes the job, but fails to realize fully on it because time is only an inconsiderable factor in vocal study. Her voice must Improve some if she is rightly guided because use, even of the most imperfect sort, strengthens and promotes elasticity of the vocal muscles; but ideal results, which follow the fullest improvement of the time, are not obtained.

The girl who works by the day has a different kind of interest in her study. She does not measure her progress by half-hour periods of practice, hut by what an aggregate of half-hours in specific directions can

There is much to be done to subdue that wonderful and extremely delicate instrument, the human voice. It must, first of all, be taught to rely upon its own hands and feet for support; too usually it is bolstered up, supported, and held to its work by the hands arms and feet of other muscles, which have quite as important duties of their own to perform. To extricate them gradually and gently from the influence of their willing, but misguided, neighbors is no simple task. Work by the day, when there is no need of haste and all need of care, alone can accomplish this, and how weak the voice is at first and how many scores of times does one, just gaining courage because of a faint show of strength, discover that the hope is premature, that a too-willing neighbor has unobservedly stepped in and helped, when all must be tried and proved again! But each day counts for progress, and at last delights. one really feels that the tone, weak and puerile though it be, at ands for its own individuality. It is now the They are bound by physical limitations, while the strengthening process must begin. Too much care and mind is equipped with possibilities of great attainsystem cannot be employed to gain strength. The ment. Their measure of success is most to be com work should be carried on with gradually-increasing mended, for it is gained while opposing discouraging severity and as nearly as possible at the same regular obstacles. periods each day. Muscular tissue is most grateful and responds generously to regime if one accustoms third class. Theirs is either a tale of ill-proportioned himself for a few weeks to the same periods of praceently, as the hour for work approaches, the blood assembles to where it will be needed, and is ready for ent: Indifference in fact. The world suffers; the prosembles to where it was to get into condition. The fession suffers. It is only the indifferent who cannot thoughtful pupil takes advantage of this and knows, suffer.—H. W. G., in Musical Record. too, that, if a period of enforced rest follows, for many days the blood will adhere to its custom and rush to the centres where it was ntilized; not being employed it will remain there, filling the cells and enlarging the THE parts, which explains the fact so often commented AMERICAN GIRL IN a truly great success, and upon, that the voice that is returned to nse, after an MUSICAL PARIS. interrupted season of systematized practice, seems

The gar was works by the studies her lesson. When succeed in the musical world to go to Paris-under

Why is it that two girls quality, color, and carrying power, but is equally thoughtful in her preparation for it. She measures its ber of hours differ so widely length by seconds, and is thus able from time to time to rejoice at her increase of breath-control when her work is scales. She sings them slowly at first, to intion the varying conditions which must always obtain sure the same quality she uses on single tones, and between two individuals, we think there will be profit also to establish perfect intonation; then very gradually she increases the speed. She finds the tendency very strong to unevenness, or to give greater stress to the unner notes, so with breath suspended and extraordinary care, she repeats the scale, not once, but fifty times perhaps, until she feels further repetition would be useless. Not content with this, she returns to it. again at her next period of practice, with no thought but to conquer with no diminution of nurpose or effort If the work is a song, she studies the words, she reads them sloud, she takes a single phrase and reads it with different inflections, varying the accents until the deepest meaning is at her command to interpret. She then sings it, and by many repetitions establishes the exact balance of tone as to stress, quality, and color necessary to best indicate the sentiment.

It is thus that the girl who works by the day pursucs her studies. Is not the reason clear why girls differ so widely in results of their practice? If you would succeed as a singer, do not work by the job, hut by the day when you have leisure, to make the widest possible application of your forces to the work in hand

PROFESSIONAL singers PROFESSIONAL may be classified as follows: First, superior singers, with SINGERS fine voices. Second, excellent singers, with inferior voices. Third, inferior

singers, with excellent voices These conditions are largely pre-ordained, but not irremediably so

The mental factor dominates all modifications of apparently pre-ordained conditions. In summing up, the peculiar attribute of force known as tenacity figures

more conspicuously than its mental impetus. The trnly gifted belong to the first class: they have the constant stimulus of a responsive instrument, and even the most exacting drudgery has compensating

The most nnhappy are those of the second class.

They are to be pitied or blamed who belong to the where rests the blame.

Paris is the one place on the hardest place on earth

in which to fail. Out of the fullness of many years' experience in the French The girl who works by the day studies how to prace metropolis, I counsel the American girl who would her lesson, as it should continually be, is the messa certain conditions; and by all means to remain at di voce, she not only studies the tone, watches its home if these conditions are not fulfilled.

When a young girl tells me that she is going to Paris, alone and with little money, to study music I tremble. I know what it means. I do not care if she has the making of a real artist. If she is pretty, so much the worse, for the temptations in her pathway will be doubled. If she has no mother, brother or constant chaperon to attend her wherever she goes, her struggle will be a very bitter one. I do not hesitate to affirm that to send a poor girl to Paris alose to cultivate her voice is nothing short of a crime.

I have seen American girls come to Paris by two and threes, take up residence in some obscure pension and travel about the houlevards with the independent air of American girls in our own great cities, under the impression that their very independence clothed them with divinity and protected them from insult, Such is not the case, Conditions in Paris are not those of New York, and public opinion is mercilen As for the many professors of music, they are very exacting; and the unchaperoned girl gets very close scrutiny. If she is found to be poor, even if her voice is of exceptional promise, she is politely biddes to apply elsewhere. There are plenty of American girls who aspire to musical honors who are not handicapped by poverty. In fact, the wealthy ones have made it very difficult for the poor girl, who must, by sheer force of genius, break through this barrier of indifference, if not of contempt, mingled with pity.

# HARD WORK AND MUCH OF IT THE PRICE OF SUCCESS.

The first condition of success is that the aspirant shall have a voice; then she must have money and she should have a constant friend and protector in her difficult journey and be prepared for the hard work which naturally follows. On the subject of hard work it seems that I could write volumes. The great bane to the musical profession nowadays is the prevailing delusion that long and bitter labor to the great end is not so necessary now as in times past. The craving for the luxuries of the profession without its labors accounts for the rarity of a perfect musical per-

A RUGGED HEALTH A FIRST ESSENTIAL OF SUCCESS

Another condition which is not to be overlooked is the physical one. The training which the student undergoes is a very severe one. Nothing short of a perectly normal physique is capable of maintaining it. I recall the case of a heautiful American girl with an exceptional voice who was compelled to give up solely on this account: she was always in the hands of her doctor, and certainly could not hope for an easier life when in the actual struggle for popularity later. The strain of a night's singing is immense, and the nervous tension calls for a thoroughly vigorous and sound vitality. Midnight suppers and other dissipations of Parisian life are fatal to artistic success. To a regular life and most careful diet I owe my success as a singer, for the voice is as tender as the soul, and the least departure from perfectly normal living manifests its corroding influence upon the vocal organs. The aspirant, then, must have a good physique and maintain a high standard of health through all her studentyears. By that time regular life and ways will be so much a matter of custom that she will maintain them throughout her career as an artist.

COST OF A MUSICAL EDUCATION IN PARIS.

The time necessary to take a course varies. A few years ago it required eight years of good and faithful service, then six, and now four. Of course, personal ability and willingness to work have everything to do in shortening the term, for really every aspirant earth where one may make is the architect of her own destiny, the mother of her own career. Though Madam Marchesi and others have daily classes from ten o'clock till four, every pupil receives virtually individual instruction. The cost of this instruction varies from fifty to eighty dollars a month, and living and other expenses hring the sumtotal to one hundred or one hundred and fifty dollars a month. This amount will provide for all the necessities and some of the luxuries of Parisian life. Of

conrse, some students get along with half these sums; but nowhere is it so necessary to dress and appear well as in Paris, and during no time of life is it necessary to live so comfortably, eating well and enjoying the most congenial of surroundings. The struggle is hard enough under the most favorable of conditions.

Let me say, then, that the American girl who has sot a perfectly phenomenal voice, abundance of means at her disposal, a capacity for hard work, and a large fusd of health and strength, bad hetter stay at home, for Paris is no place for her.

Parisian life is the great alchemist of human nature, t changes everything with which it comes in contact. There is no human suffering more keen than failure in a great cause of art; and where one succeeds, the tes thousand fail and retreat into oblivion .- Madam Emma Nevada in Saturday Evening Post.

In teaching singing many illustrations may be em ployed. The user of meta phor and simile will be the more successful teacher, for the matter of voice-pro-

duction is more intangible than that of piano-playing, and much of it must be done by figure. In this work the imagination of the pupil is continually called on, and, the more imaginative the pupil, the more successful will be the teacher's work if conducted along right lines.

Many pupils do not give the proper value to consonants, and, as a result, their words are not clear. I tell them that the pronunciation is a prime feature of good singing, and that, though one make a splendid tone, if the pronunciation is foggy, they are in so far failures as singers. To illustrate the method of prosuncistion, I tell them to speak their words as though they were speaking through a telephone where the lise was not any too good, and where they had to articulate very distinctly in order to get their meaning to the person at the other end of the line. But, as I said before, this illustration does not go for much if the girl has never had hold of a telephone.

One of the hardest things to teach in singing is the what is called "placing" the voice. That is, getting a clear, ringing tone, well forward in the mouth and not muffled, mushy, or hreathy. It will help to get the idea to the pupil's mind to call attention to the water as it leaves a section of hose .- how it falls scattered to the ground without having useful force or accurate direction. Compare this to the same stream after a nozzle has been screwed on to the hose,-how strong the stream becomes and how forcefully directed! The stream of tone is like the stream of water. If it is without focus, direction, or proper placing, it falls without force or carrying power. But if it is concentrated and properly directed, there is produced the greatest tonal results with the least expenditure of effort or material. If the attention of the student is called to the rays of the burning glass, the double convex lens, how it collects the rays of light directly to one point when held at the proper distance, and how the rays are scattered when it is not focused properly, it may be of aid to him in grasping this idea .- W. F.

WHEN one is about to be-THE SELECTION OF gin the study of vocal cult-A VOICE TEACHER. nre it is an important question with whom one should

study. This is not to be wondered at, there being so many who profess to teach, yet who are only musical charlatans. In the main, the voice teacher makes the voice; he places the tone according to his intelligence; if his method is had, he ruins the voice, and often the health of the individual as well.

Often a voice teacher is selected without any regard to merit, no inquiry being made concerning his musical record or his experience. It may be that he is merely chosen because he is the "fad." Many procure a graing the cheapest, thinking that such a one "will do sufficiently hardened to receive it. My advice is to

to begin with." This surely is a great fallacy. The refrain from singing for a few months except in the first voice lessons are of more importance than any future lessons, especially in respect to young persons, whose vocal organs are forming. Often a voice teacher is employed hecause he is a singer. Again this is a great mistake. While the fact of his being a singer is no hindrance, still, because he is one is no evidence that he has the method or ability to educate voices. Brain, not muscle and cartilages, are requisite to constitute a good voice teacher. Some of the most eminent voice teachers whom I have ever met, namely: Signor Garcia, the teacher of Jenny Lind; Lamperti, the famous Italian teacher; Signor San Giovanni, Bruni, Trivulsi, the latter not even being able to speak alond; and I might add Vannucini, Marchesi, la Grange, and Wartel, several of whom were never singers, and none of whom were singers when their popularity as voice teachers was st its zenith. The evidence of their great ability as voice educators and teachers of singing is exemplified by the famous artists they have sent into the musical world.

Voice students should view with suspicion all those who claim to have invented new and wonderful methods of voice culture, methods which they affirm will revolutionize the entire system of voice education These are musical quacks, and sre ss useless in the musical profession as are quacks in the medical profession, and do as much harm; eventually, however, these vocal inventors of nonsensical methods invari ably sink into oblivion, as they should.

In conclusion, let me say that every trustworthy voice teacher can show a good musical record. By judicious inquiry the facts relative to his work may be easily ascertained, and no mistake made in the selection of a reliable instructor; for, "by their fruits ye shall know them."-J. Harry Wheeler,

QUESTIONS AND ANSWERS.

1 Mps W ... Male voices are classified as tenor, baritone, and bass. The deepest of the three or the one, the tones of which are produced by the slowest vibrations.

is the hass. 2. Show the door to the young man who is too lazy to learn to sing by note. When he is out, close it. 3. Scale-practice will best obliterate the contrasting

onalities of different registers. 4. If her voice is high, get Giraudet's book and sing through it with exceedingly light tones, and the head voice will gradually show itself.

5. There is no falsetto voice or mode of singing that comes properly under the observation of the teacher

I I. G -My experience prompts me to say that if after three terms, your pupil has four well-placed tones, the probabilities are that in three terms more she will have eight, and at that rate of increase she will be making progress sufficiently rapid to meet the requirements of the most ambitious teacher. Keep her tones forward, pure and light, using the vowel

M. B. S .- There are few compositions adapted for the boy. You had best teach him the melody of simple hymns that have not too much range, scale-groups of five notes, slowly taken; and some of Concone's most melodic exercises for low voice.

SISTERS OF CHARITY-B. V. M.-Girls who sing alto between the ages of 14 and 15 occasionally do not harm their voices in the least for future soprano work, unless they are encouraged to sing heavy, rasping nnnatural tones of a masculine quality. That should be

F. M. H. F .- Pupils who sharp in public and sing true at lessons reveal usually cases of exaggerated nerve-tension. Frequent appearances under stress with extraordinary care not to exceed the point of absolute repose, is the only remedy I know of.

F. G. S .- The comic opera probably did the damage. Yon perhaps inherit weak vocal muscles, and have teacher as they would contract for merchandise, engiven them important work to do before they were

lightest voice, in wide scales, dolng it very systematically. The trouble will gradually leave you, I am sure.

# WHAT HAPPENED THIS MONTH IN VEARS PAST

WEBER, Karl Maria Frederich Ernst; born December (? November) 18, 1786; died June 5, 1826, in London. A remarkable figure in musical history. Though known to the majority as the composer of "Der Freischutz" "Oberon. "Eurvanthe," and numerous other operas, and as a brilliant creator of beautiful piano-pieces ("Concertstucck," "Invitation to the Dance," the "E-flat Polonaise," etc., etc.), Weber was really one of the great pillars of the new German romanticism. Ilis influence on Richard Wagner resulted in the great "Niebelungen Ring" and the most stupendous of all music dramas, "Parsival." Weber also perfected new adventures in lithography, greatly broadened the art of piano-playing, and was largely instrumental in the welding of the German folk-song into popular romantic opera.

SCHUMANN, Robert; born June 8, 1810; died July

29, 1856, near Bonn on the Rhine. The most poetical nature that ever came within the pale of musical history. Schumsnn, though essentially lyrical, combined an intense romantic temperament with a largess of conception, minuteness of detail, and a solidity of form and individuality. Many notable improvements are due to his excellent and omnipresent sense of progress. As a writer, he conducted his musical ournal Die Veue Zeitschrift fuer Musik for nine years with great regularity and intentness of purpose. He introduced the pedal-piano into the Leipzig Conservatory, an innovation from which that august school has since apparently never recov ered. As a composer, he is the perfection of nuance and his works are of more wide apread educational value than any of his colleagues. His efforts from first to last, were ever characterized by a splendid romance and logical development. though this cannot be firmly said of his larger orchestral works, owing to the fact that Schumann's domain was pre-eminently the short lyr-

PLEYEL, Ignaz Joseph; born June 1, 1756; dled November 14, 1831, near Paris Though lacking in an individual purpose after high ideals and barren of a true artistic feeling, Plevel was a considerable man in the eves of the musical public. He was the twenty-fourth child of a poor school-master, early adopted into the patronage of titled society, became a successful competitor against his old teacher, Haydn, in London, and was an easy, prolific composer. In 1795 he established a music-publishing house in Paris; dirfted into the manufacturing of pianos, and eventually ceased to compose. Pleyel fitted the peculiar rôle (especially from 1783-93) of a composer for whose works there was a constant de

BIZET, Georges (really Alexander Casar Leopold B.); born October 25, 1838; died June 3.

1875, near Paris. A distinguished French composer, whose attempts to follow the new school of Wagner were so coldly received that not until he had composed seven operas did he achieve success with his eighth, "Carmen," his masterpiece, which was produced in Paris in the year of his double

Bizet's life mingles curiously with those of many geniuses, who, striving many years, attain fame with a single work hy which they are ever afterward known, and the specess of which they could not live to enjoy.

LAWRENCE. Herbert S. Stone & Company. Chicago and New York, Price, \$2.60.

Surely the genial composer of "Pinafore," "The Mikado," "lolanthe," etc., deserves a biographer. So thought Arthur Lawrence, who is careful to explain that the present hiography is wholly due to his initiative, and to no desire of Sir Arthur to appear before the public between the lids of a book.

Arthur Sullivan has apparently had everything in his favor, that is-everything except adversity. Whether the sweetness of adversity, such as almost all great musiciana have experienced would have ripened his undoubted talent to greater maturity than has yet appeared is, perhaps, questionable. His muse, though not rising above the lower slopes of Parnassus. has added not a little to the gayety of nations, and this is no slight service in these days of music drama and the portentous sympbonic poem. Not that he has not essayed higher flights but when his name is mentioned one does not think of the composer of a so-called "Irish" symphony, of half a dozen cantatas and oratorios which occasionally figure on the program of provincial English music festivals, but of the omposer of a score of delightful operettas, many of which have become household words on both sides of

Born in London in 1842, the son of the band-master at the Royal Military College at Sandhurst, by the time he was eight years old he could play on nearly every instrument in his father's band. He had an exceptionally good voice, and in bis twelfth year was appointed chorister in the choir of the Chapel Royal. In 1856 he gained the Mendelssohn scholarship which bad been established largely through the aid of Jenny Lind, as a memorial to Mendelssohn. This entitled bim to three years' study in the Leipzig Conservatorinm In 1856 the success of bia incidental music to Shakespeare's "Tempest" fixed his determination to avoid teaching and devote himself to composition as a lifework. Ten years later he composed "Cox and Box," the first of a series of comic operas too well known to require recapitulation.

The book is embellished by a series of portraits beginning with one of the young Sullivan in the pecularly weird costume of the Chapel Royal choristers. It is not surprising to read that they could hardly venture on the street without being attacked by a mob of boys or men, in view of the remarkable figures they must have cut in their long gold-laced conts. There are some anecdotes of Sir Arthur's American tours, among them the familiar one of his arrival in a remote Californian mining camp, where he was greeted with the ntmost ardor. This was soon changed to indifference when it was learned that he was not the Sullivan of the prize ring, but only "the Sullivan as put 'Pinafore' together!'

There are a few typographical errors in the shape of the glaring misspelling of some proper names in the early part of the book. These may, perhaps, be atoned for hy a procession of royal and aristocratic personages who discreetly wind their way through the later pages. It concludes with an appendix containing "Sullivan as a Composer," by B. W. Findon, and a complete bibliography of his works by Wilfrid Bendall

THE MASTER MUSICIANS, BACH, 223 pp. C. F. ABDT WILLIAMS. E. P. Dutton & Co., New York.

This is the third volume of the "Master-Musicians"

ner were recently noticed in these columns. It is prepared on the same commendable lines as regards portraits, illustrations, musical examples, hibliography, etc., and contains the substance of Spitta's great biography with only a tithe of its hulk.

Bach still remains, on the whole, the most com manding figure in music. Greatest of the contrapuntal school, which he vivified with a spirit and mastery all SIR ARTHUR SULLIVAN. LIFE-STORY, LET. his own, many of his works prefigure the freedom and TERS, AND REMINISCENCES. 340 pp. ARTHUB romanticism that characterize the music of the present century. Antique in form be may be, but in suhstance modern of the moderns. Like Janus, he faced both ways: the climax of what had passed, the prophecy of what was to come.

Veit Bach, the date of whose birth is not known, but who died in 1640, forty-five years before the birth of his illustrious great-grandson, is considered the founder of the most remarkable family of musicians known to history. The genealogical table prefixed to the first chanter shows that, out of a total of about sixty descendente all with hat two or three excentions were musicians.

The life of Johann Sebastian Bach was, for the most part, passed in petty, uncongenial surroundings, which, however, never quenched his creative ardor nor stayed his astonishing productivity. Even his death elicited no official expression of regret; indeed, it was openly said in the town council that-"Herr Bach was no doubt a good musician, but we want a school-master, not a capellmeister."

Hardly anything in the history of music is more striking than the forgetfulness into which Bach and his music sank for nearly a century after bis death. His chamber-music and the "Well-Tempered Clavichord" were known to musicians, but the great hulk of bis works was never printed during his life-time. The story even runs that at one time a cuphoard in the St. Thomas Church at Leipzig was filled with his manuscripts and that whenever a careless school-boy wanted a piece of paper to wrap around his Butterbrod, a leaf was torn from them for this purpose.

The renaissance of Bach's music began in 1829 with his "Passion According to St. Matthew," which had been sung for the first time exactly a century before, in Berlin, under the direction of Mendelssohn, It awakened universal admiration, and in 1850, in commemoration of the centenary of his death, the Bach Gesellschaft was formed, with headquarters at Leipzig. The object of this society was to publish a complete critical edition of all Bach's works in annual installments. This enterprise was intrusted to the state of doubt and indecision, and destroy his little well-known firm of Breitkopf & Härtel, and it may he emarked that not until the present spring bas their \$75,000

Bacb has been called the daily bread of earnest students. Some one has said: "Honor thy Bach in sciences to be mastered by one lacking talent, and then the days of thy youth; so shall thy days be long in wonder wby so few excel.

WEE WEE SONGS FOR LITTLE TOTS. CHARLES H. McCurrie. H. F. Chandler, Chicago. Price, 50

Children delight in singing, and any book which is designed for their use, provided it possesses merit, is sure to be welcomed by teachers and parents.

This volume is quite original in its illustrations which must appeal to every child: the words are child-like; the music flowing and of a singable nature; the cover attractive; in a word, few publications gotten up for children meet the requirements so

STORIES OF FAMOUS OPERAS. 257 pp. H. A. GUERBER. Dodd, Mead & Co., New York. Price,

Still another guide to the opera. The plots of fifteen operas are told at length; indeed, in the reviewer's series, the first two of which on Beethoven and Wag: the rather prolix accounts of so few operas and thus opinion, it would have been an easy task to condense

include a larger number. German opera in America seems to spell Wagner, and since the author has all ready published a hand-book of the Wagner opera the works are limited to the French and Italian opera which are most frequently heard upon the contemporary lyric stage-"Faust," "Carmen," "Aida," "Trova tore," "Mignon," "Don Giovanni," "Figaro," "Lucia" etc. The list is still further diminished by the omis sion of all operas founded upon Shakespeare's plays, thus shutting out such popular works as Gound's "Romeo and Juliet," Thomas's "Hamlet," Verdi's "Falstaff" and "Othello." Still, within the limits mentioned, the book will be found satisfactory in giving a clear idea of events and dramatic action without the close attention to a libretto which is distasteful to some opera-goers

# EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM

BY HERMAN P. CHELIUS.

21. Avoid all mannerism, such as counting with one's wrists, using them like a pump-handle; or swinging the elhows, shoving the body to and fro, etc These are had habits, and will never produce even, smooth, legato players.

22. A competent teacher very soon becomes aware what the possibilities of a student are. Therefore he will only ask from him that which he can accomplish from lesson to lesson, without undergoing real hardship. Giving too much for a lesson is as poor a policy as giving too little, but to insist upon that which is given to be perfectly understood, from touch and rhythmical stand-points

23. If you wish to learn quickly, listen to what the teacher has to expound, and do not tell him what you know. A thorough teacher will readily appreciate your knowledge, and you need not worry about his failing to observe it

24. People who do not know what it is to do things correctly, thoroughly, and finished are always throw ing out their unkind and cutting remarks at conscientious students, belittling their efforts because they must drudge and repeat a thing over and over to get it right. With students whose mental grasp of the subject is not firmly rooted, such would-be smart people do great harm, as they put the studeut in a confidence in bimself and his teacher.

25. How stupid some people are is readily seen from task been completed at an aggregate cost of over the following remark, so often heard: "My child is not fit for anything else, so I will put bim to music." Only think of it! The most difficult of all arts and

26. Students must learn to look ahead if they wish to become smooth and steady readers. A good knowledge of barmony aids wonderfully, provided a knowl edge of using chords freely is acquired.

27. Do not fret and worry because you fancy the teacher is not going to tell you all he knows in one lesson. The flower unfolds slowly and gradually, but none the less surely. Hold this idea ever before your

28. Unless a teacher scolds, fumes, and acts ugly with some students he never can succeed in reaching their minds. They are about as impressionable as marble which needs a sledge-bammer to produce a noticeable impression.

29. The last thing students wish to be reminded of is their faults; point them out, and the temper of most of them rises; give them praise, and they generally think that all is well. What a mistake to be un-

30. Only teachers of experience and thoroughness are aware of bow much mental density there is abroad among those who think they can learn to play the piano and achieve success. The percentage is very. very high, and goes to show again what a small number of people use their brains.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE twenty-second convention of the M. T. N. A. will be beld in Des Moines, Iowa, on June 20th, 21st, and 22d of this year.

The affairs of the association are in excellent shape this year, and the prospects for a successful meeting

The planists, who have accepted invitations to play, are Richard Burmeister, of New York; Leopold Godowski, of Chicago; Henry Eames, Lincoln, Nebraska; Ernest Kroeger, St. Louis; Carl Preger, Lawrence, Kan.; Miss Wayman, Burlington, Miss.; Hoffman and Hale, Cincinnati; O. W. Pierce, Indianapolis; and Henry Ruifrok, of Des Moines.

Special stress will be laid on pedagogical subjects, and the educational advantages offered will be greater this year than at previous meetings. The following eminent educators will take part in the meeting: W. S. B. Mathews, Chicago; John S. Van Cleve, Cincinnati: Frank B. Morse, Boston; Karlton Hackett, Chicago, Ill.; Charles H. Adams, Mt. Vernon, Ia.; Charles M. Bliss, Fremont, Nebraska; H. P. Dibble, St. Louis; W. S. Sterling, Cincinnati; Fred. W. Root, Chicago; Calvin B. Cady, Chicago; A. P. Rommel, Mt. Pleasant, Ia.; P. C. Hayden, Quincy, Ill.; J. B. Bergen, La Fayette, Ind.; B. C. Welgamood, Tiffin, O.; S. H. Blakeslee, Denver.

The Cincinnati Symphony Orcbestra, Frank Van Der Stucken, conductor, will give three concerts at which eminent soloists will assist. A Haydn, a Beethoven, and a Tschaikowsky symphony will be on the program, besides many other short works for orchestra.

The railroads in the Western and Central Passenger Associations have granted a rate of one fare for the round trip, and this will assure an immense attendance, as it is the lowest rate that has ever been granted to the association for any of its conventions. Throughout the Western and Middle States the in

terest taken in this year's meeting is very great, and there is every assurance that the meeting will be the most successful one ever held by the M. T. N. A. The citizens of Des Moines bave offered a most liberal guarantee, and are making great efforts to receive the members in an hospitable manner.

## OUTLINE OF PROGRAMS.

Tuesday, June 19 .- 9.30 A.M., 2.00 P.M.: Delegate

Wednesday, June 20 .- 9.00 A.M.: Addresses of welcome. President's address to members. Two general addresses on Music. Discussions.

1.30 P.M.: Organ-recital.

2.30 P.M.: Concert of piano, vocal, and violin com-

8.00 P.M.: Concert of choruses, piano, violin, and

Thursday, June 21 .- 9.00 A.M.: Round-table discus sions of the different sections of Teachers of Voice, Piano, Harmony, Public-School Music, Music in the College and University, etc.

10.45 A.M.: General Session, Address, "The Collateral Education Necessary to the Acquirement of Modern Musicianship," John S. Van Cleve, Cincinnati. wouldn't have the time or thought to look so neat and Address. Discussion.

1.30 P.M.: Organ-recital.

2.30 P.M.: Concert of compositions for piano, voice, violin, etc.

8.00 P.M.: Orchestral Concert: Cincinnati Orchestra, Frank Van Der Stncken, conductor. 1. Symphony (Beethoven). 2. Concerto for Violin or Piano. 3. Vocal Solo, with Orchestra. 4. "Les Preludes" (Liazt). Friday, June 22 .- 9.00 A.M.: Round-table discus-

sions of different sections of Teachers of Piano, Voice, Organ, Violin, Public-School Music, Music in College and University, etc.

10.45 A.M.: General address and final report of Educational Committee.

2.30 P.M.: Orchestral Concert: 1. Symphony

Pursuit" (Van Der Stucken). 4. Vocal Solo. 5. (a) a celebrated woman musician to wildly perambulate Valse, "Damnation of Faust" (Berlioz); March, "Damnation of Faust" (Berlioz).

8.00 P.M.: Orcbestral Concert: 1. Symphony (Tschaikowsky). 2. Concerto for Piano and Orchestra (Burmeister). 3. Vocal Solo. 4. Overture to "Tannhäuser" (Wagner).

The above outline is, of course, subject to change, as far as detail is concerned, but is complete as to distribution of time and sessions.

For further information write to Phillip Werthner, Secretary, Room 64, Perin Building, Cincinnati, O.

# ECCENTRICITY AND BUSINESS.

BY CLARA A. KORN.

THE public has so long been accustomed to asso ciate musicians with eccentricity that even in this progressive day many people find it hard to convince nselves that a person may be a really excellent musician and yet at the same time adhere to the customs and rules which apply to sane beings in

Everyone knows that Paderewski gained considerably in public interest through the medium of his eccentric hair; Hans von Bülow was famed for his cutting repartee, and Beethoven was known to have been so absent minded that be actually paid some of his bills twice over, a mode of proceeding that would never have been possible to an American. Of course, had there not been a substantial musical body to these truly illustrious men, their eccentricity alone would never have carried them to immortality. But there are many charlatans nowadays who, by openly aping the irrationalities of some geniuses, really succeed in deceiving some of our innocent citizens into a temporary confidence; other musicians, whose heads are level, notwithstanding their passionate hearts, who are too proud and too sensible to act silly merely for the sake of display, are frequently the losers in public opinion, when they deserve better treatment Many are the anecdotes that might be cited in illus-

tration: A pianist was once engaged for a musicale by a Washington woman and was declared incompetent hy that woman because he did not throw up his hands while performing, like the "great" planists do. What difference does that maket" queried the pianist; "did I not play well?" "Oh, I don't know," said the hostess; "I suppose you did. But we like to watch a player's fingers, and you kept so still there was nothing to see. It was extremely monotonous." Upon another occasion a lady was introduced to a woman composer of wbom she had heard a great deal, and audibly expressed her disappointment because the composer was so little and so well dressed. "Why. no one would ever dream that she knew a thing about music. She's so lively and talkative as to be actually flippant." "She's very smart," one of the composer's friends observed in defense. "I don't believe she's a serious musician," disgustedly remarked Lady No. 1; "a woman who earnestly devotes herself to study pretty, and wouldn't take so much interest in outside affairs." That settled it. A composer of music should be dowdy and careless in dress, and blackly ignorant of the ordinary affairs of life if she desired to become proficient in her art.

The cultured musician of modern times is, however, I am happy to say, a perfectly normal and rational human being, who treats bis profession as a science requiring brains and systematic thought; and who is superior to "monkeying." He does not disport eccentricity; he dresses well, with quiet taste; We does not talk music at every victim who may be compelled by circumstances to listen to him; his studio is clean, tidy, and well, even elegantly, furnished. Most students have become accustomed to this, and no longer expect to meet a "professor" in greasy dressing gown, won for him a place among our most prominent com-Prelude, "Passing of Arthur" (Busch); (b) "Caliban's carpet alippers, and unkempt hair; nor do they expect posers.

through her rooms gowned in flowing robes, her fat, unformed body surmounted by short, aggressive locks, and her hooked nose bespectacled and stern: for selfevidently, in former times, no woman had a right to consider herself a celebrated musician unless ber nose was profoundly aquiline, her hair leonine, and her physique large and unctuous.

To-day this conception is bappily changed. There are, though, still a number of so-called musicians who delight in cultivating eccentricity for business purposes, with a result sometimes far more satisfactory than circumstances would warrant. Fortunately, one "cannot fool all of the public all the time," and sooner or later these "geniuses" find their true sphere, and land there. The most amusing instance I have ever encountered was that of a young fellow-student of mine, who discovered that his hair was exactly the color and caliber of Paderewskl's. This was during Paderewski's first season in America, when the daily papers fairly teemed with tales of the great pisnist's aureole tresses, when they poked fun at the "human chrysanthemum" etc. Now this fellow student of mine was so untalented that he was unable to distinguish a major from a minor triad, vet he fondly imagined that he could play the organ, and would eventually become a composer. As a preliminary to winning the public Interest, he carefully cultivated bis curls of hurnished gold, and allowed them to sweep in graceful curves over his shoulders. A hrightly-polished "stoveplpe" was thereupon artfully nestled in this hirsute cluster. After attiring himself otherwise with what he deemed becoming consistency, he possessed himself of a monumental music book, with "Bach" emblazoned thereon in gilded letters, and, thus prepared, he would slowly and thoughtfully meander the length and breadth of Union Square in the glare of noonday. In spring- and summer- time the benches were crowded with loungers, nursemaids, and some husiness folk; and, though downcast of eye, our "genius" never failed to be cognizant of the astonished glances and starts of the admiring multitude. Occasionally a suppressed murmur of "musician" would pierce his ear, and then his beart was glad. He was recognized, was appre ciated; how could it be otherwise? His whole get-up fairly shrieked "musician."

Needless to say, his most successful musical "appearances" were these Union Square promenades, for he has never been heard of in any other capacity; and so will it be with all of those musicians who cultivate eccentricity for business reasons, in preference to securing by hard work a solid and honest foundation of musical knowledge.

# OBITUARY OF FERDINAND DEWEY.

THE death is announced of Ferdinand Dewey, who died at Beverly, Mass., May 14th. This will come as shock to many, although his death was not altogether nnexpected to his intimate friends. Mr. Dewey was born near Montpelier, Vermont, about forty-nine years ago. Originally a silversmith, he worked at his trade several years before deciding to devote his life to music, although then twenty-one years of age. Mr. Sherwood, his teacher, advised bim to abandon music, as be was too old to begin with expectations of becoming a planist. But with indomitable resolution he suffered privations while pursuing his studies which would have dannted lesser spirits. Sleeping on a shelf in a friend's office, practicing six or seven hours with only two spare meals daily, he proved the rare manliness of his character. He taught in Boston, Texas, and at Chautauqua Assembly; and for the past three years he had charge of the piano department of the Temple College School of Music, of Philadelphia. He was one of Nature's noblemen, kind and thoughtful to his fellow-men. As a teacher, composer, and pianist he extended an ever-widening influence. His compositions possess superior merit and beauty, and have



RENEWAL OFFER FOR JUNE

custom, we will offer as follows to those of our subscribers who renew their subscription to THE ETUDE during the present month, no this month:

According to our usual

To those who send us \$1.80, we will not only renew their subscription for one year, but we will send them a copy of our new edition of "The First Violin," by Jessie Fothergill. This is one of the best, if not the best, musical novel that has ever been written; our the express-rate to Philadelphia on the weight of your present edition ia, by far, superior to any that has bundle before you decide whether to send by express ever appeared. It retails for \$1.00 per copy, bound in or mail. The mail-rate is 8 cents per pound, two red eloth, black and gold.

To those of our subscribers who will send \$2.00, we will renew their subscription for one year, and will send them the four volumes of Landon's "School of Reed Organ Playing." This course for the reed organ is the beat, if not the only, collection of reed-organ music and studies that it is possible to obtain. There is a grade to each volume, which sells for \$1.00; \$2.00 renews your subscription, and brings to you, postpaid, all four volumes

OUR supplement of last month, of Franz Schubert, according to the artist, is the finest work of the kind which we have ever brought out. We have a large 22 x 28 (inches) size printed from the original, which we will sell during the present month for 25 cents This is the equal of the pletures which formerly sold for not less than \$3.00, and, well framed, would make an ornament to any library or studio.

Ox another page will be found an advertisement of the sheet music and books that are published by this utility, even for young players. The illustrations. house designed especially for the use of reed-organ teachers and students. As with all other works brought out by this house, the preparation of these works has been done intelligibly; they have been arranged especially for the reed-organ. The list of sheet music includes classical, semi-classical, and popular "School of Reed-Organ Playing." by Mr. Landon, has given the greatest satisfaction wherever it has been nsed. ft has been largely used as a supplement to the "Reed-Organ Method" by the same author. We can say positively that this work, Landon's "Reed Organ Method," is used to a greater extent than any other reed organ method that has ever been published. Its success has been phenomenal. The "Classic and Modern Gems for the Reed-Organ" has supplied a need which has existed for a long time for from fourth to aixth grade organ-music. This volume contains one hundred and twenty pages of the choicest selections There will be found included in this work music anit able for every occasion-church, concert, and home The instruction book by Eugene Thaver mentioned on this page is one of the best instruction-books for beginners possible to obtain. The late Eugene Thaver was a very ancressful teacher, and he contributed his life's work and experience to this book. For a graded list of reed-organ music of all publishers we would call your attention to that by M. S. Morris. The price is but 10 cents.

DURING the months of June and July we expect a settlement from all our patrons, not only for the regular account which has not been settled during the year, but we desire the return of all "On Sale" music. Wait for your June 1st statement. With this will be inclosed a gummed label to be used on the package of your returns. This gummed label has a space over

our name for you to mention from whom the package

possible for us to identify the package and therefore to give onr patrons proper credit. It causes no end of confusion, and the greatest dissatisfaction. It must be taken into consideration that we receive an immense number of packages every day. A memorandum of the value of what you return will be sent to you. This smount, deducted from the statement which will be sent you June 1st, will show you the amount that is due ns for what has not been returned, and will slso include the amounts for transportation which have been charged to you during the year, which fact please do not overlook.

We will send, during the month of June, one more matter whether or not the aubscription expires with small package of new music "On Sale," to those who have been receiving these packages. Plesse include this in your settlement.

Another matter: in making your returns, be careful that you return the cheapest way. If it is a very large package, return by freight; otherwise obtain ounces for 1 cent, and four-pound packages the limit of size. You can readily reckon out yourself what your package will cost returned at this rate.

ACCORDING to our custom, followed by as in years past, we will make the three monthly summer vacation offer to our subscribers on THE ETUDE. We will send the months of June, July and August, or July, August and September, to any names which yon send in to us, for 25 cents. Teachers have found this an excellent method of keeping scholars' interest in music alive during the summer, besides furnishing an abnndance of excellent music for every purpose,-vocal, instrumental, and four hands.

The publisher continues to receive very complimentary notices of the new work on "Interpretation," by Mr. Goodrich. Many are enthusiastic, and all agree that the new system is of the highest practical selected from nearly all the great masters, are namer. ous and helpful, while the language is plain and direct. Madam Carreño was right when she said of "Theory of Interpretation": "It is the only work of the kind in any language,"

In the hundreds of letters we receive from teachers who are our publications a large part especially mention their appreciation of "Foundation Materials for the Pianoforte," by Mr. Landon, and that they fully mean what they say is further evidenced by the fact that they order the book by quantities. It is having an immense sale. The reason for it is that the book is easily graded for beginners with pieces that are pleasing to children. The pieces have titles suggested by the daily incidents of child-life, and to almost any piece there can easily be a little story woven by the teacher, thus making the piece a thing of life and interest to the papil. The pieces are short, and have very ahort phrases, and several at the beginning of the book have words to them to show how music says something, much the same as poetry, and that there is as much real sense to a musical phrase as there is in a couplet of poetry; this makes music appeal to their intelligence. The book is fully up with the best new ideas in the art of music teaching, and gives many important new ideas that help pupil and teacher to the best results. Many teachers use the book with their new pupils who already play in the easy grades for the purpose of leading them into an intelligent style of expressive playing, and to get them thoroughly grounded. The retail price of the book is but one dollar, with liberal discount to teachers.

"Frast Studies in Musical Bicgraphy," by Thomas Tapper, is still on the special-offer list, and we are our name or very important; otherwise it is not booking many subscribers at 50 cents good-paid. This mer getting familiar with some of them.

book is designed as a text-book for children. It will be illustrated. Examination Questions will conclude each chapter. There is no book of this kind now to be had, and nothing will interest a child more in real music than a knowledge of those who have composed the great music. This is an age of child development There is now more attention paid to child-education than was ever dreamed of ten years ago. This book is in line with the education of the age. Mr. Tapper has put his very best work into it, and those who subscribe for the book will be charmed with it. It will be issued during the summer months. Send the so

OUR revised edition of "Köhler's Practical Method" will remain on the special-offer list during June owing to delay in proof-reading and additional revision. The price to those who will send cash in advance will be 30 cents post-paid. In case our customers have the book charged to their accounts postage will be added We are aiming to make our edition superior to any on the market. Any active teacher can order from one to five copies and find it a good investment. Since the plates are all engraved, it is not likely that the book will be on special offer very long; so order now or you will be too late.

THE second volume of "The Modern Student" is out and is therefore not on the special-offer list. It can now be purchased only at regular price, which is one dollar, with usual discount to the profession. The volume is a continuation of the first in grade of diffi. culty. The plan of giving more pieces and less etudes is being adopted more and more. The two volumes form a course of study-piecea which will go a great way to making the atudy of piano a pleasing task. Try one of the volumes with a pupil who finds the regular studies irksome.

OUR illustrated edition of Fothergill's great musical novel is withdrawn from the special offer, as the book appeared during the last month. Those who are in search of summer reading should bear in mind this book. It will fascinate and instruct. Our edition is now the only one published, as all others are exhausted and will not be reprinted. The book retails for \$1.00, and is bound in red cloth with gilt lettering. Put a copy in your trunk when you go away for your vacation.

DON'T forget THE ETUDE during the summer. There is a large class of music-lovers that read more in summer than in winter. Then there are others who are too busy in winter teaching, and summer is the time for self-study. We mean to issue good numbers all summer, and need the encouragement of our readers. What use is it to prepare a feast if no one enjoys it? Before your class disbands for the summer preach ETUDE to them for summer study. If you cannot get them to take it for a year try the threemonths' plan, which is explained in another note. The pupils will thank you for this interest.

THE publisher of THE ETUDE will gladly send catslognes free to teachers, but things that cost nothing are generally lightly valued; nevertheless, successful teaching depends, in a large measure, on the class of music used and its adaptation to particular needs of pupils. A good teacher can ntterly fail by ill-chosen music. A poor teacher can hold the interest of a pupil and get really good work from rightly-selected music. Experience has taught us, both as teacher and pub liaher, that it is quite worth one's time to study good catalogues of music, and thus enable us to select music for any given need. It is well to have a memorandumbook in which should be kept a classified list of all good pieces. Our catalogue teems with good things for teaching, and why not spend some time this sum-



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EDWARD MAYERHOFER, TEACHER OF PIANO and Theory in Yonkers and New York, will go on ecture tour to Kansas and Colorado in July, where he will speak before teacher-associations on the subect of "Piano-Methods and the Mason System of

MUSIC TEACHERS WILL BE INTERESTED IN the fact that Miss Katharine Burrowes has issued a teachers' manual, which gives a complete insight into the Burrowes Musical Kindergarten Method, and into the Eurrowes autuscal Kinnergarten Metnod, and by its means teachers may now acquire the method by study in their own homes. The Burrowes Method is indorsed by many notable people, and music teachers who contemplate adding to their accomplishments during the coming summer will do well to investigate s Burrowes has also issued a very beautiful art it. Mass burrowes has also issued a very vector and souvenir booklet, containing thirty-seven cuts and illustrations, which will be mailed free to teachers sending their addresses to Miss Burrowes's New York address. Miss Burrowes's advertisement will be found

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and eight. hand pieces. They meet the requirements, and are extra fine.

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AMANDA CLOSIUS. valuable work. I sm very much pleased with the book "Theory of Interpretation." It suits my needs exactly. It is thorough and up-to-date, and will certainly be a great aid to every student of music. CLARA RELLE PATTON.

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I have examined Volume I of "The Modern Stn-dent," and am very mnch pleased with it. The study-pieces are an excellent supplement to students we'll drilled in technic, and having them work them up \*to a certain speed; facility and proficiency are ac-ouired. PAOLINE SIRPERT.

I have read the book, "Pictures from the Lives of I have read the book, "Fictures from the Lives of the Great Composers," by Thomas Tapper, and am very much pleased with it. I shall show the work to the parents of my younger pupils, as I think it a very suitable book to be read to children at home. ELAINE HANSON.

I will say that THE ETUDE is the largest and best I will say that THE ETTDE is the largest and best magazine I have ever seen for the price. It is a great help to me as a sindent. Since I began taking it, several of my friends have started. I lend it to the ones who do not take it, and they all find it a great. (MISS) JOSIE FORTNEY

I have received the copy of "The First Violin," and I have received the copy of "the First Violin," and wish to express my appreciation of the work. I think it a very superior edition, and one which will not fail to please. The merits of the story are too well known to need comment, and will surely prove entertaining to the musician, as well as to those who are not so inclined. (Mrs.) J. H. Black.

Incined.

I desire to say, in behalf of "Pictures from the Lives of the Great Composers," that I have never had anything that was so interesting in the line of history for children. I am reading it to my little ones, and they can hardly wait for the reading lesson. They are becoming familiar with the old masters, and in such a (MRS.) S. S. THOMAS.

Diensant way.

(MRS.) S. S. THOMAS.

The masterly work on "Interpretation," by Goodri b, treats this difficult subject in a surprisingly thorough and satisfactory manner, and it will certainly be of great assistance to all music students who students in the surprise of the same students. who study it; it explains and decides many puzzling questions. I have received great benefit from it, at warmly recommend it to others. C. A. NASH.

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Your work on "Interpretation," by Goodrich, should be on the piano of every thoughtful student, and would also be very useful as a class-book in the hands of a good-teacher. Alley SPENCER, (concert pismist and teacher).

# HOME NOTES.

THE Monteagle Summer School of Musical Art, of which Dr. H. G. flanchett, of New York, is director, will hold its sessions from July 5th to August 18th, at Monteagle, Tenn. The development of the past two seasons warrants a prosperous and helpful season

THE Maurice Grau benefit, given in New York reently, netted \$13,000.

EMIL LIEBLING has booked many engagements for June in the West LEONORA JACKSON won an ovation at the Louisville

THE Oratorio Society of Hoopeston, Ill., of which August Geiger is director, gave two concerts on the evenings of May 17th and 18th, respectively. THE pupils of the Toledo School of Music, Toledo, Iowa, gave a concert on April 12th. They were as-sisted by Miss Myrtle Louthan. Miss Mary Theresa

THE pupils of Walter Krentzlin, of Cambridge,

Mass., gave their annual recital on May 3d. A PUPILS' recital was given at the Faelten Piano-forte School on May 12th.

A UNIQUE entertainment—"Walk through Kensal Green Cemetery, near London, via Chelten Hills Hall." was given at the Chelten Hills Hall on May 4th, under the direction of Miss Mary Susan Morris. The offeir was a decided success

Ar the Sunday Evening Choral Service, May 13th, in the Central Congregational Church, Philadelphia, Mr. Frederick Maxson, organist, Rossini's "Stabat Mater" was rendered by an augmented ehoir.

MARY E. HALLOCK, one of the coming American artists, had the honor of an audience with Paderewski, during which he played for her his whole "Piano Concerto in A-minor." Miss Hailock expects to bring out this composition next season.

THE commencement exercises of the Goetze Con-servatory of Music were held on May 18th.

THE Fourth Annual Pianoforte Recital by the pupils of Miss Kathryn R. Glinnon, of New York City, was PROF. JOHANNES WOLFBAM, of the Cleveland School

of Music, gave an "Historical Lecture on the Trouba-ionrs, Minnesingers, and Meistersingers and their Re-ation to the Crusades," on May 18th.

MADAM JENNY GRAU-MAIER, of New York City, has been giving a series of song-lecture recitals, which have proved instructive, as well as interesting

A PIANO-BECITAL, by Miss Isabella Heaton, was given in Recital Hall, Cleveland, O., on April 19th. THE Faculty of the Cedar Rapids College of Music gave their ninety-eighth recital on April 10th.

THE fourth pisno-recital of the seventh season was iven by E. R. Kroeger, of St. Louis, Mo., on April from the works of Richard Wagner.

A CHAMBER music concert, by Emil Liebling and Earl R. Drake, was given on April 23d, before the members of the Liebling Amateurs and the Drake

THE pupils of the Alton Conservatory, Alton, Ill.,

THE pupils of Miss Nora F. Wilson, Columbus, O., ave a class-recital on April 17th. They were assisted Miss Alice Speaks, contraito. A SUMMER course of instruction in pianoforte, ve

and the German language will be given July 2d Angust 25th, in Boston, Mass., conducted by the Miss Hermine Bopp and Grace Lee Wilbonr.

THE May Festival of the Albion College, Albion, lich., of which Otto Sand is the musical director, was a great success. Each of the concerts was admirably

THE pianoforte recital, given by the pupils of Mrs. S. T. Hendrickson, Wichita, Kan., on May 4th, showed that good quality of work which is being done under the direction of Mrs. Hendrickson.

MR. WILSON G. SMITH, of Cleveland, O., gave his third piano-recital on May 22d.

Ar the Victoria Musical Festival, given on April 28th and 30th, respectively, "The Messiah" was rendered by a combined chorus of Victoria and Nanaimovocalists. The entertainment was given in aid of the Canadian Patriotic Fund for the Sonth-African War.

A GRADUATES' piano-recital was given in the chapel of the Stephens College, Columbia, Mo., on May 23d. Cail Whitmer is the musical director.

MR. FRANK J. BENEDICT, Hartford, Conn., gave an organ-recital on May 9th, assisted by Mrs. Ruth Thaver Burnham, contralto.

THE First Annual Music Festival of the Limestone College, Gaffney, S. C., was held on May 8th and 9th. **ECLIPSES** 

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## THE DIGNITY OF A MUSICIAN'S LIFE.

WE, as musicians, are responsible for any misconception of our art, and should, therefore, give more attention to music in its real artistic significance. More respect, more love, for our profession,-more honest pride because we are musicians,-will do much toward giving music its true place in the world of art, and toward investing the results of our work, as its exponents, with commensurate dignity and power -Edward M. Young.

### A CHILD-PRODICY.

A genius is discovered in Rowens Schiffbaur, a child of cleven, formerly of Arkansas City, now a resident of Kansas City. Her extraordinary talent, which manifested Itself very early, lies in her shility to reproduce, or imitate, with remarkable eleverness, the performance even of professional players, and recently, during Paderewski'a visit to Kansas City, he was told of the child's ability and consented to hear her play. When after his rendering of an intricate composition. the girl went at once to the piano, exhibiting her power of imitation in a repetition of the performance that was most extraordinary in its semblance, the "pisnist of a century" expressed the greatest surprise. He exclaimed repeatedly, "Wonderful! Wonderful! Such genius should be appreciated!" He took this occasion, furthermore, to express his opinion that Americans are too indifferent to the divine art, predicating as a case in point the manifest genius of the child, which even in so large a place as Kansas City, appeared to be hut little recognized or appreciated. - Mrs. C. V. Clark

## CAREFUL PRACTICE.

If a pupil practices carefully, success is certain. Correct practice, if anything, means careful practice; and careful practice, at least for the beginner, and to a great extent for all who play, means slow practice,the kind that prevents mistakes. Charles W. Landon says: "If you play slowly you need make no mistakes," while Dr. William Mason is credited with saying that he does not know what class of papils is doing worse: those who make mistakes and do not correct them, or those who correct their mistakes. The only way out of the dilemma is to avoid mistakes

A San Francisco merchant was advertising for a book-keeper. Many applicants presented themselves; the merchant decided to choose the one who would give the best solution in the way of disposing of a mistake which, npon closing the books, might become apparent, but could not be located. The expedients to meet the case were as various as the competitors were numerous. When the last applicant was saked he said: "I would not make the mistake." "You are the book-keeper for me," said the merchant; "I want no one who will make mistakes."

The determination not to make mistakes goes a long way toward avoiding them, and, while Dr. Mason's stand point in ascribing all mistakes to carelessness, pure and simple, will be considered by many an extreme view, certain it is that hy a habit of carefulness and attention most mistakes can be prevented, and the proverbial ounce of prevention is worth much \*A MUSICAL NOVEL\* THE FIRST VIOLIN

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# A MUSICIAN'S EQUIPMENT.

Concentration, mental and moral health, or control of mind and hody, and tranquillity must he the equipment of a musician. Marcus Aurelius defines tranquillity as the exponent of a well-ordered mind. So, if a musician aspires to the highest in his art, he must think and live constantly to his highest, for our music is a reflection, both of our mental and moral grasp and power.-Virginia L. Converse.

### MAKE HASTE SLOWLY.

Let no yielding to the pupil's impatience to get on, and perform fast and showy pieces, interfere with a prescribed and definite plan of study. An irregular hap-hazard choice of technical studies and pieces, in which no conscious method is followed, is the most common fault among teachers. Music students need discipline and drill, constant and systematic, in order that they may reap the benefits to be gained from a progress slow hut sure .- Arthur E. Chambers.

### CHURCH MUSIC.

How often we hear for an offertory the tender "Jesus, Lover of My Soul," transferred regardlessly from the solemn strains of old "Martyn," to Schuhert's bewitching "Serenade," very reminiscent of lovers and moonlight, and sighs and guitars. Or, it may happen to be De Koven's time-honored "O Promise Me" transformed into a prayer to "Ahide With Me." To have one's communion disturbed by Kjerulf's "Nightingale' who "woke me" last night, even played upon the most liquid of "Vox Humanas" is to debase the altitude of the nohle organ in the divine service. To fall in step, unconsciously, to a postlude not far removed from a Sousa march, at the end of a sermon upon eternal punishment, is not to be lightly ignored. Properly speaking, the whole service, sermon and music, should be carefully prepared with regard to their relation to each other, and in this land of churches, where their music becomes such a factor in the education, it is high time the matter should he seriously considered. -Florence M. King.

# REMINDERS FOR TRACHERS.

Too little importance is attached to the minor scales. Touch and Technic" says: "The standard of playing demands" that greater attention be given these scales because the minor mode enters into pianoforte literature to a great extent, and the careful practice of the minor scales affords a more thorough discipline than the major."

Again, most teachers do not give the subject of tone-purity enough thought. The production of full, beautiful, singing tones lends a charm not sufficiently realized by the majority of musicians; that vast field beyond mechanism is so seldom comprehensively explored; yet a sound technic is the foundation for the acquirement of that tone-purity, which can only he attained through patient and persistent effort. It will be found a concomitant of repose,-the tranquillity and absolute freedom from uneasiness that should characterize the performance of every musician.

An endeavor should be made to awaken in the pupil an interest in musical literature. Request that a certain article be read before the next lesson. In selecting the article it is desirable that one be chosen which will develop particular thoughts or ideas, that you wish impressed on the mind of the student, and, if questions be asked at the succeeding lesson bearing upon these topics, it will generally be found that valuable information has been gleaned and stored away. The most enthusiastic students, those who are gaining the largest musical culture, are those who, through hard, conscientions, and persevering work. I would THEODORE PRESSER, 708 Chestnut Street, Philadelphia. 220 WABASH AVE CHICAGO, ILL.

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A simple study of harmony will be found of great assistance to the teacher. By the aid of a clear, comprehensive text-book much knowledge may be gained that can he utilized to advantage during the teaching hours, as, for example, in calling the pupil's attention to the principles of chord-formation, etc. Apart from this, it enables one to memorize more readily, as well as to read more quickly at sight.

Another subject worthy of consideration is a sys tematic, daily course of arm, shoulder, and chest exer cises, combined with deep exhalations. This not only makes practice more wholesome and enjoyable, but is one means of developing a fine physique,-a most important feature in the musician's equipment. It is a mistake that teachers do not interest themselves as well as their pupils, in this necessary adjunct. Persistent practice of the above exercises will insure a correct, natural position at the piano, keep the brain clear, and help to create the magnetic player.

It is true that the teacher has in each pupil distinct material to work with, and must use good judgment as to how best to proceed, hut my own experience has proved that the wide-awake, observing teacher can gain much from others in the way of suggestions which shall be of aid in keeping alive the interest and enthusiasm of pupils, and in drawing out from them the best of which they are capable.- Jessie I. Smith.

# GIVE YOUR PUPILS ENCOURAGEMENT.

There are many natures to whom words of cheer are a necessity, but with all pupils they will be found to act as an incentive. Commendation, therefore, when it is deserved, and can be honestly given, should never be withheld. I do not believe in wholesale flattery, which only tends to spoil a child, and is an injury on all lines, hut a few quiet words of praise "fitly spoken" are often very helpful. Let us be on the aler to see and commend the commendable things. The consciousness of a teacher's approval is the greatest spur to further effort on the part of the pupil .- Alice

# CHABITY.

Webster gives this definition of charity: "The disposition of heart which inclines men to think favorably of their fellow-men, and to do them good." What a fine motto for us all! Criticisms are all right when made in the right way and with the right spirit, but do not be too prone to criticise; always try to consider circumstances. Speak well of your fellowteachers and pupils, hut if you cannot, don't speak. Would that we could all echo the sentiment of Emer-Solo. "I must feel pride in my friend's accomplish ments, as if they were mine, feel as warmly when he is praised as the lover when he hears applause of his engaged maiden. We overestimate the conscience of our friend. His goodness seems better than our goodness, his nature finer, his temptations less. Everything that is his, his name, his form, his dress, books, instruments, fancy enhances. Our own thoughts sound larger from his mouth." The musician who desires success in his line of work must, above all things, be charitable .- Mrs. F. W. Smith.

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