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### Volume 18, Number 06 (June 1900)

Winton J. Baltzell

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# THE ETYMOLOGICAL

## PRIZE ESSAY NUMBER



JENNY LIND.

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# The Etude

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NO. 6.

## THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

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THE commencement season in all its rigor is at hand—the season when pupils' muscles flourish most lavely. 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, but 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 Blüow or a Reinecke to play a Mozart sonata and make it interesting to modern ears. It is time that Beethoven's "Sonate Pathétique" about which some one has said that the only thing pathetic in the way in which it is generally played, should be left off school-programs. It has been too often butchered to make a pupils' 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 one of full-down 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*.

It is not an easy matter to get to the mind of a student or an audience in a few words what is meant by "musical form." If one has time, a good command of language, and plenty of musical illustrations at 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 everyone is conversant with. It at least carries the root of the idea to the listener's mind, he is a student

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 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 sonata, the little sonata, curtailed in its size and expression; and this may be likened to the chapel, the diminutive of the church. Chapels are larger or smaller, plain or more ornamental, as the case may be. And so it is with sonatas. 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 a general outline, the distinctive features that tell the composition to be the one or the other.

Then there are many kinds and styles of buildings, large or small, plain or ornate, each for a different purpose, 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 counterparts.

"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 in 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 up what we call history, which is dubbed "culture."

A knowledge of history would not have placed Gullito 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 education among musicians brings the art they practice into somewhat of disrepute; 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 and effort to studies outside of their limited musical curriculum. Every one in a while we hear of his one cutting him out of college 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 out of college to give "all my time to my practice." Then, during the winter season—the period of a teacher's activity—the rush of work is sometimes so great that many points receive scant attention; less than they

desire, 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 knowledge of music."

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, yet 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 probed, 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 becoming 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 vital 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 pupil an authority which shall command a certain degree, as well as a wisdomness which shall command affection?

"Why did you leave Mr. M.?" a promising pianist was asked a short time since; "Is it surely a fine teacher?"

"Oh, he always had ways I didn't like, and is worse lately, if any thing. I think he must have taken Heaven for a model. He is eccentric, sarcastic, overbearing, and whimsical! 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 jolting. It is a mistake too frequently made to suppose that the employment, either of severity or leniency, will establish one's authority. The role of teacher and pupil must be kept distinct, it is true,—by kindness alone, since, when deference and attention are lost, both authority and pupils take to themselves wings.

"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 out the campaign for the winter.

During the winter season—the period of a teacher's activity—the rush of work is sometimes so great that many points receive scant attention; less than they

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## Violin Department.

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WHEN one considers the THE VIOLINISTS' violin's importance and dignified position in the musical world, the comparative poverty of its literature is, after all, astonishing. It is quite true that a few composers 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 either languidly interested in the violin or he is incapable of adjusting his ideas to the technical requirements of the instrument. Barring the inspirations of Beethoven, Mendelssohn, and Brahms, we must look chiefly to the compositions of players of 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 of studies which, in every civilized country, are considered standard educational works, and indispensable to every serious violinist. I refer to the "Etudes" by Roda, Kreutzer, and Fiorillo. These universally adopted studies may truly be termed "The Violinist's Bible." They introduce to the player practically all the peculiarities of violin-technique, and carry the student from modest ability to the very essence of artistry.

Strange as it may seem, however, there are few didactic works in this nature that suffer such neglect as these very "Etudes." An American boy or girl of the penitential instrumental ability smiles playfully at the neighbor who may happen to have a plura regard for these classical studies. I have heard pupils speak contemptuously of others who were "merely struggling with Roda," while they had already sapped the musical and technical juices from our most difficult violin-concertos.

I regret to say that experience has convinced me that our teachers are greatly responsible for such a state 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 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 violin-players.

Some of the "Etudes" 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.

• • •

A WELL-KNOWN artist tells the following anecdote: One Friday morning he was visited by a very small boy who carried a violin and a bow. This green grass proved to contain a little of the Christmas-tree variety; and, when its diminutive owner was called upon to "play something," the fiddle was hastily

drawn from its green receptacle, tucked under the chin, and audaciously operated upon without so much as the slightest 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 slightest 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 you entered this room. How, then, do you know it is in tune?"

"Why," answered the boy, with unmistakable indignation, "my professor tuned it last Saturday morning." The small boy with the green bag is not an unfamiliar figure in the studios of our busy teachers. Whatever he may have been taught by his "professor," it is quite 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 undoubtedly have zest and variety, and there can be no question as to his almost endless repertoire of niche contortions. But I will undertake to describe only a few—just a very few—of the many that I 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 a sort of desperation until the four strings are approximately in good tune.

A very popular method seems to be to rest the scroll on the convenient piano, scratching hieroglyphics on the latter's varnish and producing, at the same time, that nerve-splitting shriek which usually accompanies the progress of the fiddle over the piano's glistening surface.

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 pitch 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 it is quite as easy to learn how to tune the violin with 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 hold the violin in the attitude of playing, always tuning with the left hand. Tuning the violin is really quite a knack, and it certainly requires some experience. But the method I have just advised is unquestionably the very simplest and the very best.

• • •

THE AMERICAN HOME that the American girl, attempting to study seriously, fully falls short of reasonable expectations. Despite 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 violin-players.

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pected of her; and her self-expressions are feeble in proportion with her misapprehension. The music she plays is not only devoid of artistic merit, but she 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. Evidently, instead of in a spirit of just appreciation, she pursues her desultory 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 chafes her natural gifts.

When the American girl leaves home and friends for that far-away country of golden music-hoop, she little realizes that the relinquishment of customs and comforts inseparably associated with her life will cause a gap for which no "Gottschalk-Ricini," no sincere shammer, can amply make amends. Though accustomed 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—repulsive sentiments and feelings to reconcile with autocratic restrictions and repressions. Those are wholly new experiences which, affecting her happiness quite seriously, enter into almost everything connected with her daily life. In a word, this new life abroad is not the lovely bed of roses conjured up in dreams; and the American girl soon finds that she has made many little sacrifices unreckoned with before her expatriation.

## MUSIC SKETCHES.

BY THEODORE STRAUSS.

## BELOW'S TRIBUTE TO SCHUBERT.

THE years spent by Dr. Hans von Bilow in Hamburg marked an important era in the musical life of northern Germany. His orchestral concerts not only brought many of those soloists who were gradually attracting the attention of the public before the public, but found also numerous new lights on the horizon. For a time, not far from Bilow's death, he served of the famous pianist-conductor last 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 held 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. Bilow 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 pause in his walk and, drawing near to the piano, rest his elbow on an instrument and gaze thoughtfully into the night without. The music was the cry of "The Miller's Daughter." It is a beautiful tale of life and fate, this cycle, and as the accompanist modulated softly between the songs, the spell was complete.

Long after the last chord died away Bilow stood silent and thoughtful. There was little disposition on the part of the others to break the silence. "What wonderful simplicity," exclaimed von Bilow, at last. "What a beautifully-poetic insight Schubert had into nature and humanity." As he continued, his speaking to himself he turned over the pages of the score. "It is a beautiful tale of life and fate, this cycle, and as the accompanist modulated softly between the songs, the spell was complete.

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The initial performance of the "Passion Play" took place at Oberammergau, May 24th.

The election of officers of the Manuscript Society of New York has been postponed two weeks.

PAPOREWSKI 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 success.

EARL PAUR has been elected conductor of the New York Philharmonic Society for the third term. The salary is \$4000 a year.

In Holland a law has recently been passed requiring pianofortes to pass an examination before a government official before being played their due.

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.

His 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 operetta are the composers Edvard 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, the amount which will have to be raised.

PETER EASSENBERG, a Swiss composer, has been given the prize of 625 marks for the best music for the song to be sung in competition at the great singing festival to be held 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 Janow.

MR. E. A. MACDONELL 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. Carreno, soloist.

EVERYBODY who for the past twenty years has been in the "Booth of Corneville" will be shocked to hear that Corneville has no bells. Therefore the little village is passing the last round for subscriptions to buy a bell.

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 are not misinterpreted. Bernard Ulrich is at the head of the enterprise.

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

IN 1888, three now famous men were at the University of Strasbourg—Roentgen, Poderevski, and Tesla. Then Roentgen was a Professor of Physics, Poderevski 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 Boston last week, aged eighty-two. He was born in Detroit and educated at Yale. His first venture in the publishing business was with the *Musical Times*, afterward known as the *Musical World*.

SLOTT AND SAPPENIKOFF are having a marble bust of their teacher, Tschalkovsky, executed by the

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

Preference of the human voice thrown upon a screen at the Academy of Natural Sciences, in Philadelphia. A created enthusiasm among the scientists present. It was demonstrated that the vibrations of each separate tone of the human voice possessed its own individual geometric figure.

For a price of 15,000 francs offered by the authorities of Gosselburg 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 SEMBRICHI, the operatic prima donna, will take to her home in Dresden next month, as a tangible evidence of the public 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.

BOYO has brought nearly to completion his opera, "Nero," on which he has been at work for many months. The chief characters are Nero; Simon; Magnus; a 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 his opera in 1902.

THE Sousa 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 at 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 Danrosch is one of the leading incorporators and trustees.

PERONI 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 Peroni to compose an appropriate piece of music. During the night he wrote fifty or more pages of music, and before it was morning it was rehearsed, and before noon it was performed in presence of Leo XIII, who warmly congratulated the composer on his rapid work.

DURIXO the month of June Mr. C. E. Richter, Director of the Academy of Music, Geneva, Switzerland, has engaged the services of the well-known pianist, Eduard Liser for a series of lectures on "The Pianist as an Organist or Composer, or Lessons, will be given in German." The lectures by Eduard Liser will be given at the Academie de Musique, 4 Boulevard Helvetique, 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 12th, at Carnegie Hall, was that it had not been heard there for a quarter of a century. It is a matter of regret that such a production, involving so large a preparation, and such eminent talent, could not be heard more than once. But such is the fate of the higher class of oratorio music.

BROOKLYN 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 Saengerfest of the Northeastern Saengerbund. Six thousand singers from the States of New York, New Jersey, Connecticut, Rhode Island, and Maryland, and delegations from certain Western States, will participate. The orchestra will number 125 musicians. At a *matinee* concert 5,000 school-children and 600 women will sing.

EDUARD STRAUSS and his fifty artist-missionaries will arrive in New York on the Steamship *Stadte* 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 composed especially for the occasion, entitled "Welcome to 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 Coast, and Canada.

FROM June to September there will be an international music exhibition at the Crystal Palace, 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, type-printing, a loan collection of instruments and pictures, and a number of modern oil and water-color paintings on musical subjects. There will be lectures, historical concerts, and other musical attractions.

MAY 10th Paderewski, with his wife, sailed in the Oceanic for Europe, a number of friends witnessing his departure. 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 stating that "he found no lack of appreciation as compared with former years, and is financially satisfied." He will go to the villa at Lausanne, Switzerland, where he will put the finishing touches to his opera, "Manru," which is to be produced in November at Dresden under the direction of von Schuch.

THE Grau Opera Company will start back from Europe October 20th, and proceed direct to San Francisco, where it will remain for three weeks. As no grand opera company has ever visited San Francisco since 1860, when Patti and Tamagno 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.

SIR GEORGE GROVE, who was born at Clapham, Surrey, in 1829, died in London, May 28, 1900. He was educated as an civil engineer, and was at one time associated with Robert Stephenson. In 1852 he was editor of the *Crystal Palace Company*. Later he was editor of Macmillan's Magazine, and one of the principal contributors to Dr. Smith's "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 Kensington, a post he held until 1884. He was knighted by the queen in 1883.

VERDI has been obliged to pay 25,000 francs taxes for earnings at his own expense, a fine building for indigent musicians in Milan, says Mr. Finek. The expense has been so far \$100,000. The building was begun in 1896, 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 medals in the large *opera* may be taken as indicating who Verdi considers to have been the eight greatest composers of Italy—Palestrina, Monteverdi, Frescobaldi, Scarlatti, Marcell, 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.

## Letters to PUPILS

JOHN S. VAN CLEVE

To E. T. L.—Since you wish my opinion as to the importance of memorizing, I must begin by a very sweeping remark, and that is, I think that you can be much real musician, particularly upon the piano, without it. An orchestral musician need not memorize, and, indeed, it would be near to an impossibility for him to do so. In the case of the piano player, however, the relation of the mind to the instrument is entirely another thing. First of all, the pianist and 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 time require an action of the mind much slower at first, and much swifter at last. So, then, the pianist must act otherwise than the orchestral player. You say that your pupil plays quite accurately when reading the notes, but makes many errors when trying to remember, and play without the printed page. That simply means that such a pupil has no real memorizing at all. There has been probably some vague general grasping of the musical structure such as an ordinary observer would get of a beautiful cathedral, but that covers no more than a notion 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 in the first measure 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 is very very little, let it be kept thoroughly, and another thing—see to it that she keeps what she has attained. Believe me, the great masses of linguistic, scientific, and other knowledge amassed by the mighty scholars of the past were made more by retention than by mindless. 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 inflexible. Even so it is necessary to go over it from twice to ten times holding each of these elements before the mind, take the time. What you must secure is absolute accuracy, which is the result of perception absolutely clear and automatic. That can be inappreciably secured by a patient wading through 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 usually, 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 automatic memory, so solidly planted that nervousness, 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, but 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 aloud. 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 reading the fingers to do the work; next you should require her to do the work with mental counting; and lastly that she should play

without thinking of the time at all, but 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 it. It would be useful to me, I think, also to use a metronome in all your teaching. We must never forget that Chopin, who is supposed to be the very arch-lavahaker 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 pupil will always say at first, "I cannot play with that thing ticking, it puts me out." This is amusingly naive, for they are out all the time, but do not know it, and the relentless, remorseless, unremitting, unemotional tick task of the metronome tell it. In closing I must add, however, that, in securing the beauty of living rhythm, one of the three cardinal beauties of music, you must not put your dependence upon any one thing exclusively. Nothing is easier in music-study than running into this. Above all, do not trust in patent short-cuts. There are ways of facilitating music-study, and the bright educators of America are hard at it trying to take the unnecessary stones from the path of the ambitious music-student, but when all is done we cannot render the work less in amount, we can only make it less disagreeable. Get good time at all costs, for without it nothing else can give you good music.

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 accounts you give of your work up to the age of five show that you are very likely one of the quick-witted 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. You say that you know nothing of theory, and ask how it can be effectively pursued. I should like to encourage you 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 yields out the possible fruits of righteousness," perhaps, but certainly the delicious fruits of musical pleasure to them that are exercised thereby, it is esped in a most stubborn and stony crust. No, you can scarcely do much good with theory entirely alone, but that is a subject which can be very effectively taught by written instruction, and many able 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. Mathews, the graded studies, I consider them admirably selected and arranged, and would advise you to continue them in direct order. The "Track and Technic," also, is to be taken as daily bread through out your whole life. There are many facts 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 recesses of the memory; but there are also 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 "Nocturne in E major," and if you love such music, and if you are not a mere imitator, you are, beyond a doubt, musical, and if that be the case, you owe it to yourself to cultivate this inbred environment. With two hours a day you may do a little to some distinguished teacher during a few weeks, and so get life, instruction, and inspiration. Use of board and discussed music. Attendance upon such meetings as the various State associations of musicians, and still better, the Music Teachers' National Association, will do you a very real deal of good. If, as you say, your hands are very small, and octaves pain-

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 music to be able within the mere number of hours cannot be taken as the only criterion, for the actual amount of work done is more important than the actual amount of time, and the difference of natural aptitude is extreme, and one may do in one thousand hours what another needs three to many to achieve. But as the beginner stands very often in need of some definitions of ideas, 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, general capacity, and if you can secure your time at such hours as will enable you to work under good conditions of calmness, concentration, and vigor of elastic mind, not when you are overtired, you may attain the degree of shillity which you covet in anywhere from three thousand to five thousand hours. That does not mean that ten thousand will not be useful, and that there will be no realm for you to conquer when you have 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 by good performers. You can, however, by keeping at your work with slow analytical accuracy, gain this power by 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 out of a shaming example of what students should strive after. It simply goes to show that we are greatly influenced by our surroundings, and, if they are good, we will be inspired with noble thoughts and deeds.

### INFLUENCE OF PARENTS.

CARL W. GRIMM.

## THOUGHTS SUGGESTIONS AND ADVICE Practical Points by Practical Teachers

PARENTS take a great part in the success or failure of a teacher's plans. When the pupil is musical, and his parents are musically educated, assisting the teacher in supervising the practice of the child, then success is assured from the very start, and teaching is a great pleasure. But what is to be expected when the parents are unmusical and when the parents are unmusical? 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 unmusical, and if their "smarter" 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, but the parents besides, which is a laborious task to do, because, the older the person are, the more difficult it is to consider 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 are greatly influenced by our surroundings, and, if they are good, we will be inspired with noble thoughts and deeds.

### 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 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 hand at a time, lifting the fingers high at the last instant before striking and not holding them in the air the whole time. The muscles of the hand must also be taught to relax as soon as the stroke has been detected. Patience, firmness, and care on the part of the instructor will do the rest, providing the pupil's power and touch. Such practice, if persisted in daily, will eventually give the player complete control of the notes of expression, which control will result in a more expressive performance of pieces.

The collapse of the nail-joint is perhaps the most universal fault of all. To it is due the lack of brilliancy in most playing. Often the finger 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, as well as 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 color. Before one can thoroughly appreciate the works of the masters some knowledge of harmony is necessary. Americans have the faculty of doing things thoroughly they are ready to do them well—and art must therefore suffer.

### ETUDE SCRAP-BOOK.

THALFON BLAKE.

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

If one wishes to make a scrap-book, it can easily be done by tearing out every other page (two out of three if the paper is thick) of an old ledger, or any similar book. 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, harmony, violin, or what not, it is evident that in time highly instructive and entertaining data will be brought conveniently together, either for study or reference.

Aside from any ultimate value such collections may have, as collections, it is a good idea for teachers to have such scrap-books to make them. It necessitates the reading of music journals, whereby untold benefit accrues to the student; 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.

PERLIE V. JERVIS.

EXPRESSION-STUDY, separate and apart from pieces, ought to form part of the daily practice. Take some etudes, say the first five of Duvernoy, opus 120, and play them in every conceivable way; for instance, the first time throw accent on every beat, the second time play legato without the slightest accent, the third time staccato, the fourth time fortissimo crescendo from beginning to end, the seventh diminuendo to the end, then *ritard.* Again play through, following the expression marks; after that vary the expression with each repetition. Then play through, accenting some passages, playing others without accent; also with legato, staccato, and all variations of tone-power and touch. Such practice, if persisted in daily, will eventually give the player complete control of the notes of expression, which control will result in a more expressive performance of pieces.

### BIOGRAPHY AND HISTORY.

THOMAS TAPPER.

The great value of biography as a preparatory study to history lies in the fact that it brings us face to face with great men of work. We become interested in their doings, we are students of their activities. Everything is striking because it is presented to us

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 biography we are present in a man's world of activity, in his home and in his work-shop; we assist in his tasks, in his 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-beat of history; they are the power which shall change forever the environment and heritage of everyone.

Multiply this work, and biography becomes history. Then we observe him less as a unit than as an individual in his every action; 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 emperors, 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. G and E are common to both chords. In glancing at the beginning of a piece, if A is seen before G is seen, it is in the major; if 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 is G-B-D; the tonic chord of E-minor is E-G-B. The bass is not E, but is 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-A-sharp-A; the tonic chord of B-minor is B-D-F-sharp-A. As the first three notes struck are D-F-sharp-A, it follows that this study is 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 consonances.

### MUSIC AN EDUCATOR.

CECIL CARL FORBETH.

Is intellectual development no other study can equal music for contributing stimulus to the mind in a high degree. It necessitates concentration and precision of thought and is closely allied to mathematics in its demands upon the calculative faculties. The leading pedagogues of the day freely admit that a good musical training is indispensable to a well-rounded development, and that, introduced into the school curriculum, it becomes and is conscientious, systematic study along all other lines as well.



## SOME TRAITS OF CHARACTER RESULTING FROM THE STUDY OF MUSIC.

BY EFFIE W. MUNSON.

All life that is worthy of the name consists of a spending, or giving, or investing, that certain results may be reaped. 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 are engaged in the study of music, one is constrained to ask: why such an expenditure of time and strength, and what benefit is reaped from the innumerable hours of practice? For comparatively few students attain any prominent place in the musical world.

As to the first question, it may be answered in a variety of ways. Some pupils study to please their parents; some because music is considered an "open season" to polite society; others because they expect to teach, thinking this a genteel way of earning a livelihood, while the few study from a sincere love for the art. But, whatever the motive, the earnest study of music is undoubtedly of value to the student in many ways. In the first place, to be a musician one must be fully master of himself—his emotions as well as his muscles must be kept well under control. It is said that a certain famous teacher, in talking with a somewhat stout, phlegmatic pupil, advised the latter to lead a fast life, "that his might be able to play with more fire and abandon." At the close of a year a greater mistake, 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 perfect sound physical organization. The brain must be clear and alert, his nerves steady; his muscles well developed and strong as steel. 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 instance, concentration. Set a pupil 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 able to practice finger exercises with a novel open on the music-rack before him (as one of our greatest pianists is said to do), but the intelligent study of the works of the great masters demands no mean quantity of gray matter and no small amount of mental concentration.

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 lightning-like swiftness—note-fingerings, 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 pianist.

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 hesitations in private practice or in public performance, all must be clean, 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 daily practice that he may indulge in some favorite amusement, but if he has any share of common sense, he soon finds that he must work faithfully and

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, yet the satisfaction is of itself a benefit and brings its own reward. The conquest of a difficult passage may require countless repetitions, and the untiring observer may consider it a small thing on which to spend so much time; but 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 up on the way to the realization of the ideal.

As the student progresses he learns that it is necessary to cultivate the power of imagination that he may 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—must feel the despairing patriotism of Chopin, the majesty of Beethoven, the calm religious spirit of Bach, and the childlike simplicity of good Papa Haydn, if he would truly portray to his hearer the sentiment of the music he interprets. Therefore the musician must be broad-minded, great-hearted, of keen susceptibilities, ready sympathies, a student of Nature and a lover of his fellow-men, free from petty jealousies and able to pursue his way toward his ideal undisturbed by unjust criticism, though ready to profit by that which is sincere. The spirit in which praise or adverse criticism is received is, by the way, often an index to the real character of the performer. At the close of a recital a 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, but it is easy to criticize," 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 emulated by such humility as was displayed by Bach, Haydn, Mendelssohn, Mozart, and numerous famous masters, who gave God the praise for their great talents, and held themselves accountable to Him for their improvement.

The student soon learns that it is "an easy thing to criticize," and he also learns to be just in his criticism of his brother-artists, and thus justice as well as humility is added to the other elements of character fostered by the study of music.

The wide-awake student quickly realizes that progress in his chosen art requires him to possess a broad general education. He must be familiar with the history of nations as influencing their musical growth; he must acquaint himself with the history of his chosen instrument, must be known to him; he must acquaint 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 up 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 pointed out as resulting from the study of music, but to a degree, at least, they influence the character of every devotee of the art. A superficial mind has difficulty with the study, and the earnest student, even though he never attains fame, will find in himself well repaid for the hours spent in practice, the increased intellectual force and strength of character he has gained through a serious study of the art divine.

Not all seeds spring up, and not all your instructions are productive of good results. It would be foolish for the farmer to feed himself because some seeds go to waste, and why should the teacher be less wise and reasonable?

## HOW TO PREVENT A PIECE BECOMING TIRESOME BEFORE LEARNED.

BY FRED. S. LAW.

"The labor 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 apt always to blame. A composition too difficult for the technical or interpretative powers is very apt to be that familiarity which breeds weariness; if not contempt. This the teacher shall 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 doubly attractive, to the neglect of the more difficult passages. Here one can take a hint from the teacher whose custom is to provide himself with two copies of the piece to be studied. From one she cuts out all the difficult parts and delivers them over to the student for study. Not until they have been mastered is she allowed to practice from the unutilized copy. Such an honest 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 been acquired with some facility. Or let the piece 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 piece, and are met in their most persistent form in the *finale*. In such case it is well to begin 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 14, No. 2, instead of beginning with the first movement, a better plan is to begin 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 up 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 any way and see what is beyond, and thus impart changes 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 vice teacher can "just to hear how it sounds" the wise teacher can, in a measure, outwit him. He can lay out the piece 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 be had; if it is the 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 little much avail. It will be of little use to tell the pupil to break up the natural order of the piece and give a performance should the conductor, and he must be held as a matter of course in the lesson. It must also be avoided that special exercises to be brought 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."

## HUMORESQUE.

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 nobleman, who requested Bulow to be allowed to conduct his own composition at the symphony rehearsal. At the appointed hour he appeared, and after the distribution of the orchestral parts he opened a package containing 70 pencils, which he distributed among the men, who then put in expression-marks as the noble conductor dictated. Bulow left the room meanwhile. Later, after the sobriquets had finished with the orchestra and left, Bulow, having returned, pulled from his pocket a cigar, and, opening it, caused the 70 crasers therein to be distributed, and then ordered every indication-mark just written to be erased.

When Wagner conducted a series of philharmonic events in London in 1855, so many critics and Mendelssohns objected to his conducting, without the score that at last, when the "Ereos" was on rehearsal, the directors requested him to give up a practice "so obnoxious 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 condescended from the score; one of them chance to glance at the conductor's desk and found there Rossini's "Barber of Seville," upside 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 clarionets, 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, he brigand! Oh, le malaitier! Oh, le criminel! You sit upon your ears, then! What? You sit at least a sixteenth of a tone apart, and you can stand it; and you still play on!"

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

When Berlioz and Mendelssohn met at Leipzig in 1841 they exchanged batons, and Berlioz accompanied his with the following letter, in the vein of Penelope Cooper:

"TO COME MENDELSSOHN.

My Chief!

"We promised to exchange our tonalities; here I am! It is clumsy, and your yours is plain; only the quays and pale-faces like ornamented weapons.

"Be my brother-and, when the Great Spirit shall send us to hunt in the happy hunting-ground, let our various hang our tomahawks at the door of the council."

The late Sir Joseph Barnby was noted for his capacity for smart repartee. The following is a true story.

A young contralto who is already known for her very voice was engaged at a Handel 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 less effusive note usually sung. This innovation from a young performer shocked the conductor, and he immediately asked if Miss ——— thought she was trying to improve upon Handel.

"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 two knees, but I hope you won't chow them off here."

Some years ago Sousa was leading a band at a small country festival. The advent of the band had been awaited with intense interest by the audience, and, when it arrived, the band-men were quickly surrounded by a surging crowd. Sousa appealed to one of the committee to keep the crowd away. The man shook his hand warmly and turning to the crowd bellowed out:

"Gentlemen, stand back and give the purrifiers a chance to play."

Meyerbeer was rehearsing "Le Prophete" 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!" Tympianists get huffy and say to his neighbors that he will not play at all next time. Repetition, with drums tacet.

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

At a recent Motte rehearsal in London the distinguished Carlene conductor, whose politeness is proverbial, astounded an unfortunate performer by shouting at him the word "Ass!" It appeared, however, that Herr Motte 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 band, which was promptly engaged though the personnel was the same in both cases.

When Verdi's "La Traviata" was first produced at the Fenice, the full cast 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 act, announced that the heroine was emaciated by consumption and had only a few hours to live, the audience burst 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 vying with the bird in the wood-scene, he stumbled slightly, and in the effort to keep from falling, took the fern 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.

The reminds one of the French actress in one of Sardou'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 herself impetuously in his arms, a mechanical piano was placed on the stage. She set it in action and skillfully simulated the motions of playing. Unfortunately the lover appeared rather more suddenly than she expected, and in her confusion she rose without turning off the piano continuing its imperturbable strains with no hand near it.

Old lady (to young man who has politely escorted her across the street): "Many thanks for your kind services. Allow me to present you with a pea to see the opera. 'Tis the leader of the chorus."

Kansas City notice of an amateur operatic performance: "The war" is over. The Wichita amateurs accom-

plished their fardish purpose and gave "Il Trovatore" last night."

Because opera-singer Puccini refused to sing in response to a call for an encore in Caracas recently, he was hustled off to jail. The applause was great, but 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 Catala's opera "Bayaderes" performed with all the instruments muted and every mark of expression suppressed.

Heidigger, who was in operatic partnership with Handel at the Haymarket Theater (1729-34), was so ugly, that Pope, in one of his "Dumodeis," says: "And lo! her bird (a monster of a fowl) something betwix an Heidigger and owl."

Lord Chesterfield once wagered that Heidigger was the ugliest person in London; but a hideous old hag was finally discovered, who was still uglier. As Heidigger was pluming himself on his teaching, 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 cry 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 abroad for lessons. Board and general expenses in this country are about the same as in Europe, but concerts are cheaper, and one can draw well there for little money. It does not pay to study music with the intention of adopting it as a profession unless one has distinct talent; and one must have had good teaching, too.

But, while instruction costs less abroad than at home, yet, all things considered, it is better to pay the price in America for young and untired 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 abroad. 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, and one must be exceptionally well trained to succeed in that.

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 \$3600 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.

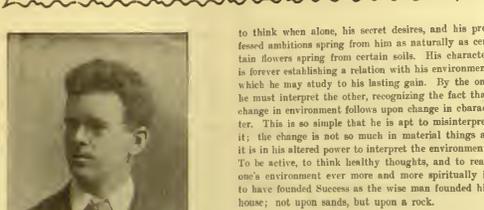
Most concert artists have given from ten to fifteen years to hard work.

Music does pay if one loves it. It is his life, for no man can 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. Yet, perhaps no other profession would pay them as well.

FIRST PRIZE ESSAY.

Basis of Success in Music Teaching.

By THOMAS TAPPER.



MR. THOMAS TAPPER.

Mr. TAPPER was born at Canton, Mass., in 1861. After completing the high school course he commenced the serious study of music. For five years he was a student with Mr. Charles Pillsbury and the late Mr. Lavalley. Mr. Tapper has been identified with the American College of Musicians from its inception, and has been an examiner in theory the whole time. He has received several prizes for his compositions. He has been invited to give recitals in various parts of the United States. His first recital in this kind was made in 1880. In 1882 he was invited to collect material for the National Music Course (of Public School Musicians) of which he is joint author with Mr. F. H. Ripley. In 1886 he went again, and had some considerable success. In 1891 he was invited to give a recital in New York to devote an entire year to study abroad. Heeding much of the time in Vienna, he studied the most modern studies of this nature and collected a large amount of material for a bibliography of 1891-1892. Mr. Tapper has been a successful writer upon musical topics and has written along lines of his own. His first book was "Basis with Music Students" in 1897. His second, "The Music Life and How to Succeed in It," 1892. He has also written three books for children, called "Music Talks with Children," "The Child's Music World," a book about music history, and "Pictures from the Lives of the Great Composers." Mr. Tapper lives in Boston.

The fundamental conditions which govern Success in Music Teaching must be those which govern Success in anything else. This fact is based on the simple truth that we are, to a greater degree than we commonly believe, architects of our own fortunes. Success has to do with some simple principles which are clearly related, logically connected, and each, of itself, a unit of importance. But in speaking of Success we must remember that it is a purely relative matter. In entertaining hope of it we are apt neither to despise it nor even to scrutinize it closely. And yet we are constantly observing that yesterday's Success is but the point of departure for what we would do to-day, and that the Success of to-day will be similarly fundamental to the strivings of to-morrow. Hence, it never rests, but entices us on; and we find satisfaction in appearing to gain that which we are perpetually pursuing. But one day there comes the thought that all this hope and pursuit is secondary to other qualities with which we have made slight acquaintance on the way. Had we thought upon them they would have given reality to our soul, and we should have clung to that reality even as we plucked the smaller fruits.

To illustrate, let us set out with the Young Man on the day when he decides that he is ready to begin Music Teaching. What may we say to him which will put his thoughts to work in a healthy way?

I. THE PERSONAL EQUATION.

The Young Man is what he is by virtue of circumstances which are to a great degree unchangeable. His inherent character, the thoughts he permits himself

to think when alone, his secret desires, and his professed ambitions 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 misunderstand it; his change is 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 to have founded Success as the wise man founded his house; not upon sand, 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 impressive 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 expect itself to get 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 imparted in him.

III. EDUCATION APPLIED.

Having passed through his years of training (which some still call humorously "finishing his education"), the Young Man wants to get to work. The possibilities lying back of this desire are more diversified in nothing else than in Music Teaching. They range all the way from securing a place in a school at a good salary to guarding a lonely and unsought "studio" in the corner of the front parlor. But on whatever plane the Young Man finds himself, he must, as an individual, be busy. There are no end of tasks he may do. This is his salvation at all times.

At the moment of becoming his own master he must be warned of an error that is made by ninety per cent of his class, the result being that they become hopelessly lost. That error is this: he must never believe that anyone puts faith in his professions. The world, it is said, does not observe us as artists. Our Young Man will discover that it is only because he is observed as a unit that he is professionally possible. And he is observed closely; judged not by what he says but by what he is; not by what he professes but by what he accomplishes. Failing to see it thus, he is forever out of tune with his possibilities.

IV. GEOGRAPHY.

While the years are passing on and the Young Man is doing that earnest and long-continued study necessary to the making of a Teacher of Music, someone is dropping the remark that the process is expensive. It certainly is; and not only that, but it deserves a better fate than often befalls it.

We are not unaccustomed to see the would-be teacher hesitating between the small town, where to battle even to win is a great deal, and the large city, where one has the choicer, and he must not grumble at the natural conditions. Here, for instance, is Miss A. She lives in Homborough. By hook or crook (which means

often privation and hard labor) she has learned a little about music. Perhaps it cost her a hundred dollars. 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 Homborough, and she, too, gets pupils. But her pupils do not stand in proportionately to those of Miss A. as four thousand to one hundred. She concludes hastily 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, and she 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 church-work? 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 irritate his extensively-educated mind. But when they are queries which find their reply in spirit, and not in letter. When the Young Man's fundamental intentions are clearly set forth in his own mind, affairs will appear simple. When he often hires to see the public, it may not respond promptly. But whatever he finds to do, however 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 be surprised to find the room full and several others coming in after. This unwillfulness of the world to specialize him merely means that he must specialize himself. Constantly he will find in the affairs of his daily life that he is in his own hands. And as the years pass on and he succeeds he will find that to him 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, that is harsh judgment, but it is just.

Then the Young Man will say that the basis of his Success in Music Teaching, or in any other line, lies in his attitude toward life. If it is careful, and helpful; if he is a good object in the environment of others; if he regards human relation above gain; if he adds better thought to the world, he has Success. In short, he asks if his activity and influence are indispensable to the betterment of life. If they are, he is working on the true basis of Success; if not, so amount of riches, in things that he may gather about him, or of knowledge that he may gather within him, will stand for anything else than the badge of servitude to masters who are unworthy.

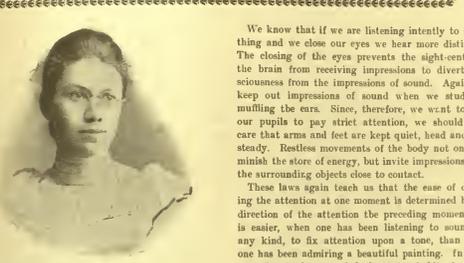
THE AGES OF SOME PROMINENT PIANISTS.

PACHMAN, born in 1848, is now about 52; Emil Liebling, born in 1851, is now about 49; Josef, born in 1852, is now 48; Sherwood, born in 1854, is 46; Hylstedt, born in 1848, is 52; Friedheim, born in 1850, is 41; Paderewski, born in 1840, is now just past 60; Sauer and Rosenthal, born in 1862, are 38; Sibel, born in 1865, is 37; PAVAROTTI, born in 1854, is now 36; Beason, born in 1866, is 34; Godowsky, born in 1870, is 30; Hambourg, born in 1879, is now 21. It is noticed that the four pianists generally believed to possess the greatest technique—Rosenthal, D'Albert, Paderewski, and Godowsky—are all between 30 and 40, Busoni and Godowsky being the youngest as well as the greatest players. The still-living Saint-Saens belongs to an earlier generation. He was born in 1835, and is now 62. Madam Carreno, born in 1853, is now 47; Madam Rive-King, born in 1857, is now 43; and Madam Blomfield-Zeissler, born in 1866, is now 34. She be longs with the men who are now between 30 and 40. The older players may be regarded as having completed their styles and tastes.—W. S. Hothers, Boston Music.

SECOND PRIZE ESSAY.

Two Characteristics of the Best Methods of Teaching Music.

By CLARA MARGARET CORNELL.



CLARA MARGARET CORNELL.

CLARA MARGARET CORNELL was born in Brooklyn, N. Y., but has passed the greater part of her life in New Jersey. She was educated at the Ashbury Park High School in 1880, and from Vassar College in 1886. At an early age she began to study vocal and instrumental music and painting under the best local teachers. She also studied several years at the Berkshire School of Languages. In Vassar she elected a broad course of study in science, history, and languages, taking also several courses in musical theory under Prof. G. C. Gove. Since graduation she has continued her study of the piano and has taken up teaching. Miss Cornell is interested also in literary and various forms of church work.

MUCH thought is being given to the question: "What method of music teaching is the best?" Any of the superior methods must fall in their efficiency if the teacher's own methods of work are not based on good judgment. There are two indications of sound instruction—the teaching of the pupil to concentrate the mind, and the observance by the teacher of a clearly-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, how many sounds the moving things make, how many different qualities our sense of touch perceives! But we are conscious at one moment of the many sights, sounds, and tactual qualities of objects about us! We are distinctly conscious of but one thing. This thing, when the mind is not under restraint, is usually determined by the intensity of the 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—can not be fostered without the fastening of the mind upon one subject to the exclusion of all others. This is concentration.

Every person knows how easy it is to attend to that which interests him. The aimless miller would surely find no greater difficulty in shunning the bright light than he would in keeping it shut out 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 an 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 time and miss the intended discipline. Psychology teaches several laws of mental phenomena that will aid us.

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, but also to the entire course of instruction. A teacher may well ask herself: "What points in music-instruction are the most important?" "If 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 idea?" "How careful I should be in teaching beginners not to foster wrong notions concerning practice."

Naturally, a child's most decisive impressions of what music-study means are received in his first lessons. Music-study 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 tenaciously. 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, exquisitely shaded tones. The production of such tones implies fine technique, and some skill in sight-reading, but neither good technique 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 study of tones.

The best way to accomplish this is to give ear-training before taking up finger-work or note-study. The child's work should play have developed ability 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. His 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, are 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.

SCUMANN'S SAYINGS.

Few strikingly original words of genius have become popular.

So that genius 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.

Thou must invent new and untold melodies.

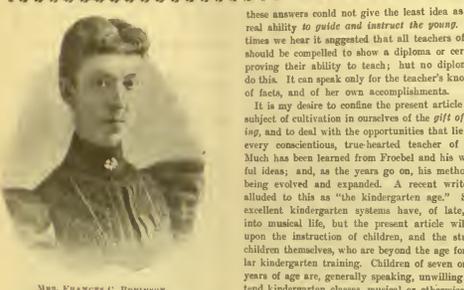
The person who is unacquainted with the best things among modern literary productions is looked upon as uneducated. We should at least be as advanced as this in music.

Two different readings of the same work are often good. The original one is generally the best.

THIRD PRIZE ESSAY.

Child-study: The Teacher's Privilege and Duty.

By FRANCES C. ROBINSON.



MRS. FRANCES C. ROBINSON.

MRS. FRANCES C. ROBINSON was born in St. John, N. B., Canada, but she resided in London, England, for the past sixteen years. Her musical education was received in private training under excellent masters. Her first teacher came from the Royal Academy of Music, London, and she was also later on, organist and choir mistress to one of the best musical administrators. After four years' thorough study with her father, she was later on, organist and choir mistress to one of the best musical administrators. After four years' thorough study with her father, she was later on, organist and choir mistress to one of the best musical administrators. After four years' thorough study with her father, she was later on, organist and choir mistress to one of the best musical administrators.

PROBABLY good teachers have always studied their pupils to some extent, but the fact is now recognized that the study of child-nature is one of the best means for making good teachers. In the closing years of this century the pursuit of child-study is followed more and more closely. Old systems of teaching and governing children are passing away, and the prime question now asked of teachers is apt to be: "How much do you know about the child himself?" Teachers of the present study and originate the very best methods of instructing the young; but without the power to discern the varying conditions of child-nature, whether in class or individual training, to the best methods of teaching may be productive of undesirable results. This applies to general education and also in a particular manner to the sacred calling of teaching music.

Child-study! What a privilege, and yet what a difficult thing! How may we best begin? There is the scientific study of children, which has been followed out, not only by those who are interested in general education, but 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 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 child-life. By this is demonstrated how very much may be learned by a deep study of child-nature. This scientific study of children may not be absolutely necessary for, or possible to, all persons who instruct the young, but such knowledge is more or less requisite, and is found to be an excellent foundation for original study and experiment with children.

Up to the present time, all that has been thought necessary in order that the teacher should be able to get her certificate has been the acquiring of certain facts, or knowledge, of certain branches of study, that would enable such a one to answer certain questions.—i. e., to pass certain examinations as to facts,—while

these answers could not give the least idea as to the real ability to guide and instruct the young. Some times we hear it suggested that all teachers of music should be compelled to show a diploma or certificate proving their ability to teach; but no diploma can do this. It can speak only of 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 wonderful ideas; and, as the years go on, his methods are being evolved and expanded. A recent writer has alluded to this as "the kindergarten age." Several excellent kindergarten systems have, of late, come into musical life, but the present article will bear upon the instruction of children, and the study of children themselves, who are beyond the age for regular kindergarten training. Children of seven or eight years of age are, generally speaking, unwilling to attend kindergarten classes, musical or otherwise. The following ideas, or hints, are therefore intended for the consideration of teachers who are instructing children from ten 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 trained. 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. Extra care and patience will be required, of course, for the dull, slow ones. Children whose minds move slowly, and to whom concentration is difficult, must not be too hastily pronounced stupid and inattentive; and the nervous, restless ones must not be called "naughty." Young children must not be expected to keep very still, even during a short music-lesson; it is almost cruel to be too strict on this point. All teachers find that each child needs special instruction, and guidance, adapted to his particular requirements. Musical training should be made to develop and cultivate, in every child, his powers of observation, reflection, and reverence, and should be made to appeal to his imagination and affections. In other words, the study of music is to be made a means of development of the entire artistic nature,—which is but another name for soul!

Every child can be taught something of music, if it is presented properly, so that it meets the requirements of each special case. It is better that untaught people 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, but rather the powers which are behind, and which, we sense, 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 for then we limit the power of their education. We enlarge the eye and ear cannot be trained to very much greater quickness and power, but the faculties which use the eye and ear certainly can." These faculties are educated by the study of art. They, also, are above, goes on to say that knowledge is acquired in 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.

In musical life there must be, first, the obtaining of the powers of observation, and, next, the training that will cause children to reflect upon what they have

observed. Imagination is part of the intuitional nature. In order to be successful, 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, begin to train the emotional possibilities of each child. Wise teachers will carefully avoid the dangers of idealism, emotionalism,—mere sentimentalism,—and strive to develop only that which is true. Children generally speaking, have large observation and large imagination. These faculties must be carefully studied, and their development undertaken as a sacred privilege. The Conny will "teaching requires a special application. . . . This gift of transmission, or intuition, which is so rare and so precious; this sort of intuition, that penetrates a pupil's character at once; this rare and rapid judgment that discovers the best means of succeeding, whether it be by affection, by misdeed, or by firmness; this clearness in demonstration, so necessary with children; in a word, this difficult art of instructing, and at the same time keeping up the interest, all this cannot be learned; it is a gift of Nature rather than a result of study." Granting that the faculty for teaching is "a gift of Nature," I believe that it is possible for persons to be in possession of the gift without realizing it, and I further believe that persons desiring to become teachers of music can do much to help the development, or unfolding, of Nature's powers within themselves. Persons aspiring to teach must cultivate their own powers of observation and reflection; they must cultivate their own imaginations, or poetic natures, and endeavor to assert their own growth, mentally and spiritually. Experiences, 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 do so with confidence. At least, that music has affected them for good and is developing, in them, something of nobility of soul.

No pupil is so trying to the teacher as the careless one—the pupil who, knowing better, is indifferent to the teacher's instruction. In such cases, the teacher must endeavor to break up this indifference; something 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. Lessons, and the talks regarding lessons, must be varied frequently. Much tact and judgment is required in dealing with such pupils. Sometimes young pupils can be led into a habit of practice by making an appeal to their affections and ambition,—they will practice their little lesson to please their teacher when they love, and take a pride in "surprising" her at each lesson by 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.

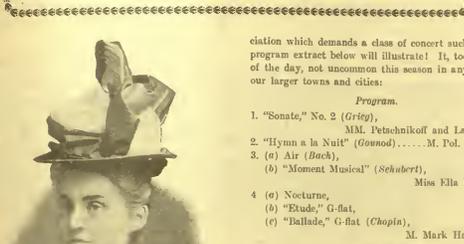
About once a month I give an afternoon to my juvenile pupils. I invite them to spend an hour, or two, with me. They listen attentively while I tell them, in story fashion, about some of the great musicians, or about some musical instrument and its history. I expect them to remember all they can for my 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 discoveries in child-nature, and I look forward to them quite as much as the child does.

As I said above, child-study is a difficult thing, but 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 children is shown in their play. May we teachers never lose interest in studying child-nature, and may we ever press onward, "toward the high calling" which we, as music-teachers, have chosen!

FOURTH PRIZE ESSAY.

The Educational Value of Concerts.

By EMMA STANTON DYMOND.



MRS. E. S. DYMOND.

dition which demands a class of concert which 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:

- Program.
1. "Sonata," No. 2 (Opus), MM. Tschickhoff and Lacharme.
  2. "Hymn a la Nuit" (Sonata), . . . . M. Pol. Piancino.
  3. (a) Air (Bach), Miss Ella Ruegger. (b) "Moment Musical" (Schubert), Miss Ella Ruegger.
  4. (a) Nocturne, Miss Ella Ruegger. (b) "Etude," G-flat, M. Mark Hamburg. (c) "Ballade," G-flat (Chopin), M. Mark Hamburg.

CONCERT-GOERS.

In spite of the increasingly large number of good 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 putting on of much fine apparel at home, arriving near the middle of the concert, and leaving some time before its close), those who have, unexpectedly, had tickets presented to them,—which it would be a pity not to use!—those who go out of curiosity to see (not hear) a famous artist, and those who are persuaded to accompany some music-loving friend, there remains a small number who will obtain real benefit as well as 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 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 first-rate 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 in the investment of seats to give to such pupils. He could not do better work in the cause of good music. And, one initiated, there is no more enthusiastic concert-goer than the eager, ambitious young music student, who soon develops a faculty for criticism.

Let us remember to enforce the principle of concert-study wherever and whenever we come in contact with the musically unawakened, the conscientious student of piano, or even the too-husy-to-go-anywhere teacher, and what a change we shall see in our audience! We shall not have to go abroad to learn to listen to music, we shall not have to defend ourselves 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 bless, and not curse, us.

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-going.

Given the opportunity of hearing some such concert as above, whether it be song-recital or piano evening, 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 hear. "He that hears music without the ability to discern it, but for the advance in musical taste and appre-

ciate its constituents resembles one who witnesses a dramatic performance in an unknown foreign language; who may be charmed by the gestures and the elocution 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 bask themselves in waves of musical sound, and to receive purely 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 satisfied 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 composers 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 benefit 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 by proxy. Let us read for ourselves how music is made, and who made it.

"The necessary laws of music are few and simple. We can easily acquire the rudiments of harmony, counterpoint, and form, and when we possess them we shall learn more from hearing the best composers than from all the lectures and analysis in Christendom. To obtain a mastery over the practical application of these laws involves, no doubt, the work of a life-time; but this is not what we want, it is sufficient, not production, but to have in view, and as our object demands, more of the charity that edification than of the knowledge that puffeth up," says a recent English writer.

This is surely 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. J.'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 concert 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 should be darkened, nor that the ideal concert-goer is necessarily blind! There is often too much to distract the would-be listener in his surroundings. To say nothing of talking and whispering, the glare of over-lighting, the rustling of programs, and, why does no one protest against the barbarous practice of hand-clapping by way of approval of what has just been enjoyed? Surely, if the truest form of applause is silence, or more or less motion, or even a cry of enthusiasm, that way, if in no other. The sudden transition from music to noise is nearly always abominably startling.

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

## PROCESSION OF THE PHANTOMS.

(Music on the opposite page.)

## DESCRIPTION.

**MIDNIGHT:** The ghostly clamor of the last beat of the twelfth hour fades tranquilly into the dark, ringing 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 querulous clang from the old tower clock is this unearthly stillness, for it awakens the most feverish fantasies. Across the clouded firmament the blood-red moon glides, a silent specter—now half-discernible from behind yonder misty cloud—again riding triumphantly over the darkness, shedding its gruesome, yet mild, radiance into the shapes 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, sad, wistful, 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, spookly 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, hroul, mocking the belated blue flames that hover around them. And behind them strobes a throng faintly 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 abruptly ceases. Silence! Then one of the shapes glides forward and the Ritual commences, and is answered by startled cries of fugitive night-birds—huge and black. The spectre trumpet 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 blast and rushing breeze—a rustling of branches in the distant forest, a sudden cry of the night-birds—and 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, initiated by the sub-contras D. This note, twelve times repeated, should be played with some variety of tone—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 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 a chord in *ppp* (r. h.), which should represent the fading away of the last stroke, mixed with the echoes of outcries of the birds.

And now commences the composition itself. The low fifths and sixths, interchanging, represent the ghostly and indistinct music in the distance, only the swelling from the fifth to the sixth suggesting the moaning of invisible spirits. In the second part, where the bases are transferred an octave higher, the approaching music becomes more and more distinct; but

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 *crecendo stringendo* should be observed. The last four measures should be rendered *grandioso* and in well-sustained notes. A silence follows. Then the mystic ritual begins, played in a slow and dignified manner. Special attention should be paid to the chromatically-falling bass. 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 and dignified melody of the right hand. The sudden cry of the night-birds 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 *crecendo* 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-shouts. 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 spirits form in line, and the march is taken up again.

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

The technical difficulty of the *grandioso* can be overcome by slow and careful practice. The *cedenza*, which seems to produce another technical stumbling-stone, 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 *deceudo*, but *accelerando*, should be observed. Finally the player must feel what is to be done, not merely play notes and time.—H. Engelmann.

## A DIALOGUE CONCERNING FRANKS.

BY ALFRED VERT.

Persons:  
Public Opinion.  
A Private Citizen.

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

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

**P. O.:** By all means. Do you see that individual glaring at us with his shaggy hair, eyebrows to match, and otherwise eccentric in his appearance? He is a musician, is he not?

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

**P. O.:** Do you deny that the wild man from Borneo is like an innocent babe in comparison to this individual?

**P. C.:** I admit that the gentleman in question is rather conspicuous in his make-up. However, that 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, my dear Madam, I suppose it is in order to differentiate himself from his fellow-creatures.

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

**P. C.:** With pleasure. If you take various members 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 belongs 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 ceremonious melody of the right hand. The sudden cry of the night-birds 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 *crecendo* 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-shouts. 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 spirits form in line, and the march is taken up again.

**P. O.:** Idiots! I should call it. You forget that the professions you allude to hardly lower their dignity by endeavoring to reveal their identity. I fall to see, however, how the musician enhances his personal dignity by adopting the ridiculous methods he resorts to. Do you remember the young pianist who, with an impatient gesture, brushed 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 it existence short for the matter of six francs cents! Exactly. But you forget, my dear Madam, that, shorn 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 haircut at a concert he only need show himself to have a passer-by 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, rain or shine.

**P. O.:** You have almost convinced me that a long-haired musician, 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 slovenly appearance suggests the idea that he is as averse to bath-tubs and regular ablutions as our own whilom friend Svengali!

**P. C.:** I admit that our friend does not dress like a Dea Bruemel. I also admit that with his soap and art should form a closer alliance. But why so severe 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. Fidler 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 be 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 by possessed more virtuosity than virtue and wrecked his life and chances in dissipation and riotous living, the modern pianist has become more practical and business-like and, in consequence, erects magnificent villas on the Hudson 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 exhibit 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, Madam.

No 3148

Procession of the Phantoms.  
Zug der Geister.

1

For description, see opposite page.

H. Engelmann, Op. 417.

Adagio. Cry of the Night Birds.

Midnight.  
Bell of the Old Tower Clock.

1 2 3 4 5 6 7 8 9 10 11 12

*ppp* *Hold the last stroke.*

Andante.

From the far distance spectral music approaches, nearer and nearer.

*pppp poco a poco cres.*

*pp cresc.* *mf*

*pp* *mf* *sf* *p*

Tempo di Marcia grande.

The Phantoms appear.  
*melodie marcato*

Copyright 1900 by Theo. Presser.

*melodie sempre marc.*

*mf poco cresc.*

*ff con marc.*

*poco a poco più mosso*

*ff grandioso*

*fff grandioso rall. assai*

*fff silenzio*

*The mystic ritual.*

*p*

*pp legalissimo*

*poco morendo*

*Cry of the Night Birds.*

*ff*

*pp Echo.*

*Echo from the distant forest.*

*mf*

*mp*

*pp Echo.*

*pp Echo.*

*f*

*marcato*

*poco cresc.*

Musical score system 1: Treble and bass clefs, *ff marc.*, *ff con marc.*, *l.h.*

Musical score system 2: Treble and bass clefs, *ppp* Answer of the invisible spirits of the air. *ff* Trumpet signal. *l.h.*

The trumpet signal ceases abruptly, followed by the answer of the spirits *ppp*

Musical score system 3: Treble and bass clefs, *ppp*, *pp*, *pp*, *poco a poco*, *tremolo*, *sva basso*

The ritual again commences.

Musical score system 4: Treble and bass clefs, *cresc. e string.*

Musical score system 5: Treble and bass clefs, *Cry of the Night Birds.*

Musical score system 6: Treble and bass clefs, *The shapes again form in procession.*, *ff*, *ff rit.*, *ff*, *ff marc.*, *loco*

Musical score system 1: Treble and bass clefs, *ff marc.*, *8*, *7*, *8*, *5*

Musical score system 2: Treble and bass clefs, *poco cresc.*

Musical score system 3: Treble and bass clefs, *Grandioso*, *fff con marc.*, *8*

Musical score system 4: Treble and bass clefs, *fff*

Musical score system 5: Treble and bass clefs, *fff*, *ff*, *fff la cadenza string.*, *The first hour.*

Musical score system 6: Treble and bass clefs, *mf*, *p*, *pp*, *pp*, *ff*

# The Joyous Peasant.

## Fröhlicher Landmann.

Robert Schumann.

Arr. by Felix Smith

SECONDO.

Allegro moderato. M.M.  $\text{♩} = 126$ .

Musical score for the second part of 'The Joyous Peasant'. It consists of five systems of piano accompaniment, each with a right-hand and left-hand part. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and chords. The piece concludes with a *dim.* (diminuendo) marking.

# The Joyous Peasant.

## Fröhlicher Landmann.

Robert Schumann.

Arr. by Felix Smith.

PRIMO.

Allegro moderato. M.M.  $\text{♩} = 126$ .

Musical score for the first part of 'The Joyous Peasant'. It consists of five systems of piano accompaniment, each with a right-hand and left-hand part. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and chords. The piece concludes with a *dim.* (diminuendo) marking.

SECONDO.

ff

dim. p cresc.

f

ff

dim. ff

PRIMO.

ff dim.

p cresc.

f

ff

dim. ff

# VALSE ETUDE.

LEON RINGUET.

Allegretto.

Musical notation for the first system of the Valse Etude, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Musical notation for the second system of the Valse Etude, including fingering numbers and a *rit.* marking.

VALSE.  
Allegro.

Musical notation for the third system of the Valse Etude, featuring a piano (*p*) dynamic marking and a section separator symbol.

Musical notation for the fourth system of the Valse Etude, including fingering numbers.

Musical notation for the fifth system of the Valse Etude, featuring a forte (*f*) dynamic marking.

Musical notation for the first system of the second page, featuring a treble and bass clef.

Musical notation for the second system of the second page, featuring a piano (*p*) dynamic marking.

Musical notation for the third system of the second page, featuring a forte (*f*) dynamic marking.

Musical notation for the fourth system of the second page, including a section separator symbol and a forte (*f*) dynamic marking.

Musical notation for the fifth system of the second page, including a section separator symbol, a mezzo-forte (*mf*) dynamic marking, and a *cres.* marking.

Musical notation for the sixth system of the second page, including a section separator symbol, a mezzo-forte (*mf*) dynamic marking, and first/second endings.

*p*

*mf*

*f* *Fine.*

*f*

*p*

*f* *sf*

*f*

*f*

*f* *poco rit.* *ff*

*rit.* *p*

*f* *p*

*f* *D.S.*

# RUSTIC DANCE.

Frederic A. Franklin, Op. 8.

Allegretto.

Musical score for page 14, measures 1-16. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *p*, and *f*. Fingerings and articulation marks are present throughout.

Musical score for page 15, measures 17-32. The score continues from page 14. It includes a "Fine." marking and a "D.C." (Da Capo) instruction at the end. Dynamics include *mf*, *p*, and *f*. The piece concludes with first and second endings.

# Grandmother's Minuet. Grossmutter's Menuett.

Revised and edited by  
Anthony Stankowitch.

Edvard Grieg, Op. 68, No. 2.

Allegretto grazioso e leggerissimo. M.M. ♩ = 412

pp

pp sempre

poco rit.

con moto. M.M. ♩ = 452

a tempo

poco rit.

un poco stretto

f

un poco rit.

Tempo I. M.M. ♩ = 412

pp

pp al Fine

rit.

# FORGET - ME - NOT.

## VERGISSMEINNICHT.

SONG WITHOUT WORDS.

Andante.

FRANZ FUCHS, Op. 1.

*p con espressione*

*dim.*

*p*

*dim.*

*mf agitato*

*f*

*ff*

*rit.*

*p*

*a tempo primo*

*dim.*

# A LOST HEART.

WORDS BY  
EDGAR M. DILLEY.

MUSIC BY  
PRESTON WARE OREM.

Tempo rubato. (Allegretto.)

*Semplice* *p*

"I've lost a lit-tle heart, sir," The maid-en soft-ly

*colla parte p*

said; "A tee-ny ti-ny heart, sir," And toss'd her pret-ty head. "I've

lost a lit-tle heart, sir, just now, I think, near you, A trust-ing lit-tle

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Also published for low voice in D

heart, sir, And way-ward too?" "I've

found a lit-tle heart, miss, And tak-en it," he said; "T'was such a ti-ny

heart, miss, That straight to mine it fled, You've lost a lit-tle heart, miss, I've

found one\_give it you? No! here's an-oth-er heart, miss, For won't mine do?"

3260.2

## BASHFULNESS.

OLIVER H. P. SMITH.

Andante.

Piano introduction in 3/4 time, marked *p*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a *rall.* and *ppp* marking.

*p*  
 Could I tell thee, fair - est maid - en, Glad - ly would I,  
*pp a tempo*

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment is marked *pp a tempo*.

*mf* glad - ly would I the truth re - veal! *mp* Day and night, my  
*mf* *mp*

Vocal line and piano accompaniment for the second line of lyrics. Dynamics include *mf* and *mp*.

lips would frame it, All the love, yes, all the love a

Vocal line and piano accompaniment for the third line of lyrics.

heart can feel! Night and day at home or wand - 'ring,  

Vocal line and piano accompaniment for the fourth line of lyrics.

Still this sweet un - rest is mine. Could I  
*poco rit.* *a tempo*

Vocal line and piano accompaniment for the fifth line of lyrics. Dynamics include *poco rit.* and *a tempo*.

tell it, dear - est maid - en, Would'st thou then, Ah! would'st thou  

Vocal line and piano accompaniment for the sixth line of lyrics.

then thy heart re - sign?

Vocal line and piano accompaniment for the seventh line of lyrics.

## A GERMAN LEGEND.

Goby Oberhardt, Op. 88, No. 1.

In narrative style. M.M. ♩ = 100.

a) The whole and half notes must be held out their full value.

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## THE TEACHER'S EQUIPMENT.

BY HARVEY WICKHAM.

It 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 dumb lack intelligence reproof rolls like water; but none of these exceptions is practically worth looking for. "He who cannot build would better 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. In listening to a performance he must not only know that it differs from the ideal, but *wherein* it differs from the ideal. If a run is not according to note, he must observe exactly what mistakes were made, instead of indulging in general grumbling remarks. I once overheard a teacher criticizing a performance of Chopin's Calarp minor waltz. The player carried the chromatic passage of the run with which the second movement concludes one note too far, playing C for C sharp.

"That is not correct," said the teacher, and he repeated the remark no less than five times during the 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 note and beam are both in the same eye, by all means remove the beam first." To cite a case in point, let me relate a student's experience of my own.

The subject was a boy of about fourteen. He had been given up by three other teachers as a musical ignoramus beyond the reach of pedagogy. 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 say, he paid no intelligent attention to the sound of his performance. The number of his other faults may be imagined easier than enumerated. In his general studies he was rather bright, and he had been a student of music for three years!

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 rhythmic accuracy. When he began to have a clear idea of the meaning of "swing" when applied to music, I called his attention to the subject of pitch. Here, too, I had said "very good," if he went through a passage without interrupting the movement, even if fifty per cent. of the notes were wrong. After much

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difficulty I taught him to distinguish the difference 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 bad 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 criticizing from my relations with this boy, as will appear in the course of this paper.

The average teacher does not appreciate the darkness which surrounds the pupil's intellect. Things, obvious to the educated, are hard sayings to the ignorant, simply because things yet more obvious 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 me that the secret of his success lay in his ability to put himself in the animal's place and see the world out of the animal's eyes. "A horse," said he, "cannot 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 prevented the horse from doing what was wanted." This brings me to another item in the ideal teacher's equipment,—

## 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 behoves the instructor to familiarize himself with all the highways and by-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—but every beginner fails here. Why has So-and-so his trouble, and is it the same trouble which What's-his-name has? Is it the same trouble that the teacher has preempted all to himself? These are questions which sympathy alone can answer. What's-his-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. What he needs is illustration, while the former needs technique. 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 teacher may have the faculty of—let us call it

## THE FACULTY OF INSPIRING CONFIDENCE.

The dull boy I have described above made no progress until I had been at some pains to remove a barrier which at first existed between us. In the be-

ginning, he looked upon his lesson very much as an 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. I began by getting him to talk of himself and of the subjects he was interested in. In respect for me greatly increased when he found I was "up" on the rules and gossip of football. There is no difference, save in degree of development, between the mind of a child and that of an adult, nor any reason for treating 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 to think that what I said might be worth listening to. In fact, he had "sized me up" and pronounced me, probably, "not half bad."

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 the reasonableness of their commands. The teacher who deals with the young (and all pupils are in many respects) should not mistake the questioning attitude of a darkened mind for impertinence. Convince 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.

## MILLE 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 slowly. 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 anything should keep their minds and attention fixed upon what they are doing. If they have not an abundance 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 forty hours if she does 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 you render it; you will have grace and charm. It is only by being beyond your piece that you can produce an effect."—*Girls' Room.*

## MUSICAL BUSYBODIES.

BY CHARLES A. FISHER.

His fourishes in every musical community, does the musical busybody, and should there be some obscure hamlet still happy in the early stages of blisful artistic innocences, 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 he has been long in vogue, and he may be really recognized by the feverish activity and frantic zeal with which he labors for the good of the cause.

He is the babe 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 any prominence,—is subject to his perpetual importunities.—None can escape him. The seclusion of the study, the privacy of the home, the sanctity of the church present no barriers that cannot be surmounted by this indefatigable propagandist of a self-appointed mission.

His energy is stupendous and his persistence undaunted. He is impervious alike to satire, to sarcasm, or to personal expulsion a ferus.

People observing this, and being themselves, for the most part, averse to any great individual exertion pro bono publico, modestly submit to his regimen.

Rival busybodies do indeed occasionally arise, but for the sake of a position in society or in politics, or for some other the like unmusical but warmly cherished ambition, are anxious to bear aloft the banner of artistic progress; but after a few attempts ending in failure the facility of their efforts is impressed upon them and, overruled by the crushing inevitability of genius, they turn their colors and drop into inglorious obscurity.

The palm of acknowledged superiority is now firmly grasped by the great and only musical busybody, and his way becomes imperial.

True, he must continue to be active, but he glories in activity; this perpetual motion is to him even as 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 specters of rival busybodies from the limbo of musical oblivion, or by the dread amorphous apparitions of apart busybodies yet to be apprehended. His visage becomes drawn and anxious, and he darts nervously about within his fortifications like a combatant burdened with cares and responsibilities, 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 booked by Busybody, fails to speak in terms of appreciative adulation of the singer or instrumental virtuoso or chorus, as he may be expected to do.

Immediately the Busybody rushes into action by calling on the editor.

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

Ever and anon there is a call, the enemy probably considering it a hopeless cause. 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, brings his war-out old musk-bowlers to the front and bombardments newspaper sanctums promiscuously with his wads of platitudinous manuscript. Nor does he stop for breath until he has gadded some of the less philosophical of the enemy into revolt, whereupon the battle wages more fiercely than ever.

The Busybody now proceeds to pile upon himself further cares, duties, and perplexities.

He is omnipresent. You see him at all receptions,

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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 falling on his constitution. He is getting sallow and dyspeptic and neurotic; but though the land of death grips 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 marks reputations, he dictates programs to directors, the tone of criticism to the press, department and methods of instruction to the professional musician and to the teacher.

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 these wretched creatures, there is nothing for it but to crawl contritely within the fortifications and help Busybody build his cannon.

And here it is that the frantic zeal and misdirected energy of the busybody call for attention on the part of the profession. The question of general detriment to the cause of music may perhaps be safely left to take care of itself, for, though the musical busybody may labor under the fond delusion that all musical progress in his community will come to an abrupt standstill as soon as he is laid beneath the sod, future generations will probably prove him in error on this point.

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 rounds. 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 in the world whose intelligence lies mainly in their heads (people, as Fiddling tells us, "ring their heads round"), and so on to have a way by way of conventionality, and so as to have a place to hang their hats, would it not be well for musical organizations to hire some one for the energetic hustling at so much per hour?

The musical busybody 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 a proper pecuniary stipend would probably induce him to accept. By this plan he would doubtless be relieved of the strange hallucination under which he labors that a long career of big activity has made him capable of judging 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 conscientious teachers.

The busybody has been referred to exclusively, and rather unfairly, perhaps, as "he." Very frequently, however, ungalant as it may appear to say so, he 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 had 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 handle all the musical matters, even the president arguing with him on the right of interference. The doings of the club have regularly 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 work 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 musical activity of the busybody lies, to a great extent, with the cultivation of the hobby activity in the hands of the respectable teachers of a community.

Among other valuable things there comes down to

us through the wisdom of the ages an ancient dictum reading thus: "The gods hate busybodies and those who do too much of their own good." Let our friends, the cultivated amateurs and all those earnestly interested in the dignified enjoyment of art, remember this. And as for the professional musicians and the music teachers, let them ponder 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-house teaching has its annoyances and obstacles, but these, in my judgment, are not to be compared with the advantages to both pupil and teacher.

First, by giving lessons at the pupil's home, the co-operation of the parents is readily secured. It does 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, having never studied music, do not realize the necessity of daily systematic practice.

By going to the pupil'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 offense. 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 they, alone, are responsible if the lesson assigned is not studied.

Again, the pupil, 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, embarrass and annoy sensitive and self-conscious pupils.

The musician, by observing pictures and busts of composers and musicians, and by reading the lives of the latter, 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 spirit 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 nerves, 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 without them. "Wouldst thou command others, first command thyself." Let us be more explicit right at this point. The teacher should exercise patience in not hurrying the pupil too rapidly, because of his over-ambition for development. It is his place to sow the seed, 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 slowly."

By self-control we mean that the teacher should not indulge in the slightest inclination he may have to hurry, and under certain circumstances to slight his work. He should remember that the best is none

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too good at any and at all times. Last, but by no means the least, of the three virtues in question, is the control of the temper! There are a number of errors of commission or of omission that 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.

Furthermore, he must possess an amiable disposition, and a personal magnetism that will not only ornament his character, but will also broaden his influence and give him power to impose forcibly upon the mind of his pupils. The traits he would thus desire, 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 manner 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 that he 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 requirements of the pupil. Then, again, it is absolutely necessary for the teacher's welfare that he should read good musical journals; otherwise how can he be in touch with the musical world and know what is being done for the advancement of the art? How will he 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, 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 obtain 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, temper, and disposition; but must make flexible rules, and apply them 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, as yet 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, but we will say that the teacher has the inventive mind which he should have, and which he can utilize throughout his entire life-work, he will experience very little trouble in accomplishing the end referred to. Special care should be taken with the beginning of the work done in this juncture will be remembered as useful ever and anon. If the correct principles of technique 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 equal.

Although he may not be endowed with great talent, and may be deficient in many respects; yet to train and to develop the latent 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 line he meets his pupil, remorseful and tired, as 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 well known. It is in all probability they are disheartened in the extreme in the length of time they will never regain it. If it is found that their interest is flagging, and that the special plan which has been 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 horrid finger exercises," or "those tiresome scales," or "those hateful trios," that are impeding their progress, then administer these remedies, 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 musical notation. 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 efforts, 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 mind, 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!

Tone, technique, and a perfect conception of time and rhythm are the corner-stone 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 where thus taught! But if the teacher allows himself to drift only on the surface, and permit those entrusted to his training to content themselves with only the skimnings and trash, because it makes his work light, and for various other reasons, then he is debasing and making common an art that is divine, and one which he is altogether unworthy 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 possess the true spirit of our beloved art.

Bergmeyer 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 development 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 Mendelssohn made his debut at the age of nine, and at eleven he had already written several symphonies and operas. No 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 prodigies do not end their careers in obscurity, as so many are pleased to predict.

## MUSIC AS SHE IS SPELT.

BY W. F. GATES.

Some writer tells of a legend that was hung up in a Nevada concert-hall, to this effect: "Please don't shoot the pianist; he is doing his best." And one feels, sometimes, that many a newspaper and job-office ought to put out some such sign concerning their composers and proof-readers and local editors. But you may recall, therefore this tale of woe and from an ex-newspaper man, at that. The "wherefore" lies in the murderous attacks made on the names of composers and their works wherever programs are printed or newspaper reports are published.

The only safe way, 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 can find.

In this connection there occur to mind many printers' errors that have aroused in the writer feelings 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 inebriety 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, but will not say whether they belonged to me or the other fellow.

Years ago I remember seeing an attractive lady down on a program for a performance of Chopin's "Waltz Aflat" (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 trifling young gentleman appeared before an audience and proceeded to sing to them about "A Boor at Thy Window," at least so the program said. While another vocalist sang a song from Gounod's "Queen of Sheba" (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 so-called "Challus Rusticusus"? 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 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 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 composer is to be musical, much to the disgust of the giver thereof.

The writer once had occasion in an historical article to describe a certain barbaric instrument, and said that the tone of it was like that produced by "blowing a section of stovepipe." The printer improved on the original (as is always the printer's prerogative), and the perpetrator of the article was astonished to read, a few days later, that the said instrument sounded "like the falling of a section of a stove wall." Imagine the disgust.

And how the musical terms do suffer! Capriccio becomes "Capricio," Allegro develops into "Anna Grow," and Prestissimo masquerades as "Presa Stick-tim." And then the poor composers, how they must mourn in their graves! "Bach" and "Handel" are ordinarily perverted. De Beriot has appeared as "De Beerst," notwithstanding his reputation for sobriety. And Mr. Gans might not have felt fattered had he seen himself appear on a program as simply "Gong." He might have thought they classed him along with sounding brass and tinkling cymbals.

The musician who jots down in his note-book for a few years such errors as those above, which are some of those which will come under the observation of one person, will have an interesting page some day for the delectation of himself and his friends. Probably more interesting than the one here given. Try it.

## THE FIRST AGE OF A MUSICIAN.

BY MABEL WADSWORTH HULL.

At first, the infant prodigy, whose mamma says: "He can pick out any tune he hears," an ability, by the way, which argues little of future greatness. Many a household harbors one of these youthful piano-pickers, and tales are told of his earlier achievements: how, as a baby, he would jump up and down at the sound of a hand-organ, and all the family had to remark "How much he loves music." High hopes are entertained, and as soon as the general council deem it expedient he is initiated into the mysteries of "Do-re-mi." But this does not appeal to him as deeply as his mother had hoped, and he discloses the whole riddle by declaring he prefers to "play what he hears." This is accepted as one phase of genius, and, as he 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 by 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 a fact that this phenomenon can play, in its entirety after one hearing, the 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 of it.

Rhythm is the first and lowest form of musical appreciation, and, indeed, it has little to do with the ear; 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 on C and D, he quickly lets go till he gets hold of C and E or some other pleasing combination, which he plainly prefers, then know that he is "one who hath an ear that can hear." The piano as a piece of furniture fascinates him, and he is always sitting up to it; but he never "bangs" on the keyboard; no child but he allowed to do this under any circumstances; and the musical one never needs to be told. He watches intently and never needs to be told. He knows that 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 spangled her dress." The dawning musical also evinces a fondness for music books; and, before his mother has decided to teach him the notes, he has perused impatiently to find out what they mean. Another peculiarity of such a child is that he hears whatever is in his presence about music, and remembers it in his own way.

The following is a true story of a five-year-old boy who in after years became a well-known organist: One day his mother thoughtlessly suggested that he go traveling. As they lived in a small town near filling his pockets with huttons for money and taking was, by chance, helped into a train, and the impression that he belonged to some passenger. No one whereupon the child solemnly presented huttons, and he was going to his Uncle John's, who lives in was much commotion in the train over the lost child.

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 big organ!" No one had suspected that the child ever listened when they talked of the new church organs; but it seems that this was on his mind all the time, and had prompted the whole adventure.

It was hardly 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 ambition 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 be performed for the first time on that occasion. He can be kept busy all the year round making birthday presents in this way—if the recipients are thoughtful enough to show appreciation. This point, by the way, cannot be too strongly impressed. The budding musician is a tender plant—too easily nipped by 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 he will be cast upon the world as a "talented" grieving and pained all his life because 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 begin with, but some music-lover in the family who furnished the needed inspiration. Some children are "born musical" and during the practice-hour, who even sat at the piano or ran into the room every minute or two commending a phrase, or checking some fault overheard or humming with unerring pleasure the wondrous music.

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 infatidility. 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 ambition.

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 it. 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 bursting, that joyous pain that only the true musician knows.

When some, he rushes to the piano and tries to recapture the fleeting memories. He pieces together some bits of melody with the glaze 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 hears what is intended, the holes in the harmony do not bother him, nor the uneven rhythm, because he can insert with his mind all of the missing tones. The wise parent tells him all of the great musicians, 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 understood. 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, to your pupils. Thus will you raise patient and generous, kind and forgiving pupils. Be diligent yourself if you would have your pupils be diligent.

## DEVELOPING EXPRESSION.

BY ROBERT 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 more expression into the playing of the average pupil?" sigh the teachers. "Amateur piano-playing is little better than a grind-organ or a self-playing piano," growl the critics and the public.

As a general rule, the parents blame the teachers, and the teachers blame the pupils for this expressionless state of affairs. The parents cannot understand by the teacher cannot teach their children expression, while the average teacher for his part seems too often firmly rooted in the belief that pupils either play with expression, or that they do not play with expression, and that an expressionless player can with expression be brought to play with expression that his eyes can be changed from blue to brown.

As a proof of this view of the case such a teacher will point out that some of the members of his class play with expression and some do not, the one being the better, as all have had the same training, if it being that, as all have had the same training, it is 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, un sympathetic nature with the passionate, poetic temperament of a great artist, yet there is hardly a pupil of average intelligence but who can be taught to play in a comparatively intelligent, expressive manner, if the teacher do but set about it in the proper manner.

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

There is no branch of the musical art in which deeply expressive playing is so difficult as it is in piano-playing. In singing, a pupil of the least intelligence unconsciously brings 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 his 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 becomes 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 makes 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 pupil were playing the piano.

The rules of breathing 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, or for the player to make it or not as he will. The violinist who plays a number of notes in one bow, or the singer who sings a passage in one breath, has his legato ready made for him, but the pianist is only able to acquire it after 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 feeling, yet at least with intelligent expression. How often have we observed a pupil, who has grown away at studies and pieces with dull monotony for years, under a teacher who teaches notes and nothing else, and who, conscious that something was wrong,

has sought out a really first-rate teacher, who, in addition to teaching the notes, teaches the real spirit and essence of music. A year under such a master, 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.

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 pupil to play with expression. First, he will have to acquire the necessary technique—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 dexterity in mixing the brush, 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 the tempo, and the constant varying of the tempo, as exemplified in *ritard.*, *accelerando*, *rubato* 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 of 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 splendor, whereas one glance suffices for the vulgar flatness of a duck-pond. The mind never wearies of mountains scenery, whereas we are nauseated by the monotony of a vast expanse of prairie or marsh.

Having succeeded in bringing the pupil's technique 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 trumpet, the meaning of the meaning of a composition explained to him as a whole, and in many cases bar by bar.

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

Where pupils have small talent, it is best to begin educating them in expression, by giving them pieces the meaning of which is so obvious that it often becomes a mistake. The imagination of a dull pupil is stirred by compositions which are distinctly imitative,—compositions which suggest the dashing of waves, the roar of a waterfall, the thunder, the tones of a cello, the beating of drums, the sound of hunting-horns, characteristic passages of other instruments, etc. The literature of the piano is full of compositions of this sort, by really good composers. The most of this kind could not fail to have his intelligence quickened by studying Chopin's "Funeral March," stimulated by studying the wailing of the organ in his 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," by the same composer, with its idealized whirr of the spinning-wheel.

Things, remember, must be constantly explained to the pupil, for the average student will fall away at studies and pieces with dull monotony for years, under a teacher who teaches notes and nothing else, and who, conscious that something was wrong,

together with the character of the compositions, his imagination will take fire at once, with resultant improvement 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. Here, again, it will be best to use music the meaning of which is very plain—pieces which cry out for laughter or lament, rollicking dance melodies contrasted with funeral marches or somber adagio, or frenzied presto with droll comic pieces.

Above everything, explain the why and wherefore of every bit of expression. How many teachers there are who will tell a pupil a dozen times to play a passage "forte" without one 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 playing; but how few teachers study them out and explain them to their pupils!

Art-pourris from opera containing strongly dramatic 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 by 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 benefit. 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 built on the principle of contrast. Let him observe the power of contrast in 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 analogy of speech to music. If there is an accent or *sfz* in the music, call it an emphasis. Let the pupil 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 mosso."

The capacity for development in expression of every pupil is infinite. This we know by comparing the inferior, 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 teacher.

Every pupil experiences in his own daily life the every emotions of joy, sorrow, anxiety, elation, love, anger, and the whole gamut of human emotions. If he can be brought to transfer the emotions of his playing to the work of making him play with expression will have been accomplished.

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

## Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

### SUPERVISING THE HEALTH OF PUPILS.

It is very difficult to train a hand the skin of which is in bad condition. Now, the skin is one of the three organs 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 chronic 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 complain for weeks to get out of gymnastics class and to be a delight, when sent out for the morning ten-minute walk she will suffer more in the winter sun when she should be romping and frisking. She behaves exactly like a pussy-cat that long to lie supine in a warm corner all day and only wake up at night when morning 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 by the digestive 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 excretion. What piano-teacher fails to recognize that unhealthy, overcast skin, or has not been made to realize over and over in her teaching the difficulty of putting music into these clogged-up systems drawn from their own poisonous secretions, or else hopelessly nervous and unmingled? Yellow or disfigured by eczema, morbid, cross, inert or feverishly overexcited, neither mind nor body are fit for the prosecution of the art of music, which is based on the rhythmic 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 breathing. Whereupon health, beauty, and musical advancement will occur simultaneously.

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 breathe 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 breathe 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 rhythmic, 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 technique. It is the root of technique.

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

vital and electrical energies of the nervous system. If the nervous system is enfeebled or disarranged, progress in technique is utterly impossible, for technique is primarily a correct action of the nerves, beginning with the nerves of the skin. For this particular system of nerves a good rub daily from head to foot with a flesh brush will often do wonders. It is often better than inordinate bathing, as it stimulates and does not drain of the skin force.

The activity of the nerves of the skin at the fingertips and along the course of the muscles which control the hands and arms 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 technique and along the line of muscular action. The action of the nerves is reciprocal. The will excites the motor nerves to action. The nerves of feeling telegraph the sensation thus caused to the automatic ganglia, which set up a responsive automatic action, which the cycle of motions is completed and repeated. A familiar example of automatic nervous action is seen in the British method of recognizing ceseters. 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 habit 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 motioning it in spite of will and reason. All the normal motions of the body are the result of such automatic playing 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 their work of automatic action be. The play of the eye, the ear, the mind and the emotions. Nothing is better for flabby skin, skin hardened by bodily dirt, chapped and roughened with exfolior or caustic soaps than lanolin (extract of wool-oil) rubbed 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 elastic, or, better still, the "skin-foods" to be had of reliable manure establishments.

Pupils vary very much at different times in the condition of the skin of their hands and arms. In the condition of the nervous and assimilative disorders the skin of the palm of the hand becomes dry and thickens, and when the difficulty is removed the skin becomes soft and elastic. Pupils with a nervous system of palms, with faint, red lines are usually very emotional and sensitive, but they are also frequently too weak to play the piano successfully. The more felicitous 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 can be detected in the action. A similar nervous activity may be detected in the case of a concert-pianist in full swing in his piece. His whole spinal column is excited, and in all rhythmic activity, the excitement he even springs up and down in his body. In moments of this capacity for rhythmic excitability does not necessarily imply a noble or sensitive imagination. The action of the imagination on the secretions and

thus upon the skin cannot be overestimated. The cold, clammy hand which leaves a sting trace on the keys is the peculiar property of the young girl whose emotional nature has been cultivated out of all proportion to her physical development. Fear affects the heart and hatches the body in cold perspiration; and these self-centered, self-conscious self-enclosed personalities exude their thousand fears through the pores of their skin. Piano-playing, by 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, by an easy step, to catarrhs. Deep breathing and fresh air are a cure for their woes, but they will seldom take it. They pride themselves on their "sensibility"; but this sensibility is a bar to great success in piano-playing. Anemia is primarily a correct action of the nerves, beginning 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 stupidity 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 anorexia very likely be the result of malaria or anorexia; stupidity and love affairs. There was once a teacher in a country town whose unailing remedy for thick-headedness in her pupils was a course of wheat-phosphates. She said it never failed.

Low spirits and consequent relaxed muscles make progress in technique impossible. You cannot train an organ that is in disorder. Moreover, when mind and body are out of order the action of the muscles is not co-ordinate. The flexor muscles are contracted by an over-tight mental condition, and when the extensors are, in turn, contracted by a relaxed condition 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 diminish and in severe cases cramp result. As vitality decreases, the prompt relaxation also decreases. Grace, nimbleness, and freedom of motion are 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, slight 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 by bodily dirt, chapped and roughened with exfolior or caustic soaps than lanolin (extract of wool-oil) rubbed 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 elastic, or, better still, the "skin-foods" to be had of reliable manure establishments.

The nerves of the public-school child who undergoes monthly examinations should, however, be considered apart from all foregoing statements. In the case of the most disappointing of all pupils the effort to hold on to action 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 brain is stimulated to incessant activity. The result is that the activity of the functions named is weakened, impaired, and disorganized. The blood goes to the head instead of the back 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 persistent fever and dryness. Some pianists have a way of getting skin-cracks when they are practicing. Some of these cracks are deep enough to make playing impossible. They may often be traced to dyptheria, which may or may not arise from gout. Courtship (not mistaken for love) is a condition which tends to close them temporarily, but the cure should be sought in restoring the digestive functions. Anxiety, jealousy, rivalry, homesickness, and petty bickerings upset

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

The nails of people in health are rosy and smooth, not brittle nor unduly thick nor thin. White nails portion to the matrix almost always indicate a diseased matrix of the nail; but heart disease or other disturbances of the circulation will cause a flattened nail. 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 be very of giving young girls on the verge of hysteria the passionate nocturnal of heart or the tragedies of Beethoven. The emotional life of the growing girl should be 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.

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### THE DIFFERENCE BETWEEN BEING AND HAVING.

WHEN we sum up the changes which modern ideas are making in the sphere of woman the variety of part which can all be catalogued 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 least of the human race, and it is one particular function of life which it was never contemplated that woman should ever possess. Information they were welcome to as far as information itself was concerned, but initiative, which proceeds from knowledge, never! Womanhood was to be merged into the identity of the husband 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 business connections. Her dress is supposed to reflect the rank of her husband, and it is for her to pay 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 rested 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 bread; "would you have me disgraced by letting all the world know that I have no servant to buy bread for me? But alas! I am perfectly willing to buy, but bread, never!"

Now, this was a very real and heart-breaking situation to the people concerned; but 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 buy bread meant to this man (he was a very good man) nothing less than social annihilation. His distinction between bread and bananas was a valid Italian social convention, absurd as it looks to us. He was not a man who was content with bread, but not a whit more absurd than many others which Americans make for themselves, or more artificial. His training had destroyed his initiative. He was bound hand and foot, and helpless in a network of prejudices.

The first note of woman's emancipation came when she began to organize her present club life. It is club, 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 was to stand for more than having—and being makes its own initiative.

But in a certain sense possessions may be the expression 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 ennobled by the possession of his gem; neither is his daughter. If the daughter becomes a fine pianist and delights every one who hears her, her playing is the sign of her own power, like her father's diamond. Suppose she earns money and buys a diamond for herself. That also becomes a sign of her own powers and worth having, but not as well worth as her playing. The club will listen because it is her power, not because her playing has put it in her power to buy 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 club, not for what she can buy, but for what she is. Neither father nor husband can make a woman a good critic and listener; that must be her own gift. Her club status proceeds from being, not having. In this way slowly, but surely, women are getting upon the same plane on which business 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 powers 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 comes of itself.

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 own having and build for life and eternity that invaluable possession of mind and character which cannot be exchanged by riches or poverty, by popular approval or disapproval; in the face of which conventionalities fall away as a fig-tree casts her unseasoned fruit.

It is not the lesson of life to throw away one's possessions. The world has never got away from the fact that rather than Dignitas and his hat. It is time it did. Neither Christianity nor civilization has made possessions less valuable than they were before the world of what a man's life consisteth not in the abundance of things he possesseth. Because things are not being beautiful or comfortable in the world that does not exist because some one has made it by self-denial and self-discipline, or that does not continue to exist by virtue of the same qualities. Things are an expression of the life of the one that made them. Abundance of things is abundance of power, a certain kind of power. But it is not as strong 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 of spiritual gifts, 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 potency. In the same way a woman in a club who can spend five dollars unrebuked by husband or parent has a power equal to the ownership of \$100,000 at 5 per cent.

It is not all she can control that is all she is worth to the club 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 who has a fair salary can do much more than can the average girl who has no salary. A salary of \$500.00 a year is modest satisfaction. A salary of \$100,000 at 6 per cent. The possession of an allowance of \$600 per cent. is more agreeable while it lasts; but money is a very slippery reliance. The widow who did not usually have a man's vain regret that she did not have the six thousand which has slipped away for

the education which would command the salary of six 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 ineffective. As a matter of fact even at first hand is the case with most inefficient character 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 conceive, the brain to plan, the hand to execute, the biceps of the club, in short, find each other out, and suddenly are standing shoulder to shoulder, whether the woman whose pretensions are supported by harings, only find themselves rebuked 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 stimulus to self-culture and self-education and self-dependence in the standards of artistic merit thus set up.

Club life, then, exercises its most important function by leveling the artificial platforms upon which women have been standing, and substituting reality and self-dependence once for all. Whoever has found *his 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 else. That clubs do this in the highest or most efficacious way it is quite too much to say. But that they are helping women to the same freedom of spirit that men have arrived at is certainly true. And the larger liberty—life worth the struggle.

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### NEWS ITEMS.

The competition in composition for the position of conservatory of the Royal Conservatory of Leipzig 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.

Franklin Sara Jessel, of Berlin, has just brought out a trio in E-minor and some solo pieces for violin and for violoncello.

The gifts of women to various musical causes have of late been most generous. Frau Panora-Büchner, the German pianist, lately presented the Orchestra Pension Fund with her entire non-reservation of 500 marks reserved for playing at a Gewandhaus concert. Madame Tasset, 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.

Budapest has a trio of ladies: Bertha Patay, piano; Jozsa Baksey, violin; and Biancha Camera, tello.

At a recent song recital in New York, Madam Sembrich sang in Italian, French, English, German, Russian and Polish. Every one of these languages she 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 bits of news to the feminine world is the announcement of a Mrs. Petchenikoff, whose percentage hitherto unknown to the public. Mrs. Petchenikoff 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.

## ORGANIZING A VOLUNTEER CHORUS CHAIR IN A COUNTRY CHURCH.

The pastor has announced that a volunteer chorus choir 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 experience you know not what awaits you.

When the evening arrives you may find the total number of aspirants in eight—seven soprano—old and young—and one "singing leaver" with a much-curled blonde moustache; 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 representative hymn-tune and a recite to show the power and compass of the voice. You could not be able to jot down the name and capabilities of each 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 complicated their incapacity, but such is not always the 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. Oftentimes 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 soprano and the basses back of the alto. 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 problems 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 there.

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 is not 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 obtains singer with a fair voice can retard the progress of the choir more than two suitable 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 chorus yourself, and insist that they sit in the same seats each time (barring, of course, the vacancies caused by absences). You find that they have three strong clear sopranos. Have them sit together. Two women sit badly; hence, place them as far apart as possible. One sings sharp when singing above E. Place her beside one of those who flat. Distribute the

without stopping, if possible. If they lose their places 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 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 one 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 continued work. Collect the music of this first anthem 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, remembering that the first point to be gained is to awaken a genuine interest and enthusiasm among the singers for the work of the chorus. At the close of the rehearsal, after thanking them for their attention, announce that you need a few more alto or basses, as the case may be, 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 material of the chorus is, which will enable you to select music which is best adapted to their capabilities, 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 recite 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 is not 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 obtains singer with a fair voice can retard the progress of the choir more than two suitable members who have only indifferent voices.

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other sopranos according to the seats left. So on with the other singers.

If you have a chorus of 16 divided into 6 soprano, 4 alto, 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:

S S T T B B B  
S S S S A A A

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 chorus 6 sopranos, 3 altos, 3 tenors, and 4 basses, arrange them thus:

B B B B  
T T A A A  
S S S S S S

With a chorus of 24 or more and sufficient room, it is always best 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 all, with four rows, eight seats in each row, could be arranged thus:

T T B B B B B  
T T T B B B A A  
S S S S S A A A  
S S S S S A A A

The singers should be placed as compactly as possible consistent with permit, as the parts bend better.

Four short rows of at least six in a row is a better arrangement 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 for that part.

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.*

WE have received numerous questions relative to the 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 interesting:

"For Holy Communion," by Calkin.  
"Prayer in E," by Lemmens.  
"Communion in A," by Dehayes.  
"Prayer in A-flat," by Guilmant.  
"Communion in G," by Guilmant.  
"Prayer in D-flat," by Callaerts.  
"Elevation," by Rousseau.  
"Prayer in E," 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 a "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 the "Gloria in Excelsis," the postlude should be rather subdued (not louder than the diapasons) and of a sustained character.

"Andante in D" Hollins, is of just the right character. As it is rather long, one can skip from the last measure of top of page 4 to the first measure at the bottom of page 8.

"Organ-hymn" of Piuetti (first three pages) is also suitable.  
"Ten Preludes and Postludes," by Merkel, are useful, and the first theme of Guilmant's "Marche Religieuse" is suitable.

Other compositions are:  
"Andantino in A," by Salonic.  
"Adagio in G," by Volckman.  
"March of the Sacrament," by Chauvet.  
"Adagio in E-flat" (second sonata), by Merkel.  
"Canon," by Merkel.

For choir pieces the following are suggested:  
"O Saving Victim," by Reed.  
"O Saving Victim," by Gould.  
"O Saving Victim," by Tours.  
"O Saviour of the World," by Gless.  
"Blessed are the Merciful," by Hollins.  
"Bread of the World," by Brown.  
"There is none Holy as the Lord," by Stevenson.  
"Bread of the World," by Porter.  
"Bread of the World," by Tours.  
"My God, and is Thy Table Spread," by Biedermann.

DR. STEPHEN AUSTIN PEARCE, for nine years organist of the First Presbyterian Church of Jersey City, died at the beginning of the morning service on April 8th. He was a graduate of Oxford (1864) and a pupil of J. L. Hopkins.

The annual meeting of the American Guild of Organists has been postponed till May 16th, to be followed 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 Associateship will take place June 12th.

Mr. Mary Chappell Fischer gave a recital of her pupils on April 30th, at First Presbyterian Church, Rochester, New York, twelve pupils taking part in a varied program.

Mr. William C. Hammond gave his two hundred and seventy-fourth organ-recital at the Central Congregational Church of Holyoke, Mass., on April 9th.

"Do you play the organ by note?"  
"Dude: 'Oh, no! I play by ear.'"  
"Giri: 'I don't see how you reach the upper keys.'"  
—Ez.

A new organ-symphony by Widor—"Symphonie Romane," opus 73—has just been published by J. Hamelle, Paris. This symphony is founded on the hymn "Hodie dies de Plagues," the theme appearing again and again in every conceivable form. The work is in the extreme modern style peculiar alone to Widor.

Mr. William C. Carl has been giving his usual spring series of organ-recitals at the First Presbyterian Church of New York. The programs contain several novelties, and the recitals are largely attended.

Mr. Frederic Archer has given seventy-one organ-recitals at Carnegie Hall, Pittsburgh, Pa., during the season just ending. Six hundred and twenty-three compositions were performed, though only two hundred 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 attention to the matter says he had the privilege not long ago of examining the organ in Cork Cathedral. There the instrument is placed under the ground, in a large room excavated at the east end of the church,

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 (laborer'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 Sebastian Bach in 1744, and pronounced faultless by him. What a contrast its action must make with the modern organs with pneumatic and electrical action!

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 1805 by the celebrated French bell-makers, Bolle & Son, and cost about \$25,000.00. They were hung in St. Joseph's tower in Buffalo, but have not been used since 1875. There are forty-three bells varying in weight from 509 pounds to the deepest monster, which weighs 2629 pounds. The metal consists of 775 parts of copper and 225 parts of tin. They will be hung in a new tower 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 "improvise anything he pleased." Improvising generally means "improvising."—*Musical Herald.*

J. C. W.—I. In accompaniment of a manual reed-organ it is almost impossible to make

QUESTIONS AND ANSWERS.  
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 the light of angels; then suddenly they were all about us and among us, and we arose as if to get nearer to the music, which was pealing out the triumphal beginning of a glorious hymn.

It seemed as if some instinct 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 came 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 obliviousness to all sights and sounds other than the delicious organ notes?

In the same manner as a well-written book requires a 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 rapid shallow airs delight the musically uneducated, 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 good music.—*Protest.*

W. J. P.—We stated last month that we thought G. F. Flagler had not published any collection of organ-pieces since his "New Collection of Organ Music of

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

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 intermingling of the people of different nationalities causes an intermingling of the individual customs of those nations, so are the customs of the different denominations 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 abolish the interludes is really the result of the spreading of the custom of having no interludes between the verses of the hymns, which has prevailed in the Episcopal 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 interesting and representative organ sonatas.

1. "Prelude and Fugue in B-minor."  
"Fantasia and Fugue in G-minor."  
"Prelude and Fugue in A-minor."  
"Tocata and Fugue in E-minor."  
"Tocata in F-major."  
"Tocata in C-major."  
"Tocata 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," opus 42, by Merkel.  
"Pastorale Sonata," opus 88, by Rheinberger.  
"Concerto in B-flat," by Liszt.

## 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 poetry 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 the light of angels; then suddenly they were all about us and among us, and we arose as if to get nearer to the music, which was pealing out the triumphal beginning of a glorious hymn."

It seemed as if some instinct 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 came 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 obliviousness to all sights and sounds other than the delicious organ notes?

In the same manner as a well-written book requires a 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 rapid shallow airs delight the musically uneducated, 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 good music.—*Protest.*

W. J. P.—We stated last month that we thought G. F. Flagler had not published any collection of organ-pieces since his "New Collection of Organ Music of

# Vocal Department

CONDUCTED BY  
H. W. GREENE

## WHAT CONSTITUTES PRACTICE.

Why is it that two girls who practice an equal number of hours differ so widely in results?

Leaving out of the question the varying conditions which must always obtain between two individuals, we think there will be profit in 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 half-hours 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, but she uses, even of the most imperfect sort, strength 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, but by what an aggregate of half-hours in specific directions can show.

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 working, 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 unobviously stepped in and helped, when all must be tried and proved again! But each day counts for progress, and at last one really feels that the tone, weak and puny though it be, stands for its own individually. It is now the strengthening process must begin. Too much care and system cannot be employed to gain strength. The work should be carried on with gradually-increasing severity and as nearly as possible at the same regular periods each day. Moreover, there is no great rest and responds generously to *répétition* if one accustoms himself for a few weeks to the same periods of practice. The system is so willing to co-operate that presently, as the hour for work approaches, the body assembles to where it will be needed, and is ready for use with no loss of time to get into condition. The thoughtful pupil takes advantage of this and knows, too, that, if a period of enforced rest follows, for many days the blood will adhere to its custom and rush to the extremities where it was stilled; not being employed it will remain there, filling the cells and relaxing the parts, which explains the fact so often commented upon, that the voice that is returned to use, after an interrupted session of systematized practice, seems larger and broader.

The girl who works by the day studies *how to practice* as interestingly as she studies her lesson. When her lesson, as it should continually be, is the means of voice, she not only studies the tone, watches its

quality, color, and carrying power, but is equally thoughtful in her preparation for it. She measures its length by seconds, and is thus able from time to time to reach by her increase of breath-control when her tone is scales. She sings them slowly at first, to insure the same quality she uses on single tones, and 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 upper 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 purpose or effort. If the work is a song, she studies the words, she reads them aloud, 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 pursues 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, but by the day when you have leisure, to make the widest possible application of your forces to the work in hand.

PROFESSIONAL SINGERS may be classified as follows: First, superior singers, with 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 truly gifted belong to the first class: they have the constant stimulus of a responsive instrument, and most of the most exacting drudgery has compensating delights.

The most unhappy are those of the second class. They are bound by physical limitations, while the mind is equipped with possibilities of great attainment. Their measure of success is most to be commended, for it is gained while opposing discouraging obstacles. They are to be pitied or blamed who belong to the third class. There is either a tale of ill-proportioned endowment,—hence the pity,—or gross negligence, which is the blame.

The fourth group predominates: Indifference inherent in the fact. The world suffers, the profession suffers. It is only the indifferent who cannot suffer.—H. W. G., in *Musical Record*.

THE AMERICAN GIRL IN MUSICAL PARIS.

PARIS is the one place on earth where one may make upon a truly great success, and the hardest place on earth in which to fail. Out of the fullness of many years' experience in the metropolis, I counsel the American girl who would succeed in the musical world to go to Paris—under certain conditions; and by all means to remain at 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 path way 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 alone 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 parsonage, and travel about the boulevards 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 merciless. 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 bid 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 courage, 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 fortune; that she must have money, and she should have a constant friend and protector on 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 bar to the musical profession nowadays is the prevailing delusion that long and bitter labor is the greater; it 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 performance.

A RUDDY 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 perfectly normal physique is capable of maintaining it. I recall the case of a beautiful 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 thoroughly vigorous and sound vitality. Midnight snuggers and other dissipation 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 skin, and the its crowding influence upon the vocal organs. The aspirant, then, must have a good physique and maintain a high standard of health through all her student years. By that time regular life and she 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 truly every aspirant 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 monthly, and living and other expenses would add total 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

course, some students get along with half these sums; but neither 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 surroundings, and the exercise is hard enough under the most favorable of conditions. Let me say, then, that the American girl who has got a perfectly phenomenal voice, abundance of means at her disposal, a capacity for hard work, and a large fund of health and strength, had better stay at home, for Paris is no place for her.

Parisian life is the great alchemist of human nature. It 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 less thousands fall and retreat to oblivion.—Madam Emma Nevada in *Saturday Evening Post*.

FORCE OF ILLUSTRATION.

In teaching singing many illustrations may be employed. The user of metaphor and simile will find the medium more intelligible 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 note, if the pronunciation is foggy, they are in so far as good as singers. To illustrate this, I have had a pupil, I tell them to speak their words as though they were speaking through a telephone where the line 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 the 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, will forward in the mouth and not muffled, mushy, or breathy. 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 force, direction, or proper placing, it falls without force or carrying power. But if it is concentrated and properly directed, there is produced the correct tonal results with the least expenditure of effort or material. To 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. Gates.

THE SELECTION OF A VOICE TEACHER.

WHEN one is about to begin the study of vocal culture 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 students. In the main, the voice teacher makes the voice; he places the tone according to his intelligence; if his method is bad, he ruins the voice, and often the health of the individual as well.

When a voice teacher is selected without any regard to merit, no inquiry being made concerning his musical merit or his experience. It may be that he is merely chosen because he is the "fashion." Many parents, as teachers as they would contract for merchandise, are engaging the cheapest, thinking that such a one "will do

to begin with." This surely is a great fallacy. 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 because 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 cartilage, are requisite to constitute a good voice teacher. Some of the most successful voice teachers whom I have ever met, namely: Signor Parisi, the teacher of Jenny Lind; Lamperti, the famous Italian teacher; Signor San Giovanni, Brunl, Trivalli, the latter not even being able to speak aloud; and I might add Vannucchi, Marchesi, in Grange, and Wartel, several of whom were never singers, and none of whom were singers when their popularity as voice teachers was at 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 are as useless in the musical profession as are quacks in the medical profession, and do so much harm; eventually, however, these voice inventors of nonsensical methods invariably 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. Mrs. 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 bass.

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 illustrate the contrasting qualities 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 or pupil.

J. L. G.—My experience prompts me to say that, after three terms, your pupil has four *trill* pitched tones, the probabilities are that in three more terms he 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 O to concentrate.

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

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

F. M. H. E.—Pupils who sharp in public and sing true at lessons rarely usually cases of exaggerated nervous-tension. Frequent appearances under stress, 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. You perhaps inherit weak vocal muscles, and have given them important work to do before they were sufficiently hardened to receive it. My advice is to

refrain from singing for a few months except in the lightest voice, in wide scales, doing it very systematically. The trouble will gradually leave you, I am sure.

## WHAT HAPPENED THIS MONTH IN YEARS PAST.

WEHRER, Karl Maria Frederich Ernst. Born December 11, 1798, died November 18, 1798, died June 5, 1828, in London. A remarkable figure in musical history. Though known to the majority as the composer of "Der Freischütz," "Oberon," "Euryanthe," and numerous other operas, and as a brilliant creator of beautiful piano-pieces ("Concertstück," "Invitation to the Dance," the "Étude Polonoise," etc.), Weber was really one of the great pillars of the new German romanticism. His influence on Richard Wagner resulted in the great "Nibelungen Ring" and the most stupendous of all music dramas, "Parsifal." 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. Schumann, though essentially lyrical, combined an intense romantic temperament with a largeness 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 journal, *Die Neue Zeitschrift für Musik* for nine years with great regularity and intensity of purpose. He introduced the *pedal-piano* into the Leipzig Conservatory, an instrument which the present August school has since apparently never recovered. As a composer, he is the perfection of nuance, and his works are of more wide-spread 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 lyrical form.

PLEYEL, Ignaz Joseph; born June 1, 1756; died November 14, 1831, near Paris.

Though lacking in an individual purpose after high ideals and barren of a true artistic feeling, Pleyel was a considerable man in the eyes 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 the music-publishing house in Paris; devoted into the manufacturing of pianos, and eventually ceased to compose. Pleyel fitted the peculiar role (especially from 1783-93) of a composer for whose works there was a constant demand.

BIZET, Georges (nearly Alexander César Léopold 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 death, Bizet's life mingles curiously with those of many geniuses, who, striving many years, attain fame with a single work by which they are ever afterward known, and the success of which they could not live to enjoy.



SIR ARTHUR SULLIVAN. LIFE-STORY, LETTERS, AND REMINISCENCES. 340 pp. ARTHUR LAWRENCE. Herbert S. Stone & Company, Chicago and New York. Price, \$2.00.

Surely the greatest composer of "Finlanders" ("The Mikado," "Hobbit," etc.), deserves a biography. So thought Arthur Lawrence, who is careful to explain that the present biography 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 musicians have experienced would have ripened his undoubted talent to greater maturity than has yet appeared is, perhaps, questionable. His music, though not rising above the lower slopes of Parnassus, has added not a little to the gaiety of nations, and this in a slight review in these days of music drama and the portentous symbolic 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 composer of a score of delightful operas, many of which have become household words on both sides of the Atlantic.

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 his twelfth year was appointed chorister in the choir of the Chapel Royal. In 1856 he gained the Mendelssohn scholarship which had been established largely through the aid of Jenny Lind, as a memorial to Mendelssohn. This entitled him to three years' study in the Leipzig Conservatorium. In 1856 the success of his incidental music to Shakespeare's "Tempest" fixed his determination to avoid teaching and devote himself to composition as a life-work. Ten years later he composed "Cox and Box," the first of a series of comic operas too well known to require repetition.

The book is embellished by a series of portraits beginning with one of the young Sullivan in the peculiarly weird costume of the Chapel Royal choristers, nature. 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 coats.

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 utmost 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 'Finlanders' 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 by a procession of royal and aristocratic personages who discreetly sail their way through the later pages. It concludes with an appendix containing "Sullivan as a Composer," by R. W. Vinton, and a complete bibliography of his works by Wilfred Bendall.

THE MASTER-MUSICIANS. BACH. 222 pp. C. F. ARDT WILLIAMS. E. P. Dutton & Co., New York. Price, 90 cents.

This is the third volume of the "Master-Musicians" series, the first two of which on Beethoven and Wag-

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

Bach still remains, on the whole, the most commanding figure in music. Greatest of the contrapuntal school, which he vivified with a spirit and mastery all his own, many of his works prefigure the freedom and romanticism that characterize the music of the present century. Antique in form he may be, but in substance modern of the modern. Like Janus, he faced both ways: the climax of what had passed, the prophesy of what was to come.

Viet 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 chapter shows that, out of a total of about sixty descendants, all, with but two or three exceptions, were musicians.

The life of Johann Sebastian Bach was, for the most part, passed in quiet, uneventful surroundings, which, however, never quenched his creative ardor nor staid 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 his death. His chamber-music, the "Well-Tempered Clavier" were known to musicians, but the great bulk of his works were never printed during his lifetime. The story even runs that at one time a shipboard 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 *Butterbrot*, 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 1830, 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 well-known firm of Breitkopf & Härtel, and it may be remarked that until the present spring has their task been completed at an aggregate cost of over \$75,000.

Bach has been called the daily bread of earnest students. Some one has said: "Honor thy Bach in the days of thy youth; so shall thy days be long in piano-land."

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

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 simple nature; the cover attractive; in a word, few publications gotten up for children meet the requirements so well.

STORIES OF FAMOUS OPERAS. 257 pp. H. A. GIBNER. Dodd, Mead & Co., New York. Price, \$1.10.

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

include a larger number. German opera in America seems to spell Wagner, and since the author has already published a hand-book of the Wagner operas, the works are limited to the French and Italian operas which are most frequently heard upon the contemporary lyric stage—"Faust," "Carmen," "Aida," "Tannhäuser," "Mignon," "Don Giovanni," "Figaro," "Lucie," etc. The list is still further diminished by the omission of all operas founded upon Shakespeare's plays, thus shutting out such popular works as Gounod's "Romeo and Juliet," Thomas's "Hamlet," Verdi's "Falstaff" and "Otello." 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. CRELLIS.

21. AVOID all mannerism, such as counting with one's wrists, using them like a pump-handle; or swagging the elbows, showing the body to and fro, etc. 22. Pleasant, easy, and will never produce even smooth, legato phrases. 23. A competent teacher very soon becomes aware of the possibilities of a student. Therefore he will only ask from him that which he can accomplish with his own hands, without undergoing real hardship. Giving credit 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 doing their best. A thorough teacher will readily appreciate your knowledge, and you need not worry about his failing to observe it.

25. How stupid some people are is readily seen from the following remark, so often heard: "My child is not fit for anything else, so I will put all his music" (only 20 cents of it). The most difficult of all arts and sciences to be mastered by one lacking talent, and then wonder why so few excel.

26. Students must learn to look ahead if they wish to become smooth and steady readers. A good knowledge of harmony aids wonderfully, provided a knowledge of 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 mind.

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 unlearned!

30. Only teachers of experience and thoroughness are aware of how 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 held in Des Moines, Iowa, on June 20th, 21st, and 22nd of this year.

The affairs of the association are in excellent shape this year, and the prospects for a successful meeting are very encouraging. The pianists, 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 Peger, Lawrence, Kan.; Miss Wrayman, Burlington, Miss.; Hoffman and Hink, Cincinnati; O. W. Pierce, Indianapolis; and Henry Ruifrok, 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. Frank B. Morse, Boston; Clifton 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. Bonnell, St. Pleasant, Ia.; P. C. Hayden, Quincy, Ill.; J. B. Bergen, La Fayette, Ind.; B. C. Wolgast,iffin, O.; S. H. Blakelee, Denver.

The Cincinnati Symphony Orchestra, Frank Van Der Stucken, conductor, will give three concerts at which eminent soloists will assist. A Haydn, a Beethoven, and a Tchaikovsky 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 interest taken in this year's meeting is very great, and it is very assurance that the meeting will be the most successful one ever held by the M. T. N. A. The officers of Des Moines have 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 sessions.

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

1.20 P.M.: Organ-recital.

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

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

Thursday, June 21—9.00 A.M.: Round-table discussions 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 Colateral Education Necessary to the Acquisition of Modern Musicianship," John S. Van Clee, Cincinnati. Address. Discussion.

1.20 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 Stucken, conductor. 1. Symphony (Beethoven). 2. Concerto for Violin or Piano. 3. Vocal Solo, with Orchestra. 4. "Les Preludes" (Liszt).

Friday, June 22—9.00 A.M.: Round-table discussions 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 (Haydn). 2. Concerto for Piano or Violin. 3. (a) Prelude, "Passing of Arthur" (Busch); (b) "Callian's

Pursui" (Van Der Stucken). 4. Vocal Solo. 5. (a) Valse, "Dammation of Faust" (Berlioz); March, "Dammation of Faust" (Berlioz).

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

The above outline is, of course, subject to change, so 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. ROSE.

The public has so long been accustomed to associate musicians with eccentricity that even in this progressive age many people find it hard to convince themselves 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 general.

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 he actually paid some of his bills twice over, a mode of proceeding that would never have been possible to an American. Of course, there has 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 applying 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 then deserve better treatment.

Many are the anecdotes that might be cited in illustration: A pianist was once engaged for a musicale by a Washington woman and was declared incompetent by that woman because he did not throw up his hands while performing, like the "great pianists." "What difference does that make?" 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 piano-composer of whom 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'd so lively and talkative as to be actually hilarious. "She's very smart," one of the composer's friends observed in defense. "I don't believe she's a serious musician," indignantly remarked Lady No. 1; "a woman who earnestly devotes herself to study wouldn't have the time or thought to look so neat and 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 being, who treats his profession as a science requiring brains and systematic thought; and who in addition is well acquainted with the most advanced superior to "monkeying." He does not disport himself in a frivolous manner, but with quiet taste; he does not trifle; he dresses well with quiet taste; he does not expect attention to be paid to him; his complicity is clean, and no longer indulged in gaudy dressing-gown, and he, and even elegantly furnished. Most circumstances to listen to him; his studio is clean, carpet to meet a "profession; his hair is combed, expect slippers, and unkempt hair; nor do they expect

a celebrated woman musician to wildly perambulate through her rooms gown in flowing robes, her fat, unformed body surrounded by short, aggressive locks, and her hooked nose bespectacled and stern; for, self-evidently, in former times, no woman had a right to consider herself a celebrated musician unless her nose was profoundly aquiline, her hair lionine, and her physique large and uncut.

Today this conception is happily changed. There are, though, still a number of so-called musicians who delight in entertaining themselves with business poses, 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 spheres, and lead 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 Paderewski's. This was during Paderewski's first season in America, when the daily papers fairly teemed with tales of the great pianist's arduous toils, when he poked fun at the "human chrysanthemum," etc. Now this fellow-student of mine was so untaunted that he was unable to distinguish a major from a minor triad, yet 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 his curls of burnished gold, and allowed them to sweep in graceful curves over his shoulders. A brightly polished "tore-rip" was draped artfully nestled in this luxuriant cluster. After striving 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 business 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 surprised murmur of "musician" would pierce his ear, and then his heart was glad. He was recognized, was appreciated; 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.

#### BITUATION OF FERDINAND DEWEY.

THE death is announced of Ferdinand Dewey, who died at Beverly, Mass., May 14th. This will come as a shock to many, although his death was not altogether unexpected 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 him to abandon music, as he was too old to begin with expectations of becoming a pianist. But with indomitable resolution he suffered privations while pursuing his studies which would have daunted 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 Clavatague 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 beneficence. His compositions possess superior merit and beauty, and have won for him a place among our most prominent composers.



RENEWAL OFFER custom, we will offer as usual FOR JUNE. . . .

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 Fogthallig. This is one of the best, if not the best, musical novel that has ever been written; our present edition is, by far, superior to any that has ever appeared. It retails for \$1.00 per copy, bound in red cloth, black and gold.

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. It is 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 pictures which formerly sold for not less than \$3.00, and, we framed, would make an ornament to any library or studio.

On another page will be found an advertisement of the sheet music and books that are published by this 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 intelligently; 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 used. It 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 Organ for the Reed-Organ" has supplanted a work which has existed for a long time for from fourth to sixth grade organ music. This volume contains one hundred and twenty pages of the choicest selections. There will be found included in this work music suitable for every occasion—church, concert, and home. The instruction book by Eugene Tapper mentioned on this page is one of the best instruction-books for beginners possible to obtain. The late Eugene Thayer was a very successful 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 list statement. With this will be included 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 comes. This is a very important, otherwise it is not possible for us to identify the package and therefore to give our 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 will return will be sent to you. This amount, deducted from the statement which will be sent you June 1st, will show you the amount that is due us for what has not been returned, and will also 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 small package of new music "On Sale," to those who have been receiving these packages. Please include this in your settlement.

Another matter: in making your returns, be careful that you return the cheques first. If it is a very large package, return by freight; otherwise obtain the express-rate to Philadelphia on the weight of your bundle before you decide whether to send by express or mail. The mail-rate is 8 cents per pound, two ounces for 1 cent, and four-pound packages the limit of size. We can readily recheck out yourself what your package will cost returned at this rate.

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ACCORDING to our custom, followed by us 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 who 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 abundance 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 utility, even for young players. The illustrations are selected from nearly all the great masters, are numerous and helpful, while the language is plain and direct. Madam Carrozzo 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 use 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 pupil. The pieces are short, and have very short 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 to 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.

"Finger Studies in Musical Biography," by Thomas Tapper, is still on the special-offer list, and we are booking many subscribers at 50 cents post-paid. This

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 us 50 cents now.

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 is now being purchased only at regular prices, which is one dollar, with usual discount to the profession. The volume is a continuation of the first in grade of difficulty. The plan of giving more pieces and less studies is being adopted more and more. The two volumes form a course of study-pieces which will go a great way to making the study of piano a pleasing task. Try one of the volumes with a pupil who finds the regular studies irksome.

Our illustrated edition of Poterfegil's great musical novel is withdrawn from the special offer, as the book appeared during the year. 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 teachers. 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 three-months plan, which is explained in another note. The pupils will thank you for this interest.

The publisher of THE ETUDE will gladly send estimates free to teachers, but things that cost nothing are generally highly 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 niterly fail by ill-chosen music. A poor teacher can hold the interest of a pupil and get really good work from rigidly selected music. Experience has taught us, both as teacher and publisher, 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 memorandum-book in which should be kept a classified list of good pieces. Our catalogue teems with good music for teachers, and why not spend some time this summer getting familiar with some of them?

Special Notices. This is my first year with THE ETUDE, and I think I can express my opinion of it by simply stating that my first year is far from being my last.

POSITION WANTED—AS TEACHER OF THOROUGH-BASS and Elementary Harmony in School of Music. Can give reference. J. H. Coffey, Columbus, Ind.

WANTED—POSITION AS TEACHER OF PIANO in a school, by a graduate of one of the best institutions in the South. One year's experience; best of references. Address: "G," care of ETUDE.

KENNEDY MAYERHOFFER, TEACHER OF PIANO and Theory in Yonkers and Colorado in July, where a letter-four to Kansas and Colorado in July, where he will speak before teacher-associations on the subject of "Piano-Methods and the Mason System of Technique."

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

FOR SALE—THREE SACRED WORKS BY VERDI. Copies for choirs of 300 and orchestra of 50 pieces. Address: Thomas Cullinan, Jr., 1200 Chestnut Street, Philadelphia, Pa.

FOR SALE—THREE-MANUAL PEDAL PIPER-ORGAN, built by Roosevelt, with water meter and stopping stops. Address: Organ, care of ETUDE office.

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

I find "The Modern Student" to be just as you represent it, and am sure I have no cause to regret having blindly ordered the book.

The first volume of "The Modern Student" now on my desk is highly pleasing; it is an innovation which will be desired in piano-technique.

Volume I of "The Modern Student" I find the best of special offers of any teaching pieces I have ever used.

Your special offers are too valuable to be lost. I am always pleased with the business methods of your house.

I have found your house and excellent place to deal with, prompt and obliging.

I prize THE ETUDE more highly now than ever before. I do not see how I ever did without it.

I find THE ETUDE very helpful; its suggestions are very practical, and they meet the demands of every teacher.

I could not get along without ordering from you, as you take more pains in hunting up music for me than anyone else will do.

I have received Goodrich's "Theory of Interpretation," and find the subject treated in an unusually held and masterly manner.

I was very much pleased with the selections of four and eight hand pieces. They meet the requirements of any extra line.

THE ETUDE. This is my first year with THE ETUDE, and I think I can express my opinion of it by simply stating that my first year is far from being my last.

I am much pleased with Volume I of "The Modern Student." The principle is an excellent one, and it is a collection sure to receive the approval of all the pupils of the organ. I am pleased to deal with you, and to have your order accompanied as you wish. You may look for my orders again when I renew my teaching in the fall.

I am pleased with THE ETUDE, and consider it a very valuable work for both teacher and student. It is entirely up-to-date both in its written matter and music.

I am 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.

The "On Sale" selections are remarkably fine. Your promptness and attention to orders, large or small, is most commendable, and I will be pleased to continue business dealings with your firm the next academic year.

I have been much pleased with music sent this year, especially in Grade I. I have always found it difficult to find suitable music for Grade I, usually there are a few measures of Grade II, or perhaps Grade III, mixed up.

I have examined Volume I of "The Modern Student" and am very much pleased with it. The study-pieces are an excellent supplement to students well drilled in technique, and will surely prove orientating to a certain speed, facility and proficiency are acquired.

I have read the book, "Pictures 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.

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

I have received the copy of "The First Violin," and wish to express my appreciation of the work. I think it is 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 orientating to me as a musician, as well as to those who are not so well versed in the subject.

I desire to say, in behalf of "Pictures from the Lives of the Great Composers," that I have never had any other thing that was so interesting in the line of history for my children. I am reading it to my little ones, and they are coming familiar with the old masters, and in such a pleasant way.

The mastery work on "Interpretation," by Goodrich, treats this difficult subject in a surprisingly rich, thorough and satisfactory manner, and it will certainly be of great assistance to all music students who study it; it explains and decides many puzzling questions. I have received great benefit from it, and would recommend it to others.

My masterly work on "Interpretation," by Goodrich, is without question, one of the most, if not the most, valuable acquisitions to my musical library. Each time I consult it I feel more and more gratified; even on matters of the voice, in and out of the organ, it is keeping with what I believe to be the proper modern vocal theories and practices.

We are much pleased with your new book, "Theory of Interpretation," by A. J. Goodrich.

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

I have been a subscriber to THE ETUDE for four or five years, and have enjoyed the magazine very much. It improves with each number.

I am very much pleased with the selections of four and eight hand pieces. They meet the requirements of any extra line.

I have found your house and excellent place to deal with, prompt and obliging.

I prize THE ETUDE more highly now than ever before. I do not see how I ever did without it.

I find THE ETUDE very helpful; its suggestions are very practical, and they meet the demands of every teacher.

I could not get along without ordering from you, as you take more pains in hunting up music for me than anyone else will do.

THE Montclair Summer School of Musical Art, of which Dr. H. G. Hanchett, of New York, is director, will hold its sessions from August 1st to August 15th, at Montclair, Tenn. The development of the past two seasons warrants a prosperous and helpful session this year.

THE Maurice Jacobson benefit, given in New York recently, netted \$13,000.

EMIL LIEBING has booked many engagements for June in the West.

LEONORA JACKSON won an ovation at the Louisville Music Festival.

A PUBLIC recital was given at the Easton Piano-forte School on May 12th.

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

AT the Sunday Evening Church Service, May 12th, in the Central Congregational Church, Philadelphia, Mr. Frederick Maxson, organist, Rosini's "Stabat Mater" was rendered by an augmented choir.

MADAM JEANNE GRAU-MATIER, of New York City, has been given a series of song-lecture recitals, which have proved interesting, as well as interesting and entertaining.

A PIANO-RECITAL, by Miss Isabella Heston, was given in Recital Hall, Cleveland, O., on April 17th.

THE Faculty of the Cedar Rapids College of Music gave their ninety-eighth recital on April 10th.

THE fourth piano-recital of the seventh season was given by E. R. Kroeger, of St. Louis, Mo., on April 25th. The program consisted entirely of transcriptions 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 Violin Club.

THE pupils of the Alton Conservatory, Alton, Ill., gave a recital on April 7th.

THE pupils of Miss Nora F. Wilson, Columbus, O., gave a recital on April 17th. They were assisted by Miss Alice Speaks, contralto.

A SUMMER course of instruction in pianoforte, violin, and the German language will be given July 2d to August 25th, in Boston, Mass., conducted by the Misses Herminie Bopp and Grace Lee Wilton.

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

THE pianoforte recital, given by the pupils of Mrs. S. T. Hendrickson, Wichita, Kan., on May 4th, showed that good quality of music is to be found even in the hands of a good teacher.

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

AT the Victoria Musical Festival, given on April 25th and 30th, respectively, "The Messiah" was rendered by a combined chorus of Victoria and Nanaimo vocalists; the entertainment was given in aid of the Canadian Patriotic Fund for the South African War.

A GRADUATE'S piano-recital was given in the chapel of the Stephens College, Columbia, Mo., on May 25d. Call Whitaker is the musical director.

MR. FRANK J. BENEDETTI, Hartford, Conn., gave an organ-recital on May 8th, assisted by Mrs. Ruth Thayer Burbanck, contralto.

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



