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Winton J. Baltzell

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THE ETUDE

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SUCCESS! How we all long for it! How we all plan for it! How we all are inclined to complain if we fall short of it! Those who fail are often inclined to attribute their lack of success as due to the non-possession of some quality, or some particular genius which others who are successful possess in abundance.

It is another illustration of the poor workman blaming his tools.

Success is generally due to holding on to some line of work or study, and holding on with a firm, unyielding grip. Failure is the very opposite. Success that is enduring is not likely to come at a moment's notice, as the result of a tremendous spasmodic effort, the outgrowth of a suddenly-conceived line of action. The Chinese have a proverb: "With time and patience the mulberry leaf becomes satin." And what can humble, lowly, and insignificant worker is the little silk-worm that forms the medium for the transformation! Not one of us need feel that he is not in line for success if only he is willing to pay the price that others pay.

In every great city where music is performed there is a band of gifted and industrious men or women who go to their livelihood, and serve the cause of art, by contributing comments upon concert-performances to the columns of the local journals. To be anything like a capable judge of the thousand and one details which come out in a varied concert, or a performance of some elaborate work, the critic must be possessed of so vast an amount of special knowledge that only years of toil suffice for its acquisition. Again, the critic must have a good degree of general and collateral knowledge wherewith to illustrate and to enlighten his literary paraphrases upon tone-art. And yet, again, the critic must be a practical writer, a skilled literary workman, who can utter the burden of his prophetic message with elegance, force, and conviction.

The critics are often treated with a mixture of adulation and vituperation, the examples of which need not raise one's estimate of human nature; but in every center of art-activity, such as the five or six really musical cities of the United States, and all the capitals in Europe, the small, yet devoted, band of the critics has to be reckoned with if all concerned in musical life. It is often said that their utterances differ so widely that one does not know what to follow and what to reject, but this difference is the very sign of life and sincerity. All men who think and live arrive at conclusions which diverge. Just think of religion. Yet do men cease to discuss and struggle in the cause of religion?

It would be well for all teachers located in cities of this third magnitude, and from that on to the hamlet, to take some metropolitan paper, and follow its reviews of current events. In this way a vast amount of incidental information may be acquired, and, what is better, thought will be stimulated and directed. The present writer, while yet lived in a small city of ten thousand inhabitants, followed precisely the plan here recommended, and, although it gave him many a hour of nervous discontent, it did much toward stimulating his ambition and keeping the fire from smoldering in the sodden, discouraging, indifference-freighted atmosphere which he was compelled for the time to breathe.

Yes, let us adopt the excellent advice of Schumann, who told pianists to use every opportunity to play accompaniments for singers, but not to believe everything which they said. So, let us say, eagerly embrace every opportunity to follow musical discussions, but do not swallow unquestioningly the remarks of any critic, not even of the best.

THAT oft-written and appalling modern word "temperament" is, like everything new, in danger of being decidedly overworked. Since the foundation of the world men have observed the existence in certain individuals of a strange power of persuasion, of winning, of fascination, and many names have been given to it, according to the enlightenment or the ignorance of the people among whom the observations have been made.

In the fifteenth century, to carry on the most innocent or simple of experiments as to the nature of metals and their behavior under the effect of heat

made a man to be regarded as in league with Satan, and, while we have outgrown that superstition, notions of the same essential character, though doubtless more refined in expression, have gained currency.

Now, the musical critics are treating us to a constant weak solution of philosophy and water, under that mysterious and vaunted title "temperament." Every teacher of reasonably wide experience has had some girl or boy who is like an unworked champagne bottle, with the eager, excited, irrepressible glow and buoyancy of emotion, and, at the other extreme, the quiet, unvaried, even impassive pupil, who seems to feel little or no shock if treated to the most magnificent music of Schumann, Liszt, or Chopin. It would be an error to say that the first of these may count upon a musical future as an accomplished fact, and that the other had better despair, for were gush, more bubbling effervescence, the disposition to boil at a low temperature, is not an infallible sign of genius. If mixed with bylines, as was the palette of the painter Fuseli, and then dissolved in ten parts of the essential oil of intense labor, either may come to great things; yet, other things being equal—observe, equal—the warm-blooded individual has the better chance of reaching the enviable estate of the acknowledged artist.

The place of the plodder in art is not a despicable one. He who feels the stirring of joy and pathos when music floats through him, either as made by others or by himself, even though the stirring be but vague and dumb, dim as a gray cloud, vague as the presence of spring in the moist air of April, need not despise himself, nor, though he should even aspire to do somewhat in music. Occasionally you find a bitter and acid article condemning the piano as a universal nuisance, or the universal study of music as a foolish fad, but do not trust yourself thereat. Such articles, particularly if their tone is not gentle and friendly, but biting and cynical, have usually been written by men of overbearing ambition who have themselves been baffled in their attempts to scale the heights of Parnassus. It is easy to read between the lines the unconscious confession that the labor for music was at least two-thirds of it, the worship of self, the effluence of vanity.

In all the thousands of years in human history there has been one Beethoven, only one; one Bach, only one; one Wagner, only one. Of great performers and interpreters there have been many more in proportion, but if you leave out of the account the less-gifted, but earnest, workers, in a hundred minor stations and humbler degrees, there would be no art of music. There are rare plants of the curious orchid variety for which plant fanciers have paid a thousand dollars. Now grass, clover, and wheat are not so costly, but could we have a world without them? No, little musician, moderate player, obscure composer—cheer up, be glad. In the grass-blade, in the clover-plant, in the wheat-ear, also, is the mystic sap and spirit of life. They, too, were made by God; they, too, are the inheritors of the sun.

MANY people seem to think that a certain type of hand belongs to the professional pianist, whereas, as a matter of fact, among twenty pianists you will probably find twenty different types of hands—long, short, thick, thin, fat, etc. All these different kinds of hands will, however, be found to be able to do the work required of them—they will be flexible as cloth and strong as steel—finely developed muscular machines, working with lightning swiftness and few lapses, seeming almost to possess a mind and intelligence of their own.

There is no general average type of hands, for piano

playing does not develop any special type, further than to turn out beautifully developed hands. After a hand has attained its growth, piano practice first of all brings out and develops all the muscles, causing an increase in size to a certain point, but the growth ceases and the further steady development results, not in larger size, but in better quality of the muscles. In this respect, muscular improvement seems to be practically limitless.

Excessive use of the muscles will result in injury to them; that is, lameness, permanent stiffness, a diseased condition of the cartilages and ligaments of the joints, and often a kind of compensation that shows itself in a wasted, claw-like appearance of the hand.

Properly used, the hand can develop almost infinitely, but if it be abused, speedy injury and nigredo ensue.

QUESTIONS AND ANSWERS

Our subscribers are invited to send in questions for the department. Please write them on one side of the paper only and not with other things on the same sheet. In every case, the editor must be able to identify the writer, but the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE unless he has no general interest will not receive them.

M. G. L.-Gavotte is pronounced with a hard g, short o, and the remainder of the word in one syllable, —as if spelled go-voit, with accent on last syllable. Soit is a French word, and is pronounced like its English word sister. The word Gavotte has the main accent on the last syllable, a slight one on the first. Dvorak is pronounced as if spelled Dvor-ahk, not Dvor-ahk, as in the word above. Massé is pronounced as if spelled Ma-hé-se-ay, not Massé, as in French words. Moshé is pronounced Moshe-ah-ah, accent on second syllable.

L. R.—Piano-tuning can be taken up as a regular study in the New England Conservatory of Music, Boston, Mass. It can also be learned by serving an apprenticeship in a piano-factory, although there are not many openings for the tyro in this direction.

H. J. S.—Gounod is pronounced Goo-noh, no special accent on either syllable; Haydn, Hay-do, the last two sounds being made by one motion of the tongue (both being linguals), accent on first syllable; Saint-Saëns, San-Saëns, first vowel short, no special accent; Moszkowski, Mon-koff-ahk, accent on second syllable; Tchaikovsky, Chai-koff-ahk, accent on second syllable; Berlioz, Baré-li-ohz, no special accent; Verdi, Ter-di.

A. E. S.—The phrase "movable do" refers to fingering primarily, and means that "do" is found on the tonic of every key; it may be changed several times in a composition if extended modulation takes place. "Immovable do," often called "fixed do," refers to the custom of calling C do, or C sol, etc., no matter what be the key. The "movable do" principle is used in all popular sight-singing methods.

Z. The practice in playing embellishments varies greatly. A good authority on the subject is the work on "Embellishments," by Louis Arthur Russell, which can be had from the publisher of THE ETUDE.

A. W. S.—Kamennoi Ostrov is the name of a popular Russian water-cure place which Rubinstein often visited. There is a set of pieces under this title, which are supposed to represent various phases of the music resort. The piece mentioned by you is the one in Kamennoi Ostrov is supposed to be a portrait of a German lady whom Rubinstein met there.

M. S.—For a pupil who is curious about observing the signature of a piece, which she plays very well, but which must be an imperfect knowledge of the scales, so that the pupil is not sure of whether the C or G sharp key is to be struck, for example, in close and careful drill on the scales, particularly in the writing them, as follows: Ask the pupil to write down a signature and then have the pupil write the corresponding signature. Writing exercises should be done in inviolable aid in fixing troublesome points in the mind.

Saxony. Everyone, from the child to the aged grandparent, is constantly at work on some part of a violin.

The Professorship of Music in the University of Edinburgh, Scotland, was founded by a state-playing amateur, who endowed it with \$250,000. The present professor is Frederick Niecks, the biographer of Chopin.

A SALE of old Italian violins was recently held in London. Stradivarius instruments brought from \$400 to \$4000. In Stradivarius's time one of his instruments could not be sold in London for \$20, the price being considered too high.

CHAMEL, composer of the well-known studies which bear his name, wrote more sonatas than Mozart and Beethoven combined, opera, oratorios, and many other smaller compositions, and yet he is known to-day by practically one work only.

An Alabama paper says that, owing to the high price of ebony, manufacturers are searching for a substitute, and that the dogwood of Alabama has been selected. When oiled, colored, and polished it presents a handsome appearance.

At a medical congress in Berlin, a short time since, it was recommended that piano-makers construct pianos with a smaller keyboard so that children and people with small hands might be able to play without so hard stretching of the finger-joints.

The St. Louis Orlean has been remodelled, and is now one of the most complete concert-halls in the world, and an orchestra of 70. In addition to this, a large three-manual organ is available.

A VIOLIN expert who travels through Europe in search of valuable old instruments, says that the number of genuine violins available for the market is rapidly growing less. He considers himself fortunate if he can find one gem in a hundred that he may examine.

The Worcester, Mass., Music Festival is announced for September 24th-28th. A fine array of soloists have been engaged. The chorals works to be given are "The Beatitudes" by Cesar Franck, Brahms' "German Requiem," Verdi's "Te Deum," and Sullivan's "Golden Legend."

When the new music season opens this fall the Boston Symphony Orchestra will give their concert in the new hall at Massachusetts and Huntington Avenues. How strange it will seem to those who have attended the concerts for so many seasons in old Music Hall!

RUMON has it that the Handel and Haydn Society will be obliged to select another director for this season in place of Mr. Reinhold Hermann. It is to be hoped that the officers of the club can find a Boston man competent for the place and not feel it necessary to look to New York.

PUCCINI's new opera, the libretto of which is founded upon Sardou's great drama "La Tosca," has made a strong impression on those who have heard it. It is Wagnerian in character, making use of the leit-motif principle, and has no overture. The composer is now at work on a comic opera based on Daudet's "Tartarin."

A JUDICIAL decision in Belgium recently compelled the return of ticket-money to a purchaser who objected because the opera announced was changed. It is Wagnerian in character, making use of the leit-motif principle, and has no overture. The composer is now at work on a comic opera based on Daudet's "Tartarin."

A TRADE paper says that, when an effective solder is discovered, aluminum may be the metal most extensively used to make high-class wind instruments. It is lighter than brass, and is not so easily affected by changes in temperature; consequently it stays better in tune.

THE Manuscript Music Society, of New York City,

has been reorganized under the old title. Mr. Frank Danneberg is the new president. The Board of Directors includes a number of prominent composers. Membership is open to all American musicians. The secretary is Mr. Lucien G. Chaffin, 20 East Twenty-third Street, New York City.

An international trade exhibition is in progress in the Crystal Palace, London. There are four groups: (1) musical instruments and appliances constructed or in use during the last hundred years; (2) music engraving and typesetting; (3) loan collection of instruments and pictures; (4) modern oil and water-color paintings of musical subjects. Historical concerts are also being given.

It is reported that a Viennese gentleman, engaged in rebuilding his residence, found in an old loft a fine collection of old musical instruments—violins, violas, cellos, and basses—by famous Italian makers, including Guarnieri and Amati. The great grandfather of the present owner of the house had kept a band of musicians according to the custom of the period, and the instruments were purchased for their use.

The national anthem of the Boers was written by a woman, Felieta Van Rees, who was a native of Holland. In her younger days she wrote several operettas which were performed by a choral society numbering among its members Burgers, who afterward rose to prominence in the Boer republic. He called Miss Van Rees, in 1875, to write a national anthem for his people. In a few hours she handed him the text and music of the hymn which the Boers sing before all the battles.

HEAR is another chance for American composers. Through the liberality of Mr. Eben D. Jordan, the New England Conservatory of Music, Boston, Mass., has been enabled to offer two prizes for musical compositions. The first prize is \$500 for a work for chorus with solo and orchestra, either sacred or secular. The second prize is \$500 for a work in symphonic form for orchestra. The competition is open to all American citizens. The competition will close April 1, 1901. The New England Conservatory of Music will furnish all information.

MR. CHARLES R. ADAMS, of Boston, Mass., a famous tenor and popular teacher of singing, died suddenly July 4th. Mr. Adams was born in 1834, and first studied in Boston, later going abroad to win success as a tenor, not only in Italian opera, but also in Wagner's opera. In 1877 he returned to the United States and sang in opera and oratorio in all the principal cities. For the past twenty years Mr. Adams was settled in Boston as a teacher of singing. A number of his pupils have won distinction in music. His loss is a heavy one to music in Boston.

CONCERTS of classical music, given at night in public school buildings, are being advocated in some of the large cities. This is a move in the right direction. During the summer free open-air concerts are numerous, but in the winter the cheap, trashy variety entertainment is about the best the poorer people are able to attend. Free concerts for the working classes proved a success in a number of the large German cities. A report says: "In those hours in which Beethoven and Hindustani speak to him there, the laboring man the idea that there is a force which cannot be estimated in wages, and of labor not to be paid for by the hour."

The largest sum for the briefest service recently received by the most liberally paid of all professionals, the prime donor, was given Madam Nordica on the occasion of her appearance in her there at the Metropolitan Opera House, New York, says the *Saturday Evening Post*. For two songs which required five minutes each to sing she received \$1000, or at the rate of \$100 a minute. For her first concert engagement, Madam Nordica, then a girl of sixteen, received \$10. Now, in the zenith of her power, the largest sum received by Madam Nordica for a single concert was \$1700. This latest achievement of \$1000 for ten minutes eclipses even that.

Godard has influenced the younger French composers in a remarkable degree, his music being romantic, fascinating, and very playable.



JOHN S. VAN CLEVE

THEY provide real service by intelligently and dispassionately pointing out the positive content and pertinent advice. I find three obstacles: first, the extreme youth of the critic; second, the smallness of her hand, and, third, the smallness of her mind. It is always well, however, to talk and deliberate, so long as we can avoid the extremes of superficiality, on the one hand, and overconfidence on the other; and so long as we can avoid the extremes of over-enthusiasm and over-pessimism on the one hand, and of over-idealism and over-pragmatism on the other. As a teacher, I have always arrived with an alert and practical mind. As to a little girl of seven years needing much elaborate and persistent culture in the work of playing the piano, I am of the opinion that she needs more of it. I am sure that it should be encouraged. It is a notorious fact that many of the prodigies who have been exploited in various ways and degrees by interested parents or managers have, in after years, faded away from the public eye. I am sure that the girl in question is a world-dazzling promise to which we should have been shot up, rocket-like, in the dismal condition of a burnt-out stick. However, I am prepared to shoot a little of the girl's own desire for shooting a little of her own ill-judged ambitions, but rather by a true and honest love for art-culture for its own sake than for the sake of money. I hope she will be an unrepentant dear self. If your little maiden shows no

At the beginning of every exercise, elude, *aua*, sonatina, piece, etc., write four times, six times, eight times, and sixteen times, according to the difficulty of a passage or measure is very difficult, write "twenty times" over it, the figures, of course, referring to the number of times the passage, or the entire composition is to be repeated in practice. Time-cards will also be found of use in systematizing study. Give each pupil a stated length of time to practice daily, according to age and strength. At the end of the quarter term give a reward to every pupil who has practiced extra hours. To the one who has faithfully studied and practiced the most give a prize.

Utilize every moment in earnest study, adding to your own musical education. Be courageous; work with energy to surmount all difficulties; learn something new each day. Study your pupils' needs; be infinitely kind and patient with them. Teach nothing unless your thoughts are directly upon the idea you wish to convey to the minds of your pupils. Be interested in them, and they will be interested in you, and success will take care of itself.—*Erg A. Sparrow*

VACATION AND RECREATION THOUGHTS.

BY WILLIAM HENROW.

VACATE means to empty, and by misadventure most of us feel empty—of physical and nervous energy and of enthusiasm. Now is the time to recreate and to renew the life of worn-out tissues. We need a complete rest for a few days, and then there comes a reviving interest in our work and ideals which reminds us that even our falls are not allowed to remain barely fallen, but are subjected to a dose of fertilizers. We feel jaded and overdriven and our appetite for things intellectual is capricious. We want only scraps, odds and ends of things, a page or two at a time, a little light work of a different kind.

This lean season of summer vacation is the best time to think leisurely over things that will help us personally. When we are in the thick of teaching, many things come to our notice which we have no time just then to dwell upon, but these very things will yield profit now that we can take time to deliberate, to "chew and digest" them.

We are tired of the sound and touch of the piano. But a little literature about things musical will appeal to us, especially if it comes in small doses. Most of us are still children enough to enjoy getting out the seasons and cutting pictures and paragraphs out of old periodicals. Here is a picture of Leschetizky in this journal. There is a short article on his way of teaching. Here is a piece of Mendelssohn that I forgot or never knew that I had in a periodical.

The more I find, the more interested I become. Which will be the better course to pursue? Shall I cut these out and use them as clippings or arrange a kind of catalogue? This plan is suggested. Cut out the pictures and number them. For example, I cut out Leschetizky's picture and in a corner number it 1 and then on the margin of the page from which it is cut I also put the number 1. This serves a double purpose, for it may happen that the back of the picture is of a very important article that you want to keep to refer to. And if you wish to keep the pictures together in an album by pasting them by one little corner of the picture, you can easily refer to any required one by making an index. This would give a pleasing diversion and the book would be of permanent interest in awakening the pupil's mind in the line of musical biography and history.

The shorter paragraphs—e.g., those not indicated in the table of contents—of the journal—may also be cut out. The best way to keep them is in envelopes. Mark the envelopes "Anecdotes," "Biographies," "History," "Organ," "Piano," "Teaching," "Voices," and you will have practically a card catalogue and the nucleus of a handy reference library.

It is an agreeable and stimulating occupation to get out back numbers and glance over page after page. Many an article that did not interest us at the first hurried reading will attract us now. The idea will take root and germinate into a plan that will add to our resources as men and teachers. Perhaps the problem it presents had never come to us until recently and its solution may be just what we need for its future recurrence.

Most of the problems brought up in these periodicals are suggested by current tendencies and difficulties, and they are presented by writers whose experience helps them to properly estimate and use these tendencies. The variety of material itself, as it comes before us in this review, helps to widen our outlook toward the many allied interests that have a vital connection with musical theory and practice.

Very few of us have gotten into a good habit of classifying the material we have right at hand. In the course of conversation with pupil or friend some point about Rubinstein's manner comes up. You know you read such and such things in a journal article. How long ago? Which journal? You would like to refer to it, but the process of finding and the

hunting through copy after copy appears too irksome, and nothing is done.

A very handy index can easily be made in a very short time. Arrange the copies of THE ETUDE for 1920 in their order. The outside title page of every issue has a table of contents. Cut this out neatly with its border and write the month and year at the top. Paste these in order in a blank-book large enough to contain several years' work. Keep your fingers for the year together under a heavy paper cover and mark the year on the back. A comparison of these tables of contents will repay the little trouble you went to, for you will find a good deal on certain important subjects which come up for discussion every now and then. And the information you can get in this way is generally critical and up to date. And in fact this is the only way one can find much that is authoritative about contemporary musicians and their recent work. One of the most popular writers for the piano just now is Chaminade. What do you know of her life? Have you any of her compositions for the piano? Yes, you will see that you have, if you look over the little list of music that forms the lower part of these tables of contents.

This ignorance in regard to material extends to the books in our library. Take up any valuable work that has, open it at the index, and run your eye down the page. Skim along lightly through the book. Your eye is caught here and there by a sentence. Here's a word you had underlined. Now it's a footnote you have written referring to a comparison in another author.

This is always an interesting process from the personal side, and it is sometimes very amusing to review such indications of our earlier interest and progress. A cursory and superficial handling of a book like this refreshes the impression and knowledge of the book that we ought to retain. It helps to cultivate a good "reference memory," which is one of the best qualifications of a student. It often revives a phrase or sentence that would be useful as a quotation. It does not want to lose it. And every thoughtful student knows the value of such stimulating and culling habit as a means of stimulating the intellectual faculty of comparison. We read a pregnant sentence and instinctively it calls up other cognate subjects and suggestions. It correlates the facts already held in the memory. It puts an important, but isolated, fact in its proper bearing upon principles and tendencies. It rounds out our consciousness of any particular phase of a subject.

This is a good time to take account of stock in other lines. We easily drift into the habit of using a certain set of pieces, even from the classics, to the neglect of others of equal merit. A happy feature of modern editions of Beethoven sonatas, for example, in book form, is the thematic index at the beginning of the volume, which helps to locate the particular sonata we want. A glance at this index will often bring back to our notice things we have forgotten in the rush of the busy season. It helps to keep up our acquaintance with the opus numbers of the more famous compositions, a thing we cannot neglect or forget.

What a relief it is to take such a book away from the piano and the studio and wander about it as we would a book of poems! Here is a beautiful variation that Paderewski played with such velvet smoothness. Something of the original esthetic pleasure comes to us as we recall it. The original process is practically a republishing of our ideal of interpretation. It is an appeal to the fancy and imagination, and should be just as delightful in its flavor as any summer reading.

People often mistake mere technical proficiency for real musical talent of a high order. They do not realize that one must have a strong intellectual resource, strength of will to work right, strength of body to stand the heavy strain of work, and—above everything—a fine soul. All these things constitute the artist.

THE PROFITABLE VACATION.

BY ALBERT W. BOBST.

"That thou love life? Then do not squander time, for that is the stuff life is made of."—Benjamin Franklin.

The modern definition of rest has been modified from a state of inactivity to a state of alertness by everyone. But, when the city music teacher has an enforced rest of at least three months, it becomes a real serious question as to how such a period can be utilized. A great deal depends upon the point of view as to what the calling demands. If the main end is merely to live for the present, then it might be advisable to seek some secondary source of income during the months of enforced idleness. There are, in fact, musicians who do clerical work of one kind or another; some of the ladies occupy their time with various kinds of needle work, while quite a large number of both sexes are found at the summer resorts playing the latest dances or singing "coon-songs" for the amusement of the guests.

Among the vast army of music teachers, there are many who place their vocation on as high a plane as that claimed in any other educational line. These cannot undertake anything which could, in any sense, be construed into lowering them; at the same time they have no desire to lie fallow, or "sunder like" as "Poor Richard" puts it. How such a large class is to pass three months annually without a loss is a problem whose solution ought to be seriously considered. The following remarks may, perhaps, throw light upon the picture from one side.

When we hear of a mill-owner periodically closing his mill, we are to infer that he will thereby suffer an absolute loss. With the piano teacher, after cleaning and repairing his machinery, possibly introducing some new patent, he expects, in the end, to be an actual gainer. Now, this is precisely the standpoint the present writer takes in offering a scheme whereby permanent profit may be reaped from a properly spent vacation. It is naturally to be taken into account that, as each member of the immense body of music teachers works his plunk on a basis different from that of his neighbor, so each one will have different holes to repair and different rivets to tighten in his own machinery. But some general overhauling, such as the following, will be applicable to all.

First, then, a teacher will naturally require some time to recuperate himself for the many days that he may have had no chance for practice. No greater fallacy can exist among instrumentalists than the belief because they are not given to sports, it is unnecessary for them to give much personal attention to their instrument.

It is not too much to expect that a teacher shall be able to illustrate practically how any musical thought ought to be brought out. It is a good plan, during each vacation, to review the principal masterpieces of the great composers, especially to take the forty-eight preludes and fugues of Bach, the sonatas of Beethoven, and the études of Chopin in their entirety. A renewed bowing acquaintance with our neglected rhythms, harmony and counterpoint, will not remain unacknowledged.

One of the most interesting side-studies which an accomplished musician can enjoy is the perusal of orchestral scores. The modern ones, it is true, are often inaccessible; but quite a number of the standard works are published at a moderate price. String quartets in score are also of service in this respect. The study of a few such pieces will be repaid by increased facility in reading as well as by the new light thrown upon the music itself.

A small portion of our long leisure might be devoted to the art of transposing. This is now used by the piano teacher in his finger exercises; to an accompanist and also to an organist it is a branch which dare not be neglected.

The vacation comes as a pause, during which it is well to examine ourselves as to why some pupils have not advanced so rapidly as we had expected. Whose was the chief blame? It is the time to prepare plans for the next season, especially with regard to a list of good teaching pieces, by discarding some which had been formerly in use, in favor of other and better ones.

An occasional interchange of visits with some brethren whom the teacher seldom has a chance of meeting during the winter, with a friendly talk upon some branch of the profession, is both pleasant and often beneficial.

Lastly, the vacation is the busy man's opportunity to keep posted with the new thoughts and discoveries in the world of philosophy and science. He will certainly not need such knowledge in his teaching, but it is a musician to be an ignoramus outside of his own special line? He may know something of the "nebular hypothesis" or the experiments with "liquid air," or to follow some of the wonderful discoveries of electricity—all this becomes a source of real enjoyment, and so broadens one's views that traces become apparent in teaching. Do not neglect poetry; it is a powerful stimulant to the imagination.

Possibly some will urge that any scheme like the above is one entirely of study. It is not so intended. At the same time, it does not seem economy to be satisfied with the *dolce far niente* for one third of each year. There is always an ample margin to care for what is everyone's chief stock in trade, viz.: health. That some such views as have just been advocated—that is, to reserve a part of our time for retrospection and adding to our knowledge—appear rational is evident from the fact that so many of our best musicians find it expedient to attend summer conventions or schools of some educational character, and that we find an increasing number of thoughtful teachers from the small towns expressing a desire for partial study during the summer holidays.

When we have one letter home for the shore or the country let us be totally free from everything connected with music. Let us abandon ourselves to our new surroundings, extracting more than dollars can furnish: the sermons from the trees, the thoughts which arise from contemplating sunrise and sunset, the bloom of lake and sea, the glorious constellations of the August stars. All this is taking in a renewed stock and giving us fresh zest to return to our duties.

PIANOFORTE PLAYING AS A STUDY.

BY FRANK E. DRAKE.

MUCH of the lack of result so often found in pupils who have spent a great deal of time in its practice is largely due to the fact that the student has never looked upon it as a study, with definite, accurate results to be attained by painstaking effort, but rather as a pastime, or ear-tickling amusement, and therefore only worthy of desultory study. To the practical student the final question after having studied the piano is what can he do? Not how much he knows about Beethoven's sonatas, but am I able to play them?

One of the first requisites of a good student in any study is a habit of great painstaking. No detail must escape him, and his painstaking must be supplemented with great patience and deliberation, added to which must be perseverance to continue in well doing, even after considerable skill may have been developed. Much repetition must also enter into the acquirement of any kind of knowledge. The person who has not patience ought not to try to study the piano, for here we find repetition of particular passages an absolute necessity. Nor must these repetitions be idle and perfunctory, but always with mild alert and perception quick to see when the slightest thing goes wrong.

Each study or piece is like an example having a definite answer, and the pupil should be able to tell just that answer is attained. Surely in arithmetic, if the answer to a given example be 48, and a pupil

gets anything else, he has not solved the problem. Five and 4 do not make about 8, or nearly 10, or exactly 9. Why should we not insist upon similar accuracy in the piano-playing? When Stephen Heller writes this:

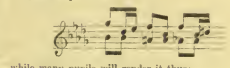


the pupil should not be allowed to play it thus:

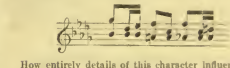


although this is just what I have found many pupils are most apt to do.

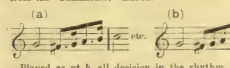
Again Chopin writes this:



while many pupils will render it thus:



How entirely details of this character influence the effect can instantly be seen in the familiar strain from the "Tannhäuser" march:



Played as at 1, all decision in the rhythm is lost, and a loss of effect will ever be felt in all pieces where such details are ignored. It is true, there seems to be a wide breadth between the two versions, but to the sensitive musical nature these matters are all-important. Now, here is where the element of study must come in—real painstaking study to do just the thing which stands before us, and not something else just a little different.

To see that details of this kind are not always attended to one need only go to the average pupils' recitals so often given and listen to the performances. Allegro pieces are often heard in a tempo molto moderato, and the slow pieces are often quite devoid of those details of phrasing, shading, etc., thus producing only a most monotonous effect.

We admit that music is not merely fact, like arithmetic—it is poetry in tone—it is a great thought from the mind of genius, but does this give one the right to distort the composer's thought, as is so often done by the absolute inaccuracies introduced by careless players? We cannot but think that a composer is entitled to his thought, and fidelity to the work as he wrote it, so far as we can know it from the printed page, is only his just due. We will not say the performer, but it should never override the positive directions of the author. Passages marked *pp* should not be played forte, nor *acc.* *crescendo* should be *diminuendo*, etc. These are all positive directions, and should be obeyed, as they always are by artistic players.

Underwies, in playing Liszt's arrangement of "The Erl-King," does just what the music directs: *staccato* effect, and moderate, it would lose all its tempo, convenient and moderate, it would lose its effect, and become most commonplace. It is because great players really do the thing set them that their performances are so satisfying, both to the musician and the general public.

It is a fact that these men have a technical command of the instrument which enables them to produce these pieces as they are written, but we must not forget that this same technique would enable them to play it equally well in any way they chose. It is, however, just what they do not do, but insist on.

generally speaking, most faithful to the text, the first author's thought.

The great Rubinstein, when asked how he had attained his wonderful powers, answered it was "by much study"; and such study it was, of the most exacting kind, persevered in for years. The same answer comes to us from all the great ones, and the average student will find that it will pay to be exacting toward himself, if he ever hopes for valuable results.—Marie.

RENEWING THE STORE OF TEACHING MATERIAL.

BY F. H. TURBID.

THE teacher submits himself to be drawn upon constantly. He is always giving. As if he were an inexhaustible mine, he is asked to give and to give freely and abundantly of his wealth. He gives ungrudgingly and withholds nothing. But he is not inexhaustible. Gradually he is himself drawing a supply he becomes drained; some there he who are exhausted and have no more to give; others they do not know it, and they complain. Life is not so rosy to them as it once was. They see their pupils turn to other mines, leaving them for their teaching. They cannot understand why they are not sought as they formerly were. They think what they know is as good as it ever was, and believe pupils who are attracted to young teachers are very unfortunate. They do not realize that they have nothing new to teach. They also fail to see that they have neglected to replenish the stock so long drawn upon.

I can name four of the noted teachers of twenty years ago who are now hardly able to get a living. One of these remarked to me: "I shall never go to Europe again. The voyage is a hard one." I remarked: "You cannot study in America; how will you keep up to the times?" The answer sounded his end: "I don't need to study; I am at the top now." He failed to see that what was then the top would be passed very soon. Today, few care to study with him.

The object of all study is to learn to study alone. One who does not, while with his teachers, learn this lesson makes poor use of his study; what little of fact, of method, of music we can learn of a teacher while with him is very small compared to the boundless quantity which there is to learn. Study with a teacher is for showing us how to delve into the great storehouse of knowledge. The teacher but hands us a yardstick and scales for measuring and weighing goods. Of what worth are those implements if we never apply them to the goods?

The musical material, even if not added to for fifty years, is sufficient for us; but, so long as we do not use it, it is worthless to us. If in the three or four years we are with teachers we do not learn how to go freely and understandingly into the material, the boundless quantity means nothing to us. That small amount we become familiar with in student days is soon used up. When its value is over we are re-exposed. There are teachers by the hundreds who have outlived their usefulness. They might as well pass away, so far as their good to music is concerned.

Teachers owe it to themselves to renew themselves. How are they to do it? They must not take lessons, that would hurt their standing. He who has learned to get ideas from every source does not need to go to a teacher any more, anyway. What sources are available? Books certainly are. Authors are putting all they know into print. Many old teachers don't know how to read them, however; certainly, they know the words, but they cannot read between the lines and absorb the ideas.—Marie Life.

[This suggests one difficulty: the interpretation of the ideas expressed by a writer. Thoughtful works are read thoughtfully and more than once, that the full sum and substance may be absorbed.—Ed.]

ANTON RUBINSTEIN.¹

BY CAMILLE SAINT-SAËNS.

subside, and the receding thunder-clouds mutter their baffled rage and threats of deferred destruction more and more faintly as they disappear, and the light of morning breaks upon the scene. Then softly, like the audible voice of the sunlight, comes an instrumental transcription of Solveig's song of love, previously sung, whose familiar strains symbolically express the idea that her sleepless affection, her guardian thoughts, and prayers have watched over her loved one and brought him at last safely, through danger and tempest, to his native shore. This symbolic use of Solveig's song, with its suggestive significance, is, in my opinion, the happiest and most poetic touch in the whole composition.

9. SOLVEIG'S CRADLE SONG.

Solveig, the guardian angel of Peer's life, represents and appeals to all that is good in his nature. Her influence, even in the midst of his maddest escapades, has never wholly deserted him, and serves at last as the magnet to draw him back to her and home. The last scene in the drama represents Solveig, now a serene-faced, silver-haired old lady, stepping forth from the door of the forest hut, on her way to church. Peer, who in his chaotic fashion has become a prey to disappointment, to remorse, and to fear of death, appears suddenly before her, calling himself a sinner and crying for condemnation from the lips of the woman whom he has most sinned against. Solveig sinks upon a bench at the door of the hut. Peer drops upon his knees at her feet and buries his face in her lap. The sun rises and the curtain falls as she sings her lullaby song of peace and happiness. Grieg has set these last stanzas of the drama to music under the title of "Solveig's Wiegenslied," or "Cradle Song." They are translated as follows:

Sleep thou, dearest boy of mine;
I will cradle thee, I will watch thee.
The boy has been sitting on his mother's lap,
The two have been playing all the day long.
The boy has been resting at his mother's breast,
The boy has been lying close in to my heart
All the day long. He is weary now.
Sleep thou, dearest boy of mine!
I will cradle thee, I will watch thee.
Sleep and dream thou, dear, my boy!

These lines seem to indicate a transition from wisely love to maternal love in the affection of Solveig, with the advent of age. The moral of the drama, not a very ethical one, but one which has possessed the minds of many devoted women since the world began, appears to be that in love alone is salvation. Whatever the errors and sins and follies of the man, he is won at last, and saved even at the eleventh hour, by the faith, the hope, and the love of one devoted woman.

[ED. NOTE: Through a misunderstanding a portion of the above analysis by Mr. Perry from the "Greig Program Book of the Dordrecht Musical Literary Club" has already appeared in THE ETUDE, without credit being given to the author and without his knowledge. In fairness, and at Mr. Perry's request, we print it here complete under his signature.]

A FAMOUS PRIMA-DONNA.—Is the glamour gone from the great names in song? Are they to be flouted at with skeptical questionings—those splendid reputations of the past? "Jenny Lind! Right! I do not believe she sang any better than the best singers of to-day. Pasta, Albini, Lablache, and Lind—they were so celebrated because there were fewer singers in their day."

Wait, oh, impatient one, so full of pride in the world's pushing and striving and machine-making! I have a tiny vase of the commonest pottery. It is four thousand years old, and it was made upon just such a wheel as was used to-day and from no better clay than is used in our plainest "stoneware," yet its surface shows iridescence that cannot be reproduced now in such material. There are "lost arts." There are other arts that have made no actual progress in centuries. The art of singing is one of these last.

At the time of Chopin's death the world possessed no great pianists. Thalberg, wearied with success, had retired to private life in Italy. Liszt, forsaking the piano for the conductor's baton, was capellmeister at Weimar; not that there were left no brilliant virtuosi, such as Böhlér, Ravina, and Gottschalk; but there were *heros*—so to speak—of the pianoforte, but no gods. The violinists then occupied the Olympian heights, and if none among them had been able to take up the bow of the marvelous Paganini, Alard, Vieuxtemps, and Siorvi shone like stars of the first magnitude, each one having his admirers and his disciples.

As to the gods of the piano, the race seemed, indeed, extinct, when there appeared one day on the bill-boards of Paris a small, modest placard bearing the name "Anton Rubinstein"—a name then absolutely unknown!

The great artist despised all press puffing and advertisement; so that his first appearance in the world's artistic center was in no way heralded. For his *début*, he chose his own G-major concerto for piano and orchestra, the concert taking place in the small, but attractive, Salle Herz, since then demolished. Of course, not a single paying listener crossed the threshold of the hall. The critics were there, however. The next day the artist was already famous, and at his second concert the hall was crowded to the doors!

I was present at the second one. From the very first notes I was dumbfounded—harnessed to the conqueror's chariot! The concerto succeeded one another and I missed none of them. It was suggested to me to introduce myself, but, despite his youth—for he was then twenty-eight—and his reported cordiality, I was terribly in awe of him. The idea of seeing him and addressing a word to him, face to face, positively unnerved me. It was not until the following year, at his second appearance in Paris, that I mustered up the courage to make myself known to him. The ice was soon broken. I won his friendship at once by reading off at sight on the piano the orchestral score of his "Ocean Symphony." I played quite well then, and, besides, his symphonic music, sketched in bold outlines and illumined in dull tints, was not extremely difficult for sight-reading.

From that day on, our friendship was sealed by a bond of mutual affection, the evident sincerity of my admiration touched him. Meeting together frequently, we played many duos for four hands; sometimes roughly handling the piano which served us as a battlefield, without pity for the ears of our listeners. Those were happy days! We musicalized fervently and never wearied, simply because of our love for it. I was delighted and enchanted to meet with a true artist—an artist in every sense of the word—and one exempt from all narrowness or meanness of spirit, which sometimes is an unfortunate characteristic of genius.

Rubinstein came to Paris each winter, his success constantly increasing and our friendship becoming more and more intimate. One season he asked me to take the leadership of the orchestra for the concerts he was going to give. At that time I had done but little conducting, and I naturally hesitated to undertake the task. However, I accepted, and it was in these eight concerts that I received my training as an orchestral leader.

He brought to the rehearsal manuscript scores, badly scribbled, full of erasures, cuts, and alterations of every conceivable sort. Never was I able to obtain the music in advance. It was so amusing, he said, to see me wrestling with these difficulties! Also, while he was playing, he never concerned himself about the orchestra accompanying him. It was necessary to

¹ From "Portraits et Souvenirs" (Paris, 1900). Translated by Harold Bond Nasson.

follow him at hay-hazard, and at times such an immense volume of tone arose from the piano that I could hear nothing, and had only the sight of his fingers on the keyboard to guide me.

Rubinstein and I, being both in Paris at this time, became quickly inseparable, to such a degree that many people wondered at it. His athletic, indelible, colossal of stature as of talent; I, small, frail, and slightly consumptive; we formed a couple similar to Liszt and Chopin.

The latter I resembled only in weakness of physique and poorness of health; without pretending in any way to succeed this wonderful being, this salon virtuoso who, with some light pieces (at first first glimpses appearing rather insipid), some studies, mazurkas, waltzes, and nocturnes, has revolutionized the divine art and opened the way for all modern music! I have only his inspiring influence, and cannot even compare myself to him as being consumptive, for he died of his malady while I have been prosaically cured of mine.

In revenge, Rubinstein could boldly face the recollection of Liszt, with his superhuman technique and his irresistible power to charm; but in other respects they were very different. Liszt is the eagle and Rubinstein the dove; those who have ever seen that tawny, velvety paw lay its powerful claws upon the keyboard will never forget it! These two great artists had nothing in common but superiority. Neither one excelled the other. Even when executing simply the most insignificant pieces they remained always great through sheer force of unconquerable nature. Being in carnations of art, they imposed a kind of awe, outside of any ordinary admiration; hence could they work miracles!

Have I not seen Rubinstein, with no other attraction than himself and a piano, fill with a surging crowd of humanity, as often as he liked, that enormous hall of the Eden Theater, which he would fillard with vibrations as siccous and varied as those of an orchestra. And when he added thereto the orchestra itself, what astounding rôle played the instrument under his fingers, across that sea of sound! A lightning flash across a stormy sky can close give the idea. And what an art of making the piano sing! By what magic did those velvety sounds possess infinite duration, which they neither do nor can have under the fingers of others?

His personality dominated at all times. Whether he played Mozart, Chopin, Beethoven, or Schumann, it was always Rubinstein. For this he can neither be praised nor blamed, for he could not do otherwise. The lava from a volcano does not, like the river-current, flow obediently and submissively between the banks.

Rubinstein died confident of the future, persuaded that time would assign to him his proper niche among the immortals in the realm of music. The succeeding generations, having lost the remembrance of the thundering and triumphant pianist, will be better able perhaps than ours to appreciate this mass of words so diverse, but yet marked with the same imprint, the product of a mighty mind. Such abundance, such health of lines, such grandeur of conception, is not to be found on every street-corner; and when the rage for excessive modulation shall be over, when one will weary of kaleidoscopic effects and complication of form, who can say that we shall not rejoice again to hear the "Ocean Symphony," with its fish, its cypripedium leucos, and its surging billows gigantic as those of the Pacific?

After wandering at random through the rank growth of the virgin forest, after inhaling to intoxication the perfumes of tropical flora, who knows but that we shall delight to open our lungs to the pure air of the steppe and repose our eyes on its boundless horizons? To those who live shall see!

In the meanwhile, I have sought to render homage to the great artist, whose friend I have had the honor and fortune to be, and to whom I am forever grateful for the affectionate sympathy and the intense artistic joys that he has given me.

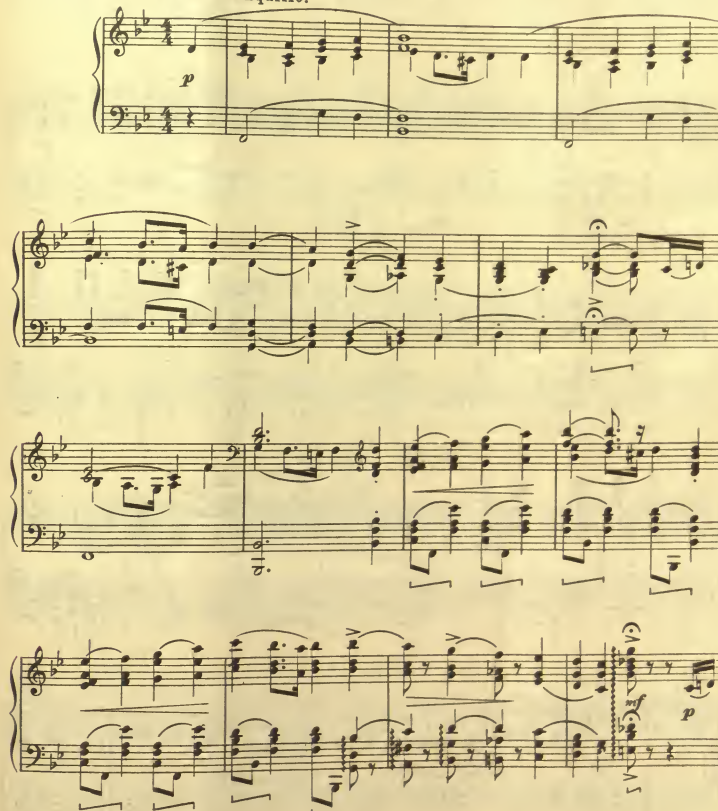
REGRET.

Edited by

Preston Ware Orem.

C. HAWELKA, Op. 7, No. 4.

Molto tranquillo.



Copyright 1900 by Theo. Presser & Co.

2

mf

ff

do *cres* *con*

do *p* *p*

3

il canto ben accentuato

tranquillo *p*

Dance of the Bears.
(Bärentanz.)

Carl Heins:

(J = 92)

Lively and with humor.

(B)

Lively and with humor. (B)

(A) *f*

mf *f* *p*

f *pp* *staccato* *p*

(A) The left hand sempre-staccato unless otherwise marked.
(B) The first eight bars.

(B) The first eight bars and their repetitions will gain a certain uncouthness, not inconsistent with the title, if the left hand is played as loud as the right. In other places observe the dynamic signs carefully.

Copyright 1893 by Theo. Presser.

This image shows a page of musical notation for a piano piece. The score is written on a grand staff, consisting of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The music is characterized by a complex interplay of chords and melodic lines. In the first system, the right hand plays a series of chords, while the left hand has a more active melodic line with eighth and sixteenth notes. Dynamic markings include 'p' (piano) and 'f' (forte). The second system continues the chordal texture in the right hand and the melodic development in the left. The third system features a more pronounced melodic line in the right hand, with the left hand providing harmonic support. The fourth system shows a transition with more complex rhythmic patterns and dynamic shifts. The fifth system continues the melodic and harmonic development, with the right hand playing a more active role. The sixth system concludes the page with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings, all carefully placed to convey the composer's intent.

Dance of the Bears.

THE PALM BRANCHES.

LES RAMEAUX.

J. FAURE.

SECONDO.

arr. H. ENGEL'MANN.

Andante maestoso.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). There are also markings for articulation and tempo, such as *rit.* (ritardando), *a tempo*, and *plegato*. The notation is complex, with many beamed notes and intricate fingerings indicated by numbers like 3 and 6. The overall style is that of a classical musical score.

THE PALM BRANCHES.

LES RAMEAUX.

J. FAURE.

arr. H. ENGELMANN.

PRIMO.

Andante maestoso.

Andante mesto.

f *sost.* *rit*

Cantabile

a tempo *p dolce* *string.* *f quieto*

cresc. *f* *mf* *p*

f *sost.* *p* *f*

mf a tempo

piu legato

cresc.

f mel. marc.

fa tempo

a tempo

rit.

p poco a poco cresc.

morendo

ppp

gva lower.

dolce

cresc.

f

cresc.

fa tempo

rit

pa tempo poco a poco cresc.

morendo

ppp

The Prisoner and the Nightingale.

Moderato.

Arranged from H. Necke.

p

rit.

a tempo

mf

mp gioioso.

mf

p

mf

p

mf

p

ff

TARANTELLA.

FRANK L. EYER, Op. 15.

Presto.

f

p

f

p

f

f

p

p

ff

p

dolce

rit.

a tempo

dim. rit.

p
a tempo

f

f

f *dolce*

cresc.

ff

ff

IMPROMPTU.

Revised by
Constantin von Sternberg.

Allegro moderato.

A. ORE, Op. 33.

a)

p

f

cresc.

f

cresc.

a) After having practiced this principal part with a strict *legato* touch, it will add crispness to the *legato* and prevent overlapping if it is tried a few times with *finger-staccato*.
Copyright 1900 by Theo. Presser.

Musical score for page 16, featuring piano and violin parts. The score includes various dynamics such as *f* (forte), *decresc.* (decrescendo), *p* (piano), *rit.* (ritardando), and *a tempo*. There are also markings for *Fin.* (Finis) and *p* (piano). The notation includes complex fingerings and slurs.

b) The fifth eighth, which the *r. A.* thumb strikes, has to be regarded as the (resolving) sequel of the A flat of the fifth finger on the first beat.

Musical score for page 17, continuing the piano and violin parts. The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), *tr. tranquillo* (tranquillo), *a tempo*, *rit.* (ritardando), and *decresc.* (decrescendo). The notation includes complex fingerings and slurs.

c) This part is very wisely marked "*tr. tranquillo*" for it requires calmness and breadth of tone, and can stand a considerably slower movement.

When the Lights Are Low.

Words and Music by

GERALD M. LANE.

Moderato.

mf

1. When
2. With

twi- light falls on the dim old walls, And day is past and done; As we sit and dream in the
dis- tant sound in the streets a- round, The throng goes surg- ing by; But far a way in

fad- ing gleam, Come mem- o- ries one by one. — Old friends known in the years long gone, In
dreams we stray, Where ver- dant mead- ows lie. — There once more, as in days of yore, To

fan- cy greet us still, And vol- ceas dear that we long to hear, The si- lence seems to fill.
roam each well- known way, Till o- ver all night's shad- ows fall, And dreamland fades a- way.

rall.

Allegretto.

19

p

Just when the day is o- ver, Just when the lights are low, — Back to the heart re- turn- eth,

pp

rall. *a tempo*

Life's golden long a- go, — Far, far a way we wan- der, Watching the fire- light gleams,

a tempo *rall.*

p rit. *1st Verse.* *2nd Verse.* *pp*

Far, far a- way from the world's shadows grey, In- to the land of dreams dreams. In- to the land of

f *a tempo*

mf rit. *a tempo*

dreams, In- to the land of dreams.

mf rit. *a tempo*

Slumber Song.

Schlummerlied.

Anna Raster.

F. Peterson.

Andante. *p*

1 Whis-per soft-ly to my love,
(Eng-lein kommt und hal-tet Wacht,
2 Life will bring thee weal and woe,
(Wenn Dir einst das Le-ben bringt

p *rit.* *p* *sempre arpeggio*

Gen-tle breath of ros-es, An-gels, watch from heavn a-bove,
Fäch-elt sanft, ihr Win-de. Mai-en-glück-chen lüu-tet sacht,
Joy and pain and sor-row; Oth-er loves thy heart will know;
Sor-gen, Glück und Lei-den, Wenn's in Dei-nem Herz-en klingt,

Whilst my babe re-pos-es. Smile in-to his cur-tained eyes,
Mei-nem süs-sen Kin-de. Läch-elt mei-nem Lieb-ling zu
That will be to-mor-row. But to-day I guard thee still,
Und Dir blüh-en Freu-den; Den-ke an Dein Müt-ter-lein,

dolce.

Dreams of light and sweet-ness, While in peace-ful sleep he lies,
Süß-ge Kin-der-träu-me; Hal-tet ihn in süs-ser Ruh'
Safe, with fond ca-ress-ing. Fain thy heart, thy life I'd fill
Das auf al-len We-gen Wird, in Gei-ster, bei Dir sein,

pp

rit. *a tempo*

Stay the hour's fleet-ness. Slumber, sleep on moth-er's breast, Gen-tle chimes are
Das die Stun-de säu-me. Schlum-re an der Müt-ter Brust, Hol-de Men-schen
With a moth-er's bless-ing. Slumber, sleep on moth-er's breast, Gen-tle chimes are
Und mit Dir ihr Se-gen. Schlum-re an der Müt-ter Brust, Hol-de Men-schen

rit. *p* *morendo*

ring-ing, Close thy wea-ry eyes to rest, Hear the an-gels sing-ing.
blü-the, Mei-ne Won-ne, mei-ne Lust, Dass Dich Gott be-hü-te.
ring-ing, Close thy wea-ry eyes to rest, Hear the an-gels sing-ing.
blü-the, Mei-ne Won-ne, mei-ne Lust, Dass Dich Gott be-hü-te.

VALE ARISTOCRATIQUE.

LEON RINGUET.

Allegro.

First system of the musical score. It consists of a piano accompaniment and a vocal line. The piano part starts with a *mf* dynamic and features a melody with eighth notes. The vocal line enters with the lyrics "cres - cen - do" and has a crescendo marking. The system concludes with a *rit.* (ritardando) marking and a first ending bracket.

Second system of the musical score. It continues the piano accompaniment and vocal line. The piano part has a *mf* dynamic and includes a *non legato* marking. The vocal line has a crescendo marking. The system concludes with a first ending bracket and a *cresc.* (crescendo) marking.

3190.4

THE TRUE TEST OF A TEACHER.

BY FREDERIC S. LAW.

THERE is a broad distinction between the work of the teacher and that of the executive artist. The latter is not always the best teacher, though the popular opinion runs to the contrary. Under the spell of some great executant or listening to some gifted singer the delighted hearer feels as though the secret of their ease and spontaneity could be learned without difficulty from such eminent exponents of the art which conceals art. This is, however, confusing two distinct and, in some respects, contradictory, conditions. A great executive artist may be equally great as a teacher, but the chances are that he is not. The ability to clearly present fundamental principles to a pupil does not necessarily exist with great powers of execution or interpretation—indeed, the two are more or less incompatible. The teaching temperament is analytic rather than synthetic; the artistic temperament is synthetic rather than analytic, though, of course, both attributes are essential to a rounded development in either case. It is merely a question of proportion. The teacher decomposes the whole in such wise as to make clear to the student its component parts; the artist's task is to fuse these components so as to make an impression of unity. The artist is apt to feel impatient with the more or less clumsy attempts of those less gifted. His mental and physical processes are rapid and deft analysis; he acquires, largely by instinct and feeling, what others must gain, if at all, by slow and laborious study.

True teaching does not consist only in finding fault and pointing out the result desired; the teacher must make clear the means by which this result is to be obtained. An earnest student recently returned from Europe said of a number of her artist teachers there: "They have fine taste; they know when a thing is wrong; they tell you what they want you to do, but the fault I have to find with them is that they do not tell you how to do it. That they leave you to find out for yourself." An American teacher declares that the highest compliment he ever received on his teaching was the following remark from a pupil: "Mr. J.—used to tell me to play in such or such a way, but never told me just how I could accomplish the effect he wanted. You tell me the same things but at the same time give me some little motion of the wrist, hand, or arm by which I can execute it."

The test of a teacher is his power of analysis. The first step in all arts is to attack technical deficiencies and to secure control over the art material, whether this material be tone, form, color, or outline. Only when this control has been acquired can the claims of interpretation be fully allowed. This is an age of speculation. Those destined to follow an artistic career must be especially endowed by Nature with mental and physical advantages to that end. Those choosing the career of teacher must needs be content with less brilliant technical achievements. Undoubtedly a teacher should be able and ready to give practical example of his art, but he cannot be expected to vie with the highly specialized pianists heard in our concert-houses. The teacher who depends upon his own playing to bring his pupils on relies on a defective support. Imitation, like beauty, is but skin deep. Far more useful is an instinct for detail, an ability to resolve compound phenomena into their simplest constituents and thus build up from primary forms and movements those more complex in nature. Readers of Amy Fay's fascinating book, "Music Study in Germany," will remember that after studying with some of the greatest artists of the day she had her eyes opened to the possibility, of piano playing by Döpp, who, she says, could hardly play at all. His gift was a fine analytic sense of the detail and proportion necessary in foundational work, which her other teachers had ignored. Instead of the general and indiscriminate instruction she had heretofore received, he gave her

THE ETUDE

precise and definite formulae for the achievement of a fundamental technique on which to build a solid artistic structure. The writer may say that the most valuable piano lessons he ever received were from a singing teacher, who at the time, was in no sense of the word a pianist. This teacher had, however, a most delicate sense of tone-effect, and had studied and taught under Friedrich Wieck, the father of Clara Schumann. He, in his turn, was not known as a pianist, but his taste was unerring; he had studied and analyzed the elements of touch and tone and embodied them in simple exercises which, for all their simplicity, were wonderfully effective.

A well-known fable relates the story of a father who wished to teach his sons the importance of unity of action. With this end in view he gave them a bundle of fagots which he requested them to break. Each one in turn essayed the task and failed. The father then untied the bundle, took each fagot singly and thus broke them all without an effort. The difficulties in the way of securing a successful piano technique may be compared to this bundle of fagots. Through the fault of not stopping to gain a clear idea of what these difficulties are, and then to reduce them to the simplest form for intelligent practice many never acquire a thoroughly reliable technique. If attacked singly with a distinct understanding of conditions they may be overcome with a minimum of time and labor. When analyzed, they are found to be simple in character and surprisingly few in number. Speaking broadly there are only three: the weak fingers, the thumb, and the wrist. The fourth and fifth fingers need strength, the thumb needs flexibility, the wrist looseness. By devoting special practice to each of these three points much more rapid and lasting results can be obtained than by mingled and indiscriminate study. This practice of primary movements should be kept up, no matter what the grade of advancement. The weak fingers will always require special training to compete with their stronger fellows: the thumb will always need constant practice for lightness and flexibility in its lateral movement to and fro under the fingers; the wrist can never be too free and loose in action. A concentrated practice on each of these three points taken singly will be found to react most favorably on the player's control of technical means.

The simplest forms of movement are the most effective, and these, though primary in nature, may be varied in such wise as to be applicable to the artist as well as to the beginner. The scale, which is generally treated as a primary exercise, is compound in nature, being based on two broadly separate principles: the striking of two adjacent fingers with equality of touch and tone, and the passage of the thumb under the fingers. Its practice, too, favors the strong fingers rather than the weak, since they occur twice in every octave, the fourth finger but once, and the fifth finger is often not used at all. That desideratum of all pianists—an even scale, can best be acquired by preliminary practice of the trill, particularly with the weak fingers, and of the passage of the thumb. The accelerated trill is the most valuable form of finger practice, i.e., increasing the tempo by regular degrees, halves, quarters, eighths, sixteenths, etc., up to the greatest practicable velocity. Its difficulty and usefulness may also be greatly increased by playing in thirds and by sustaining the unemployed fingers. The thumb can be trained by sustaining the fingers in succession and passing it under, first at the interval of a second on each side of the supporting finger, then at wider intervals. Grand arpeggios on the common chord, sustaining both fingers until the thumb reaches its key, give great flexibility in all keys. Its stretching power may also be greatly thinned-joint. Its stretching power may also be greatly increased by playing the arpeggios in all positions and in all keys with the normal fingering of the chord of C in its three positions. The more difficult variations of trill and arpeggio belong, of course, to advanced stages of study. It will be found that even a few minutes' daily study of trills with the third and fourth, the fourth and fifth fingers, and of the thumb

as here suggested, will soon work a remarkable change in facility of scale playing. The principle of acceleration can also be applied to wrist practice. This should be attacked in its simplest form, viz.: by dropping the hand loosely on one and the same key before attempting scale passages which introduce a lateral movement.

A further example of the value of separating difficulties is found in teaching time-values. Let the pupil first count two or three measures slowly and regularly, and then, still counting, read the time by clapping to each note. In this way the mind and the eye are exercised without the disturbing influence of the fingers striving to find their keys, and a sense for rhythm built up. A good plan also for pupils deficient in the sense for measure is to march and clap to the teacher's playing, and vice versa, to play to the teacher's marching and clapping.

In all preliminary practice separate training of the hands at first is taken for granted. Even with advanced pupils the separate playing of the hands will often betray unsuspected defects in comprehension of time-values, particularly the playing of the right hand part. This usually contains a melody supported by a rhythmic movement in the left hand, which acts as a mechanical measure for the time. Take this away, and many a brilliant player will hesitate and stumble when thus thrown upon an independent knowledge and sense of time-values.

EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CHELSEA.

31. The earlier a student learns what actual measure of his talent the mental caliber is the better. Teachers sometimes do harm by telling scholars that there is no reason why they should not become a second Liszt—that the only thing needed to do this is perseverance. A student ought to be encouraged, but within reason. Do not hold out what you know he never can reach. Vocal pupils are especially susceptible to such flattery.

32. To commit music to memory is much to be encouraged, but do not begin to lay aside the notes and trust to memory until all details regarding values of notes, accents, melodic, fingering, touch, etc., have been conscientiously studied and impressed mentally. Only thereafter can an assured and consequential performance be expected.

33. Mental stubbornness, stupidity, and vanity are three blind brothers, glorying in their conceits.

34. Lucky the student whose conceit is not a barrier to his mental development. It has choked and stifled many promising artists.

35. Do things in a refined manner; avoid talking coarsely; refrain from laughing the keys without some sentiment or feeling; do not make two movements where one will do; show no anger when corrected. In brief, acquire culture and refinement; otherwise you will always lack sentiment in your playing.

36. Go to your hours of practice with a firm determination to make every minute "speak for itself," and take delight in all you do. Idleness will disappear when looking at the growth instead of the servitude.

37. Before beginning to play see that you understand how to explain time, where to put the counts, where to place the hands, what touch to use, how to phrase; all this before striking a note. It will save you hours of valuable time (which, when once wasted, can never be recalled).

38. The student who always replies when admonished to count aloud: "I am counting in my mind," is sure to go astray, for the reason that he does not realize his untended gait. Continuing in this faulty method, he falls into errors which will require hours, weeks, yes, perhaps months, to correct, that could have been avoided had he counted aloud in the beginning.

THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Practical Teachers

HOW LONG SHOULD PUPILS PRACTICE?

KATHLEEN LOUISE SMITH

Of course, it is the ambition of every good teacher that the pupil should progress. Not alone is this desirable for the pupil's sake, but the teacher justly or unjustly is frequently judged by the attainments of the scholar, and suffers if the pupil does not succeed. These facts alone are sufficient to cause the teacher to urge the pupil to work; but there is another side to the problem, and that is whether the teacher cannot become selfish in the desire to push a pupil. Protracted piano practice may limit the health and real development of a child. While primarily this question should rest with the parents, they often rely on the teacher for advice as to how much time a pupil should spend at the piano. After five or six hours at school with perhaps study before bedtime, the growing boy or girl may be forced to go through a protracted repetition of scales and exercises with no apparent thought that injudicious piano practice cannot only weary mind and body, but be injurious to the general health. I am not writing of moderation in piano work, but of the pupils who through personal ambition or urging of the teacher have practiced many consecutive hours each day and have paid for their proficiency by losing graceful carriage and becoming stooped and round shouldered.

"Oh," I hear you cry, "these are the exceptions; the real difficulty is to get the boy or girl to practice at all."

Very true, but it is these exceptions that cause such men as Dr. Nordau to write of "musical degenerates," which have too often been the case. In regard to the hygienic point of the question of practice, Three or more continuous hours a day at the piano means a severe draft upon the vital force that might not be felt at all if the time was divided into sections. Besides the work would be many times more satisfactory. Constant muscular strain and unhygienic posing caused by weariness has an effect not only upon health, but causes mechanical failures, for how can soul and mentality be at their best with an aching body?

All that has been said of the piano applies with equal force to the violin. Indeed, the bodily poise is even more cramped and the strain on the nervous system just as great. Urge your pupils to practice, but let them take it easily. Remember that monotony and a tired physical condition can never bring satisfactory results from a keyboard, and that common sense in so far as the hygienic conditions of practice are concerned will make your pupil a better scholar in the end, and hence a better advertisement for your self.

GRADUATES' RETRAITS

W. S. BALZETZ

Just graduating recalls after the teacher an excellent opportunity to show to the public the kind of work he is doing in his studio, for, as has often been said: "A teacher's best advertisement is his pupil's work." Some have held up to ridicule this custom of "graduation," but we think there are points in its favor. It is rather a drawback than an advantage to a teacher not to have a regular and extensible course of study which pupils may begin and complete; the finishing of such a course is legitimately an occasion for pleasure and a public demonstration of the nature of the work accomplished. This can be done by a private teacher just as well as by one employed in a school or conservatory. It is the teacher's duty to see to it that the pupil takes a sensible view of the matter, and does not take up the notion that he has

"learned it all," but rather that he has reached that more difficult stage when he must learn to stand alone, while, so doing, teach himself and develop along the lines of his own individuality.

BUILDING UP A TEACHING REPERTOIRE

ALFRED VEIT

While the progressive teacher will always endeavor to enlarge his stock of teaching pieces, and will not persist in teaching the same list year upon year without introducing new features from time to time, the inexperienced teacher will do well to restrict himself in the beginning to a certain number, from which he should not deviate. These pieces he must have well within his grasp, however, so that, should he be called upon to illustrate practically the ideas he is trying to convey to his pupils, he will be able to stand the test without hesitation. In former times this "list" was considered good enough to give piano-lessons. The village blacksmith in his moments of leisure would consider himself sufficiently qualified to teach the young idea to shoot upon the piano, while the postmaster thought nothing of increasing his revenue by teaching the old "dance tunes" he had studied in his youth. These days are over. The "Harmless Blacksmith" is no longer called upon to teach his musical services nor is the village postmaster applied to any longer. People have become wiser and insist that their children be taught by those whose studies and experience enable them to do so. For this reason young teachers should give themselves equal to the task. One of the first requisites is a good teaching repertoire. Besides the various collections of sonatas, sonatas, and etudes, which form the basis of all thorough instruction and which the teacher should be able to play for his pupils the first year, should be equal to the requirements of a list of ten or twelve pieces, which will be mastered by the teacher. It goes without saying that this advice is not intended for those teachers whose ability in the way of sight-reading enables them to take any piece of average difficulty and play it at sight. Such teachers are equally gifted in this direction, and must therefore resort to practice to enable them to play for their pupils. During the second year of teaching, add ten more, and so on, and in time the list will have grown to surprising dimensions. By constant repetition the pieces will have become so familiar to one's fingers that practice is no longer necessary. One of the reasons why teachers do not play for their pupils can be traced to indolence, although various excuses are given to account for the fact. The habit of playing for one's pupils grows upon one just the same as the habit of indolence grows upon one in the course of time. Perseverance should be exercised in playing for the pupil as well as in building up a teaching repertoire.

THE RHYME OF MUSIC

F. S. LAW

MUSIC, no less than poetry, has its lines—in other words, phrases—and rhymes, but the character of musical notation does not admit of their appearing so definitely. They are more a matter of feeling than of exact notation. In reading a poem its poetical structure is seen at a glance; its rhymes and alliterations are as clear to the eye as they are to the ear in reading it aloud. The lack of such a scheme in the notation of music renders it difficult to discern the form of a musical composition to any but a practiced eye. Yet it is upon the comprehension of form that its intelligibility depends.

Musical rhyme differs from poetical rhyme in origin. In the case of poetical rhyme, it occurs at the beginning of the phrase, and not at the end. One goes from the familiar to the unfamiliar. Take any simple melody—the simpler the more perceptible will be the rhymes—e.g., "Yankee Doodle." This consists of two phrases—the first phrase followed by four two-measure phrases. The first measures of the two long phrases rhyme exactly, and the same rhyme occurs in the

middle of the first phrase. The first three short phrases rhyme in a similar manner, the second rhyme occurring one degree higher.

In music of a high order the rhymes are not so frequent nor are they so obvious. Beethoven's sonatas, for instance, are full of examples which show how a great master varies his rhymes in such wise as to avoid monotony and yet to use them in securing unity and design. Dance-forms naturally abound in repetition of rhymes, but in them there is also a difference. Compare, for example, the first waltz of the "Blue Danube Waltzes," with its six consecutive rhymes, and the idealized waltz form illustrated in Chopin's "Waltz in A-flat," opus 34. The first section of this is composed of but two tonic phrases, each with its rhyme in the dominant, followed by brilliant arpeggio passages leading back to the tonic.

If the phrases and rhymes of music could be made as perceptible to the eye as are the lines and rhymes of poetry, a long stride toward the comprehension of musical structure would be taken. The slur, to be sure, is used to indicate phrases, but, since it is not confined exclusively to such an office, it is but a doubtful guide to the untrained eye. Various attempts have been made to remedy this defect of notation, but with general as yet been crowned with success nor met with general acceptance.

OLD AND NEW TEACHING MATERIAL

CARL W. GRIMM

The value of a teacher is determined by his own abilities, his experience, his judgment of pupils, and selection of music for them. A young teacher will do best to seek the advice of an acknowledged teacher, if he wants to have a good start in the proper mode of instructing and in the correct use of teaching material. He will then get a select list of studies and pieces, which he can use for some time with pupils. This will show him their effects upon different learners. He will observe what talented and industrious, untalented and negligent pupils can accomplish with the same material. Thus will he naturally acquire the ability to tell what results can be obtained from everyone, much like a doctor knows the prospective effects of his medicinal dose.

Whatever is acknowledged old, standard, and good to-day was new and unknown at some time past. Progress is never ending. Therefore teachers must make it a habit to acquaint themselves with new works. There may be some among them that will be considered standard at some future time. One should have a good footing on the "old" standard teaching material, yet never cease reaching out into the "new." This will show him their effects upon different learners, acquainting one's self with it, and adopt it, if it proves better than what one has been using. He who rests is apt to rust.

THE TYPE OF MAN WHOM AMERICA NEEDS

J. S. VAN CLEVELAND

THE other day a gentleman called upon me, introduced himself, and said that he desired to hear me play something, and to talk music a few minutes. I told him that I was not a professional musician, and that his chief recreation and solace was to attend musical performances, and most wonderful of all, piano recitals. Here I found out very early of man whom America needs if she is to grow into a really musical nation in the same way that she has grown into a land of political freedom and power, a land of intellectual strength and enlightenment, a land of moral and religious progressiveness. Every true lover of music and who could do his duty perfectly as he would only take more pains. How many persons do hear sighing and wishing that they could play as

DEEP BREATHING

PERLIE V. JERVIS

The importance of deep breathing is not sufficiently appreciated by piano players. It is one of the very best cares for nervousness, and, when regularly practiced, will prevent much of the brain-fatigue of piano practice. Physical exertion always increases the demand for breath, and the execution of long and difficult passages at a high rate of speed or with great power necessitates great physical exertion. To be able to render such passages with repose, it is absolutely essential that the breathing be deep and regular; hence the player should learn to breathe correctly, and then persistently practice deep breathing morning, noon, and night, and also at frequent intervals during the practice periods.

On rising in the morning stand at an open window and inhale slowly through the nostrils until the lungs are completely filled; there must be a general expansion about the waist and the abdominal, costal—or rib—muscles at the sides, and the dorsal muscles at the back must be brought into thorough action. When the lungs are filled, exhale slowly, contracting at the same time the muscles of the waist. Take twenty-five or fifty deep inhalations in this way, always breathing fresh, pure air. When playing in public, if the pianist, while awaiting his turn on the program, will take fifty deep inhalations, he will be surprised at the tranquillizing effect which they have upon his nerves.

RESTRICTIONS

THOMAS TATNER

There is certainly a straight and narrow way to be followed by the art-learner. At first he feels that he needs room to express himself. Liberty, he calls it. To study Rimmer's "Anatomy" instead of Paine's, and drawing, to put up with the rigid requirements of Counterpoint instead of making a Symphony at once, seem to him virtually to pay tribute to stern task-masters. But he may console himself, for there are two observations to be made about the teacher and both of them favor him. The first is that if the Symphony be really there no amount of restriction will keep it back; and the other is that, if there be no Symphony there, the restriction is a training that will put his capital to good interest. And the training he gets will teach him that the world cares not at all for "little messages in big envelopes"; it looks for messages which, let them be big or not, it trusts to find true; and it calls to the Artist and to the Thinker and inquires "Can you tell us what to do? We do not forever want toys and revelry!"

Those who have given themselves the sternest schooling in the art of how to express themselves return to the thought which suggests that the simplest, most direct, and forceful presentation is the best; but, beyond this, they learn that the whole lesson of art is by severe restriction training to make one capable of getting from a little bit of music contained in it, to gather great meaning from little material. This is a vastly different matter than extracting a little meaning from a great deal of material. When one has this facility of thinking a thought into luminous clearness and the thought be noble, he is apt to produce a classic.

TAKING PUPILS

MADAM A. TUPIN

"How can I hope to excel, I am not at all talented!" "You may excel by taking pains. It is not often that the talented person excels: he goes so far and then stops. It seems strange to me that he should be unwilling to take the little extra trouble that would bring him to excellence; but find things easy up to a certain point, he feels a disinclination to push himself beyond that point."

How many persons we meet who do things moderately well, but who could do them perfectly if they would only take more pains. How many persons do hear sighing and wishing that they could play as

well as this one, or write as well as that one, or speak French as well as the other; but who never take pains with anything. They go at everything in a hither-and-thither way, and then bewail the fact that they are not talented. These lazy creatures would like to be some great things without paying the price.

The following questions and replies were heard at different times: "How did you get rid of that defect in your speech?" "Oh! by taking pains." "How did you get such a beautiful handwriting?" "Just by taking pains." "How do you happen to have such a lovely touch?" "It is no happening; I took pains to acquire a good touch before I began to study difficult pieces." "That is most perfectly made; I cannot see a fault in it. How did you do it so perfectly?" "I took pains." This tells the story.

FORGET YOUR MUSIC WHILE ON YOUR VACATION

BY CLARA A. KORN

The following advertisement attracted my eye and commanded my sincerest admiration:

Wanted—Lady or gent to play piano at seashore hotel; dance music; rag-time. Address:

It was the honesty and straightforwardness of it all that made it so commendable, for in this instance no pianist, except one of the "great" variety, would ever dream of applying for the place.

Summer is the most bitter of all times for the educated musician. Such of our brethren as are compelled by necessity to accept hotel engagements are constantly confronted by misconceptions of every sort. They are engaged upon their representation of being first-class musicians, and then, when in proof of same, they perform a *last* rhapsody or a Chopin polonaise with consistent virtuosity, or dreamily and poetically give vent to a *Mozart* waltz or a *Beethoven* melody. They are asked to play something less classical, something more savory to the popular taste. They rack their poor brains in a sorry attempt to compile a repertoire which will meet all requirements, with little success or satisfaction to anyone.

One novice in this line of work was once engaged to play a program during dinner at a fashionable country club; and, armed with the conviction that he knew all about music and would be sure to suit, set out to "render" his most magnificent numbers, such as Schumann's "Aufschwung," Chopin's "A-flat Polonaise," etc., but was cut short at the third or fourth piece by the manager, who wrathfully commanded, in subdued, though indignant parlance, that he play something "nice," and not such "stuff," that some of the gentlemen had complained that such music spoiled their appetites, and that they would rather leave their meals untouched, and eat in peace in some cheap restaurant than be obliged to listen to such "rubbish."

The poor pianist was not alone crestfallen, but his helpmates and hostesses, for he knew no music of a lighter order. He stopped playing, and, gazing about in bewilderment, observed a pile of music on a chair next to the piano, the top number being a potpourri made up of airs from "Carmen." He was an excellent reader, so he seized that sheet and played the piece through, and the satisfaction of some of the men guests, amidst the satisfied grunts of some of the women guests. Gratified and encouraged, the pianist delved further into the music pile and unearthed great quantities of medleys, two-steps, and vanderbelle gems, which he successively and successfully manipulated until the time was up.

After dinner the gentlemen departed for a smoke, and the manager came to the pianist and praised him, and by a contingent of ladies called in and queried in reproachful accents: "Oh, why did you stop playing that beautiful music, and give us those shabby selections?" When the pianist explained that the ladies begged him to "give them some more good music,"

and so it invariably is in summer.

If you are an opulent musician and can afford to pay your way at some hotel or boarding-house, your

only safeguard is to conceal yourself within an impenetrable incoherence. Mention it not that you are a devotee of music, for you will know no rest from loneliness if you do. Should you be unfortunate enough to be a singer, the following will be your experience.

You will probably be sociable and sit on the piazza with the other boarders or guests—it will depend on the style of the place where these people are "boarded up" or "guested." You will see a pleasant familiarity with whom you did it easy to strike up an acquaintance; she will be flattered to learn that you are a songbird, and will rhapsodize over the opera and will tell you that she knows all the renowned vocalists—that she will amuse to the other boarders, or guests, that you are a singer, and you will immediately be coaxed and pressed by all to give a sample of your qualifications.

Now let us assume that you are a coloratura soprano, and that you are extremely proud of your liquid runs and trills; that you get up in supreme confidence and warble in glowing style the grand aria in the mad scene from "Lucia," or the waltz song from "Roméo and Juliet." There will be applause (there always is), but one lady will venture to remark that she has heard Melba in these numbers, and that her conception of these immortal strains is unsurpassed. You never imagined yourself a Melba, yet somehow this remark hurts you. Another will ask you who taught you, and upon receiving the reply, will recommend another teacher, because "everybody could tell that, although you had a good voice, it wasn't being trained properly, as your high notes were off the key, and your diction faulty." Then one of the gentlemen will grumble that "he didn't see why anyone should want to better learning such music anyway. Give him real music, with melody and a swing to it, and not such fireworks that give a fellow a pain." All of this will make you feel very small, which feeling it will not be in the least alleviated when some of the other boarders—or guests—ask you whether you are singing "The Holy Child," or the "Ave Maria" from "Cavalleria Rusticana." After that, there will be clamorous requests for "I'd Leave My Happy Home for You," or perchance some timid personage will hanker for "Mandy Lee." Then there are others who adhere to the "good old times" like "Kathleen Mavourneen" and "Allan, Where Art Thou?"; and some who will waver there never was a song so good as "Down went McInelly to the Bottom of the Sea," its only possible rival being "Davy Jones." And so on and so forth until you are racked with distress.

Your only means of rescue will be the taking of solitary rambles, or close confinement to your room; you will also be safe on the roof. Better still will be to gather up bag and huggies and to depart for some scenic spot, to pose as an every-day mortal, never to go near a piano, never to lift up your voice in song, never talk music, nor take an apparent interest in music. Conceal your vocation, keep it dark—and then, perhaps, you may be happy in a summer resort.

THE Indian Tagals, it appears, has extraordinary talent for music. There are few among the native population who do not play either the mandolin, guitar, violin, or piano. The villages in the suburbs of Manila and those of the provinces of the island of Luzon before recent events all had their orchestras and military bands enjoying a great reputation. It was these musicians who led the bands of insurgents to battle and who today render the *bandera* and the music at the entrance of the cities of the interior. Last year the leader of one of the regiments from the United States organized an orchestra composed of one hundred natives, and the success obtained was so great that it was proposed to establish a conservatory of music at Manila.

The theaters of Manila possess orchestras conducted by Tagals, and the innumerable liquor saloons that have been opened in that city since its occupation by Americans are provided with a piano and often with a Tagal orchestra.

THE GREAT COMPOSERS AND THEIR LOVE FOR NATURE.

BY CHARLES SANFORD.

APPRECIATION of the beautiful in nature, in and for itself, appears to be of comparatively modern development. Early writers and travelers seemed to regard nature as something apart from man; in their writings we find little or none of that intimate sympathy and communion with its varied phases which characterize the literature of the present day. In stead of awakening a feeling of sublimity or grandeur, the sea was to them a terror and a menace; the mountains were gloomy and a refuge for robbers. Even more peaceful scenes appealed mainly to the sentiment of personal shelter and repose.

To us nature, viewed in its highest aspect, seems a record of the life within a glowing sun, a noble river, a sunny landscape is poetry made visible, a melody and a harmony to the eye, as it were. The idea is gaining ground that man and nature are essentially one, that nature as we see it is but another form of the universal consciousness which we feel welling up within us. To the poet, to the musician, to the artist, is granted a keener sense of this mysterious unity than is vouchsafed to the generality of mankind. In virtue of their sensitive temperaments they are the seers and apostles of the gospel of nature and its message to man. Their revelations take form in word, in tone, in color, according to the artistic means employed.

This modern spirit of love for nature and sympathy with her moods expressed in terms of music first came distinctly into the world of Haydn. "We do not mean to say that so-called 'nature music'—i.e., imitative music—is not much older, or, in fact, that it is not almost as old as music itself. The history of music abounds in naive and ingenious attempts to portray various natural phenomena in musical notation. For example, we have in 'Queen Elizabeth's Virginal Book,' dating from the beginning of the seventeenth century, a 'Weather Fantasia' by John Mundy. Three subjects—respectively, representing 'Fair Weather,' 'Lightning,' and 'Thunder'—alternate in such wise as to give no fewer than thirteen changes of weather, presumably a type of an English day, though it is gratifying to note that it ends with a passage which indicates 'a clear day.' Another obscure composer, Samperi in name, is now only known by his descriptive pieces. One of them bears the comprehensive title of 'A Novel, Sublime, and Celestial Piece of Music called Night; Divided into Five Parts, viz: Evening, Midnight, Aurora, Daylight, and The Rising of the Sun.' Such compositions were at one time greatly in vogue. They naturally abound in birdcalls and in imitations of lightning and thunder, which are still heard in storm pieces, some by eminent composers; *vide*, Beethoven's 'Pastoral Symphony' and Rossini's overture to 'William Tell.' Beethoven, by the way, brings in the thunder before the lightning, an amazing blunder which is not often noticed, since the two effects occur very rarely together. Such devices, however, are purely imitative; they deal with the external only, and belong to a stage of the art now, for the most part, left behind.

In Haydn's music we find the joy of nature as it thrills the heart, gushing forth fresh and spontaneous like the waters of a mountain spring. Haydn lived for thirty years at Eisenstadt, the romantic country-seat of the princes of Esterházy, whom he served as capellmeister. Passionately fond of fishing and hunting, he lived close to nature's heart, the reflex of sylvan pleasures rippled from his pen in such tones as had not yet been heard in music. The note of unrest and doubt seems never to have disturbed his spirit. When in 'The Creation' we listen to the charming melody of 'With Verdure Clad,' or hear the sparkling notes of Beethoven's 'New-dropping Morn,' we can almost see the Hungarian plains in the cool freshness of early morn as they must often have greeted his ravished sense. And not only his oratorios, but his symphonies and quartets, as well, show

many pages which bubble over with the same spontaneity and unaffected gaiety caught from nature in her brightest moods, revealing a light heart and a spirit of joy and thankfulness for the gift of life in a world so beautiful.

In the music of his great contemporary, Mozart, the same influence cannot be traced so decidedly. We learn from his letters how impressionable he was to the scenes through which he passed in his early travels, when as a wonder-child he astonished and delighted the courts of Europe, and know that their influence on his development must have been great. Still, of all musicians, Mozart was the one who owed least to outward circumstances. From childhood, the most evenly balanced musical organization the world has ever seen, his art was conditioned by an inner ideal so exquisitely proportioned that it is impossible to point to this or that feature and pronounce it determined by any circumstance or set of circumstances. In their expression his impressions were fused into a complete and well-nigh perfect form defining analysis. We know, however, that some of his loftiest inspirations were conceived among romantic natural beauties. Fully as sensitive as Haydn to the touch of nature, he was impressed in his own characteristic fashion. His was a more profound nature; hence his feelings were deeper and more varied. The world which surrounded him was not merely a world of light and beauty; it was a world of pain and mystery. To him man's lot was not alone to enjoy and be thankful, but to doubt and struggle as well. Yet withal to press resolutely forward toward the ideal. Thus Beethoven's music covers the entire range of human feeling; if sorrow and suffering speak at times in poignant accents, notes of heroic endurance and final reward are also heard. His delight in the country was that of a child, and his inspiration was largely drawn from nature. Supplied with a notebook in which to jot down musical thoughts, he sallied forth on his daily walk, which was never omitted, no matter what the weather might be. Most of his greatest works were conceived out-of-doors, as is proved by the remarkable collection of note-books which was found among his effects after his death. He once said to a friend that he never composed without having a definite picture in his mind, but he wrote very little so-called program music. The 'Pastoral Symphony' was composed according to a defined program, but he stated his intention as being 'more an expression of emotions than as portraiture.'

One who once asked the meaning of the enigmatical 'Sonata in D-minor,' opus 31, No. 2, he answered: 'Read Shakespeare's 'Tempest.' With this in mind it ceases to be an enigma. The opening adagio phrase is clearly Prospero's magic wand which, raising the storm, is heard ever and anon amid the elemental sobbing cries are imitatively Mirandol's pleadings for the shipwrecked crew. The idyllic adagio, with its unmistakable dialogue form, pictures Ferdinand's wooing, while the whirling, ecstatic finale can be none other than that most lovable of Shakespeare's spirits, the tickle Ariel.

Mendelssohn said that since Beethoven had taken the step which he did in the 'Pastoral Symphony' everyone was at liberty to follow, and his own music shows that he followed to good purpose. Sensitive and impressionable to a degree, he was strongly affected by the sublime and beautiful in nature. In one of his letters he says, speaking of the Swiss Alps: 'I do believe that such are the thoughts of God Himself. Those who do not know Him may here find Him and the nature which He has created brought before their eyes.' And again: 'To see the finest thing that nature is, and always will be, I always feel happy when I most more than the sky. I always feel happy when I see before me the wide expanse of water.' Of this

love for the sea his music gives unequivocal proof; its magic, its mystery, have never found more enchanting expression than in the poetical overtures: 'A Calm Sea and a Prosperous Voyage,' 'Melinda,' and the 'Fishes.' Yet he does not attempt any childish cosmopolitan; he holds throughout to Beethoven's dictum that descriptive music should depict emotions rather than definite images. He does not aim at portraying the roar of waves or howling winds so much as the sentiment which these sounds awaken in the hearer. His Italian and Scotch symphonies are in tune to the 'we powerful, yet different, impressions made upon him by the two countries so radically opposed in race, temperament, and scenery. The light and glow of Italy, its gay peasants dancing the saltarello, are no more remarkable in the one than the heroic, melancholy, and so essentially northern in character, of the other. Natural objects in music suggested music to him. His 'Capriccio in E-minor' for the piano, which opens with a pianissimo trumpet-calls, was suggested by a creeping plant covered with little trumpet-shaped flowers. These he admired greatly and composed the piece to show, as he said, that music the fancies might play on such tiny trumpet. Another composition, which was prompted by a bunch of carnations and roses, was ornamented by ascending arpeggios, which he designed to represent the rising perfume of the flowers.

Schubert, the great romanticist, was poor at lamentably represented by circumstances during his short life, so that he was largely shut out from actual enjoyment of outward nature and confined to the crowded precincts of a large city. Yet so rich were his endowments that he dwelt in an ideal world of the loveliness in the profession; in fact, the latter was that music teachers exert their strongest influence to secure the teaching of the elements of music in the public schools. The paragraphs that follow are from a discussion on the subject before the Indiana Music Teachers' Association.—[Ed.]

Most children possess an inborn love for music, and all of them, whether specially gifted musically or not, should receive some training of their musical faculties. The object in modern education is to draw out and to train all the powers of the human mind.

The acquisition of music is regarded by some as a luxurious accomplishment to be added to one's education if circumstances will admit. So long as it is so regarded, simply as an ornamental luxury, having no educational value, making no demands whatever upon the mental faculties, we may hope for little improvement in this line among the masses. Not long since an educated gentleman frankly stated that for his part he could see no educational value in the teaching of music. He supposed that the ability to sing and to play was what was for the most part by inheritance in a sort of automatic machine-like way, and required no mental effort. And yet I suppose his is not an isolated case.

Some one has said: 'The proper study of music as a science, and as an art is more educational in its effects upon the mind than the pursuit of any other study in the whole realm of science, art, or literature.' The public schools are the preparatory ground of all arts and professions. We do not expect to make musicians of the pupils; we can only give them a taste, and open the way, perhaps, to greater possibilities. Music certainly occupies an important place in the development of the child. It stimulates mental activity; it produces concentration of thought; it creates enthusiasm and independence; it calls forth all the good in the child's nature.

Unfavorable conditions and opinions are often due, I fear, to the inefficiency of the teacher. We should thoroughly prepare for our work. We have no right to hear a lesson until we have made a deep study of it, and mastered every point ourselves. It is our power to elevate or to depress the child. Unless we can elevate, music will not take its place as intended, nor will it be an important factor in the development of the child, intellectually, physically, or morally.

piece of music. This lent an individuality to his musical petture such as no one had possessed before him. His sphere was not that of absolute music; his genius, like that of his great successor, Richard Wagner, was essentially dramatic, and demanded both action and word for its fullest manifestation. His opera is full of the most enchanting pictures of life, and not of nature only, for his gift of dramatization extends to character as well. His *dramatis personæ* are as distinct to the ear in the character and quality of their music as are their actions on the stage to the eye.

Wagner was the founder of the modern naturalistic school of dramatic music. Berlioz, Liszt, and Wagner have gone beyond him in technical resources and accomplishment; their canvas is broader, their colors more vivid, but their works rest upon the foundation of Wagner's. In 'Der Freischütz,' 'Oberon,' and 'Tannhäuser' Woodland sights and sounds have never found a more bewitching embodiment in tone than in the 'Forest Weaving,' from Wagner's 'Siegfried,' but its germ may be discovered in Agatha's scene and the 'Forest of the Rhine,' while Berlioz's symphony in 'Der Freischütz,' while Berlioz's symphony in 'The Forest of the Rhine' have the elves of 'Oberson' as direct progenitors.

VALUE OF PUBLIC-SCHOOL MUSIC.

BY LIDA EDMONDS.

[SOME teachers may feel that the introduction of music into the public schools may interfere with the success of the private teacher. Such is not the opinion of the writers in the profession; in fact, the latter was that music teachers exert their strongest influence to secure the teaching of the elements of music in the public schools. The paragraphs that follow are from a discussion on the subject before the Indiana Music Teachers' Association.—[Ed.]

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FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAQUIRE.

THE MODERN GIRL AND MUSICAL LITERATURE.

I REMEMBER having been, some years ago, in the music-room of a lady who had been 'a musical girl' thirty years ago. Having married and taken upon herself the cares and interests of domestic life, her music-room showed that with her it was, as it is with many, a case of arrested development. Her piano was a dear, old, kindly old thing. The pieces which she played upon it were the polkas and 'reverbs' at eventide' sort of music common among fashionable young ladies of that period. But what most struck me was the dearth of musical literature. On a single shelf stood two or three good, heavy, leather-bound volumes, the property of her papa, whose grins she frightened one to look upon, and which did not tempt one to look farther than the cover. Beside these stood a volume of Czerny's stiff, pedantic 'Let-ter to a Young Lady,' and that was all.

How different it is with the young girl of to-day! The modern girl receives her musical books as Christmas and birthday gifts quite as a matter of course, and considers it as necessary that her book-shelves should show a good sprinkling of musical works of any of these things. Just do not let them bother you with young blood. It will be time enough for you to attack these subjects when you are ready for them; until you have occasion to do, do not try to have opinions on them. I dislike opinionated girls, and, when I hear a girl expressing strong opinions upon subjects to which I know she cannot yet have given time of study enough to be able to half-understand them, I cannot but think: 'You are simply repeating, parrot-fashion, the opinions of your elders.' As to those very vague dissertations on the vast portent of music, of 'the music of the world soul' in music as 'the everlasting utterance of the central world thought,' and all the rest, do not grieve if you cannot make head or tail of it all, or feel that you are stupid because it all sounds terribly abstract and elusive. Between you and me, I do not feel at all sure that the authors themselves know just what they mean. It all sounds very fine, but in reality is, for the most part, wildly wide of the truth, for you will find that truth is always remarkably sane and rational, and that the men who are doing the most good in the music-world are particularly 'common-sensical.' I have never known such men as the editor of *Music* or the musical correspondent of the *Boston Transcript* to write any thing which a girl could not understand and enjoy at a single, careful reading, and there are, fortunately, so many just like them contributing their thoughts and experiences toward swelling musical literature, that I must trust that by their aid *THE ETUDE* girls may steer clear of the biased minds, and find nothing but happiness and contentment in their musical reading.

My friend, the philosopher, speaking on this subject, said: 'Each man who sets out to instruct the world is possessed of a certain morsel of truth which he were to write volumes enough to outweigh all that of Stanzas Steiner ever built, but that would be of worth in them would be just this morsel of truth.' You see, then, that in musical literature, as in all other, you must wade through much mire to reach the pure gold, and it will depend upon how true a musical ear you are how well reward you will feel for the reading. At first you may not be able to detect real worth from the sham, but continued reading, keeping yourself, through the magazines, in constant touch with the best musical thought of the day, will soon enable you to discern that which it will be of real value to you to retain as knowledge received from that which you may cast aside as mere journalism of the moment. To speak a word or two of some of the prevalent faults of the musical writing of our day may help to prevent their becoming a source of trouble or perplexity to you.

For one thing, the musical *literature* is rather prone to attempt the picturesque in rhetoric. The artist of red value to the man who is in the habit of modeling his thoughts in notes, in clay, or in paint, is apt to find words mere words, to be a very poor medium through which to make himself clear. To perform an action is one thing; to tell, in bare, bald words how it is done is quite another, and so the musician, when tempted is tempted to resort to the picturesque. The result is generally that the thought is obscured instead of illuminated, and one becomes entangled in a labyrinth of words, through which it is necessary to search diligently for the meaning.

You must remember, however, that this is but one phase of the evolu-

tion of musical literature, and that, as in the evolution of the human being, decoration and ornamentation of the body came before the plain, decorous dressing of the same, so in musical writing the ornamental comes before the scholarly plainness of diction, which is the delight of everyone, however lightly or deeply read. Apropos of this failing, I think that the girl who exclaimed, 'I do wish that musical writers would leave *picture-writing* to the Indians, and write plain English!' voiced the wish of many magazine readers.

Then, again, the last word has not yet been said upon the science of music. Always the art comes before the science, even as language was in use long before grammar existed. The finest minds of the age are working to make harmony a study both concise and comprehensive, and until this is accomplished musical doctors, as well as all other doctors, will disagree. So do not permit yourself to become confused as I have seen so many girls. Accept advice upon the subject. Ask your teacher for it, and remember that, on first approaching any subject, we must needs take much for granted.

Lastly, as to the depressing thoughts you read. You really do not know what to think about Wagner and the 'Music of the Future,' and about all the controversies you are continually running across in your reading, do you? Well, do not try to think about any of these things. Just do not let them bother you with young blood. It will be time enough for you to attack these subjects when you are ready for them; until you have occasion to do, do not try to have opinions on them. I dislike opinionated girls, and, when I hear a girl expressing strong opinions upon subjects to which I know she cannot yet have given time of study enough to be able to half-understand them, I cannot but think: 'You are simply repeating, parrot-fashion, the opinions of your elders.' As to those very vague dissertations on the vast portent of music, of 'the music of the world soul' in music as 'the everlasting utterance of the central world thought,' and all the rest, do not grieve if you cannot make head or tail of it all, or feel that you are stupid because it all sounds terribly abstract and elusive. Between you and me, I do not feel at all sure that the authors themselves know just what they mean. It all sounds very fine, but in reality is, for the most part, wildly wide of the truth, for you will find that truth is always remarkably sane and rational, and that the men who are doing the most good in the music-world are particularly 'common-sensical.' I have never known such men as the editor of *Music* or the musical correspondent of the *Boston Transcript* to write any thing which a girl could not understand and enjoy at a single, careful reading, and there are, fortunately, so many just like them contributing their thoughts and experiences toward swelling musical literature, that I must trust that by their aid *THE ETUDE* girls may steer clear of the biased minds, and find nothing but happiness and contentment in their musical reading.

ADVICE TO A YOUNG MAN.—Never write your brain. All high pressure is dangerous. Study to think as quietly and as easily as you breathe. Never force yourself to learn what you have talent to know.

Knowledge without love will remain a lifeless manufacture, not a living growth. Be content to be ignorant of many things that you may know one thing well, and that, the thing which God, especially endows you to know. It requires more to know the materials of thinking, no less than to melt the iron in a foundry.

But remember this, however strong you may be physically, to strike a blow, and however sharp intellectually, to receive a fact and discern a difference, your success in the game of life depends on the serious culture which you give to the third formative force in human character, your moral nature, and of the right expression of this element, a comprehensive opinion is in the end the right one. You must know this all prophets, poets, and philosophers are agreed.—*Professor Blackie.*

Organ and Choir.

Edited by EVERETT E. TRUETTE.

PLAYING THE REED ORGAN.

come to us from new pupils something like this: "I have only a cabinet organ to practice on at home, but I thought, if you had no objections, I would take my lessons on the piano."

"I have the most serious objections, almost as much as though you asked me to give you lessons on the violin while you do your practicing at home on the typewriter. The latter might help your technique; but when you arrive with violin under your arm, I fail to see how I could expect you to have a perfect lesson."

There is really too much of this kind of teaching. Some piano teachers will take reed organ pupils and give them lessons on the piano simply because they have no organ at their command and perhaps could not play it if they had one. I say to these pupils who wish to take their lessons on the piano: "Perhaps you think there is nothing to learn about a reed organ; but you are very very much mistaken. I have been using and teaching the reed organ for over twenty years and I am still learning how to get some new effect."

The reed organ, under the fingers of a skillful performer, is capable of producing marvellous effects, only excelled, perhaps, by the orchestra for delicate light and shade.

When pupils ask me to give lessons on the violin, I say "no." Why should I say "yes," when I have never taken a lesson on that instrument; and why should anyone pretend to teach the reed organ without the use or knowledge of one?

If it is any wonder we hear so many "piano-organists"? A parent said to me a few weeks ago: "It appears to me, my little girl connects her bass notes very much when she plays in Sabbath-school, while the other girls play every note so distinctly."

"I am very glad, sir," I said, "that your musical ability is such as to have led you to notice the difference; but an explanation is needed before you can understand the cause of your daughter's connecting her tones. I am giving the pupil of the reed organ on the organ, and I trust she may some day become a good organist. I am giving the other girls you spoke of lessons on the piano, and although I am pleased to have them assist when the regular organist is absent, yet I can imagine how they must chop the notes up."

If one would play both instruments, then he must use and study both; and nothing is so helpful to an organist as the frequent use of the piano.

Like many other instruments, the reed organs are of many styles and of prices. One person buys an organ for its great number of stops or sets of reeds, and cares little how plain the case is, while Mrs. Bragabout tells what an elegant organ her sister purchased for seventy dollars: "Why," she says, "it reaches nearly to the ceiling" (very valuable for the headboard of a bedroom still, I should think). Some folks, even very young folk, will ruin the bellows of a fine organ in a short time unless trained to use the pedals properly. The faster they make their fingers go, the faster the feet go—instead of working the feet slowly and perfectly independent of the fingers. If, however, as the pupil advances and is obliged to move scales rapidly the feet are unable to keep up with the fingers, and thus each gains its own independence; but not, however, until many an organ has been somewhat injured.

Keeping the organ properly supplied with air is very much like proper breathing in voice-building: The bellows of the organ should be filled at once, and then the least movement of the toes will keep the pressure up; but if the reserve is allowed to depart, then comes the quick clatter of the pedals, like the audible gasping for breath by the untrained singer. If you have filled the bellows and are only playing the single notes of the melody in the right hand, what need of there of everlastingly keeping the feet pressing harder and harder when so very little air has been used? By such constant overworking something must naturally give way. It's true, the escape valve is placed in the organ for the safety of the bellows; but very often this will only act when the pressure is so great as to have forced the air in some other direction through the rubber.

When some young organists attempt to play a hymn on the piano, the habit of striking one hand just a little before the other is very noticeable and quite distressing. The habit is not confined to the young only, for very few on board of being entirely free from it. The left hand always strikes first; were it not for this fact, one might think the right hand struck first, because of its being used so much. I have often wondered if a left-handed person would strike in two seconds; so, when one of my pupils spoke to me the other day about being left-handed, I seized the opportunity by getting out my hymn-book. I gave her a hymn to play and watched her very carefully, as I thought it might be possible she would strike the right hand first; but the ragged *ko-chung* came in the same old way.

I do not remember ever reading a settled case for the habit, but in watching the left hand I notice there is very little motion or elevation of the wrist, the hand being simply stretched out to grasp an octave, while the right hand is preparing to strike a chord and seems much longer in making ready for the stroke, often making one or two motions before the sound appears. After a pupil has used scales, octave work, left-hand studies, and other work to equalize the hands, this will gradually disappear, with, of course, the help from the teacher, who should be continually reminding the pupil of the disagreeable fact and its unpleasantness to the listener.

Organ-training involves the sliding of the finger from one key to another or substituting one finger for another without lifting the key. The lack of this knowledge is noticed when the pianist who sits down to play the organ. The style of playing is often much too staccato. But the organist who is not familiar with the touch of the piano (and surely he ought to be familiar) makes about as awkward work as the

Some one asks: "How do you accent on the organ?" I think it is as easy to make an accent on the organ as the piano; and in much the same way. The mind and the fingers do the work in both cases. The piano accent is obtained by a heavier stroke, while on the organ it is a firm pressure, sustaining the accent note its full value and perhaps slightly the unaccented somewhat. I think the firm steady holding of the knee-awell and the solid feeling of the toes on the pedals, together with the same determination of the mind and fingers is what brings about true accent and steadiness of tone, without that objectionable jerk which is caused only by a sudden push against the swell or a heavy sudden pressure of the feet.

Some pupils seem to have an idea that the accentering is all done with the knee-awell. Why, oh, my, that makes your playing as spasmodic as the he coughs and with about as much real expression. Others sit down to a strange organ, and for fear they will not get full power they draw every stop, rendering the swells perfectly useless, as an old gentleman said to me one time about a certain organist in his church: "She sits down, draws every stop in the organ, and the monotonous howl is about as musical as the bellow of an animal with its horn caught in a brush-fence."—George K. Hatfield.

AN ORGANIST AND NOT ONE PERSON CAN BE AN ORGANIST AS WELL AS A PIANIST.

periodically receives considerable notice in the musical press. Many writers claim that the action and necessary manipulation of the keys is so dissimilar in the two instruments that practice on one instrument is injurious to a perfect technique at the other instrument. Other writers enthusiastically point to the improved organization, which is even lighter than that of the piano, claiming that the one obstacle is now removed, that organists no longer require "the grip of a giant" to play their instrument, and, hence, organ-practice and piano-practice are nearly similar.

Undoubtedly, both sides are right, to a certain extent, but two important points, which have more influence on the question than the stiffness of the action of an organ, are generally overlooked.

Can anyone conceive of a Gullitman and a Paderevski combined in one person? And yet these two artists have many characteristics in common, and both are artists of the very front rank.

The question whether one person can be both a good pianist and a good organist depends solely upon the interpretation of the word *good* for a reply. That he never could be a Gullitman and a Paderevski so one will always say. Life is too short. There is a period in the progress of every student, toward the attainment of that degree of proficiency necessary to become an artist, when he practices daily just as many hours as physical endurance will allow. Pianists practice from six to ten hours, and organists devote four to six hours to their instrument. (We are considering only those who are on the road to an artistic career; but who could endure eight hours' piano-practice and five hours at the organ, six days a week for forty weeks? Look at the other interpretation of the word *good*.)

A man may play the piano fairly well, and likewise the organ fairly well. He practices the piano four hours, and the organ three hours, each day. This is about all the average man can endure. When will he become an artist at both instruments?

M. Gullitman, who is one of the leading artists of the world plays the piano? Yes! Effectively! Yes! A great pianist! No!

The most objectionable features of the piano playing of organists have been attributed to the stiffness of organ-action, while to-day this has almost nothing to do with it.

When an organist plays with the organ *fortissimo*, he uses full organ; and, if the instrument is large, the volume of tone is immense—five times as much as five pianists could produce with five pianos. When he sits at the piano and attempts to play *fortissimo*, he endeavors, from force of habit, to produce the same volume of tone. It is impossible, and yet he strives for it, producing the harsh tones which are so objectionable, and are characteristic of the piano playing of organists. This can be overcome to a certain extent, but we doubt if years of labor would ever eliminate it.

Another point of difference in the *legato*-playing. It is claimed that *legato*-playing on the organ assists the pianist to acquire a *legato* touch at the piano. So it does, in one respect. It schools the mind to watch for the *legato* all the time, as its absence, but the organ is more prominent than at the piano; but beyond this point it renders little assistance to the pianist.

To play *legato* on the organ, every key must be held down till the next key is depressed, but not a *fraction* of a second longer, else a disagreeable lack of clearness will be the result. Consequently, organists carry the fingers high, and move them instantly, when changing from one note or chord to another, securing a "crisp *legato*." Now, this "crisp *legato*" playing is useful in playing the piano at certain times, but it is not the embodiment of pure *legato*-playing for that instrument. A slight overlapping of the tones—a molding, as it were, of one chord into the next—so essential in artistic piano-playing, requires just the opposite treatment; and herein lies another objectionable feature of the piano-playing of organists. A pianist who has acquired the perfect *legato*-touch (of the piano) when playing the organ overlaps the keys in the same manner, and thus his playing is "muddy and disagreeable."

There is undoubtedly a great deal of unnecessary prejudice against one person playing both piano and organ, as any energetic student may play both organ and piano "fairly well," but if he aims to be an artist, he must remember that an artistic career at either instrument will require a life-time, and its attainment will be sufficient reward for the work of a life-time.—Everett E. Truette.

A PIANIST OR A VIOLINIST, IN SELECTING MUSIC FOR PUBLIC PERFORMANCE, HAS TWO POINTS CONSTANTLY IN MIND: HIS OWN ABILITY AND THE TASTE OF HIS AUDIENCE.

an organist should always add one other point, which is even more important than the first-mentioned points, viz., the contents and peculiarities of the particular organ on which he is to play.

Some one has facetiously said that "Wagner's music demands the full orchestra, while a Beethoven symphony is not interesting when played on a kettle-drum and two flutes." This may be overdone, but it will illustrate the point. Some organ compositions are interesting, when well played, on almost any organ, while others entirely lose their particular charm if they are not presented with a certain specified combination of tone-color (stops), which can be found only in a few organs.

A concert program which is intensely interesting on one organ may prove a bore when played on another organ, and the organist who selects his program without a thought of the organ on which he is to play will wonder why his success is greater on one evening than on another.

The size of the organ is only a small part of its individual peculiarity. The presence or absence of certain stops, the voicing of the solo stops, the relative power and timbre of such stops as are used in special combinations have a great deal to do with the foregoing applies with equal weight to organ prelates, forgetfuls, and postulates. If an organist hears some organ composition which particularly pleases him at a concert, he is apt to purchase the piece at once and present it to his own congregation on Sunday. Very likely the charm of the composition entered in some special combination of stops which cannot be reproduced in his organ, and he wonders why his hearers do not echo his enthusiasm for the composition, forgetting entirely that his personal reminiscence of how the piece sounded on another organ is not shared by his congregation.

If the organist keeps in mind, at all times, the limits of the particular organ on which he is to play, he will escape the disappointment which the cold reception of some favorite gem is sure to bring, and will gain the reputation of always presenting interesting compositions.—Everett E. Truette.

DEFENSE OF THE CHOIR.

The fact that quite a number of churches have abolished their choirs during the past few years has caused quite a controversy in some of the religious papers and other periodicals. While it is essential

that the expenses should be within the income, it seems that some churches "kill the goose that lays the golden egg" in their retrenching. The following from *The Advocate* is to the point: "Not infrequently the one saving part of the service is times of spiritual stagnation has been the music of the great masters which they [choirs] have rendered."

It is the church's fault more than the choir's if the singing is unattractive. It chooses the singers, pays them, controls them, and should supplement them with the responses and hymns of the service. A choir was never meant to do the singing for the church, but chiefly to lead in the public service of song, and in such selected pieces as are assigned to it, and should be kept well within the spirit of the time and place; most choir leaders aim to do this and to co-operate heartily in every suggestion for more devotional music.

Instead of no choir, I should like to have the church all choir, and this is the motive for the change here mentioned. But whether this can be done best by cutting off the principal singers and throwing responsibility on the others I am in doubt. Personally, I like better the plan of supplementing the choir with a good-sized chorus, and making such a demonstration of music within the reach of all that the whole congregation is led to join heartily in it.

OUR WEAK POINT IS WHERE WE FEEL STRONG. POOR PRACTICE MAKES WORSE PLAYERS.

"The more haste the less speed." Good work done, brings rewards soon. Have regular practice hours and stick to them. To do a thing well is not only a duty, but a joy. Read notes and rests with precision, not by guess. Play slowly and read accurately to avoid mistakes. Quality of practice is of more worth than quantity. If you sow careless practice, you will reap bad playing.

If you want to play fast, practice slowly and accurately.

True note-reading is as necessary as true time and fingering.

Great things are done by learning not to slight little ones.

Find the difficult passages at once and conquer them first.

Never be guilty of cheating a note or rest of any of its time.

True fingering is as necessary as correct time and note-playing.

True time is as necessary as correct note-playing and fingering.

The full value of correct playing is only secured by a good touch.

"Every day that we spend without learning something is a day lost."

It is how carefully and accurately you practice that learns a lesson well.

If you have to face a practice period, make it up before the next lesson.

Do you know more than you did yesterday? "Progress is a duty of life."

One must practice! Why, then, have the benefits which come from good practice?—*The Nonconformist*.

CHORAL SINGING IS A BAD REPUTATION FOR VOICE-DESTRUCTION. THIS SHOULD BE, AND CAN BE, REDUCED. AN EX-PORT CONDUCTOR OR ORGANIST WILL SAVE THE VOICES OF THE SINGERS, WILL DETECT AND CORRECT ANY undue shouting or overexertion of individual singers, and will show that good practice singing

is not only the most delightful of vocal exercises, but one of the best means of voice-culture and of general musical education.

When the once-celebrated Boston Music Hall organ was shipped to this country in the Dutch brig *Prins*, the boxes containing the various parts of the instrument were packed in the hold mixed up with 40 casks of gin, 8 sheep, 200 bags of coffee, 2 cases of herring, a case of cheese, and 500 bags of chicken rot. The voyage took three months.

WORTHIP: "There was no soprano in the choir to-day. What was the matter?"

ORGANIST: "The soprano had a dream last night, in which an angel told her the Lord wanted her to sing another 35 to-day."

WORTHIP: "Well!"

ORGANIST: "Well, the soprano got mad, and said she wouldn't be lashed by anybody."—*The Musical Messenger*.

"WANTED.—A steady respectable young man to look after a garden and milk a cow who has a good voice and is accustomed to sing in a choir." We shall soon hear of stilled ones in our cathedrals and churches.—*London Chronicle*.

MISS JONES: "What a jolly fellow that John White is!"

MISS SMITH: "Is that so?"

MISS JONES: "I saw him at dancing school last night, and today he was sitting down at the organ up in the town-hall, resting his hands on the keys, and practicing the various steps with his feet. I call that downright lazy way to learn how to dance. I shall never dare to dance with him for fear he will sit down right in the middle of the dance."

The Twelfth Annual Meeting of the New York State Music Teachers' Association was held in Saratoga, June 28th-29th. Among the performers at the various concerts were the following organists: Mr. George W. Chadwick, Dr. Gerrit Smith, Miss Clara Stearns, Mr. J. C. Ringwald. Among the speakers were Dr. Gerrit Smith, on "Proper Size of Church Organs"; Mr. Clement K. Gale, on "The Boy Choir"; Mr. George W. Chadwick, on "Organ Transcriptions"; Mr. Fred A. Fowler, on "Electric Organs"; Mr. J. C. Ringwald, on "The Organ Music of J. S. Bach"; and Mr. Herve D. Wilkins, on "The Organ Music of the Future."

STORIES of the blowers going to sleep are common enough, but some of them are no doubt apocryphal, says the *London Musical Opinion*. Of such, very likely, is that one of the railway-porter blower who, being awakened, hurriedly shouted out: "Change here for Dunkeld and the North."

A well known organist has told how one of his first blowers had an inconvenient trick of going to sleep during the sermon and not waking at its conclusion. One Sunday evening there was no wind for the hymn after the sermon. The organ had a very noisy action, and the organist rattled the keys well in order to wake up the blower, but without success. At last one of the choirmen went to the rescue, and began working the lever, at the same time administering a kick to the sleeping blower. That functionary awoke with a start, and hearing the sound of the organ, at once mechanically caught hold of the nearest object and began to work it up and down. As this object happened to be the leg of the man who had aroused him, the poor chairman was overturned and lay on the ground in his surprise and amazement, struggling with a start, and hearing the sound of the organ, at once mechanically caught hold of the nearest object and began to work it up and down. 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Social Department

CONDUCTED BY
H. W. GREENE

HOW SHALL I SPEND MY VACATION?

Travelling is the problem confronting some of us, and others have already solved it and imagine they are having a good time. If you are an opera-singer you probably are sequestered, away from the busy haunts of men, with a score under each arm, committing to memory one and another by easy stages, more than likely in a boat (many an opera has been learned in a boat). And as you find yourself feeling secure in your part, you practice it in quite a dramatic fashion, for the benefit of the fishes apparently, but to get it ripe for your audience, in fact. If you are sensible, as probably you are to a certain extent, or in some particular, or you would hardly be wrestling with opera scores, you should make the accumulation of reserve force an important feature of your cutting, for there is no profession that makes more serious demands upon strength, both mental and vital, than the dramatic rendering demanded by most operatic composers.

If you are a teacher, not from necessity, but by choice and adoption, you have probably "gone home" to spend the non-productive part of the year. This going home is a great boon to those who are so fortunate as to have one. After you are well settled again in your old haunts, it seems quite as if you had hardly been away. Some good habits are again pressed into service, and before you know it, you are up to your elbows either in dough or dirt, and every minute is a gain, both of health and the sweet success of life that comes only by physical activity in a congenial atmosphere.

If you are a teacher from necessity, that rudeness of discipline, you probably renege your field of effort by a short cut, or, as the New England people say, "across lots." In that case you are making your vacation a period of study at a summer school, tramping up your repertoire or prodding your teacher with questions covering the points on which you feel that you are weak or in doubt. That is not altogether a bad plan. There is nothing more exhausting than attempts to instruct, when you do not feel perfectly sure of your ground. Between your studies and your return to work you can get two or three weeks of absolute rest, which, if wisely spent, will bring you as much recuperation of body as you will require. I advise such among you to get high up on some breezy hills, or deep down into the rolling surf, putting away everything but the free air and water, and the revivifying sunbeams.

If you are students, then, indeed, you are fortunate; you may be especially thankful that your studies fall upon an age which is golden when compared with the student days of most of those who are your teachers. You are entirely justified if you think of the year has been earnestly carried on, in saying, "I am going to drop everything and get as far away from music as is possible."

But, my dear student friends, you have probably found that getting away from music is more difficult than you had supposed. It will assail you by suggestion nearly everywhere you go. If you are blessed, or cursed, as the case may seem to you, by the sense of positive pitch, then, indeed, your auditory functions will give you no peace. If you are at a summer hotel in the mountains, the morning will be announced by a miserable bell clanging away on F sharp with just enough of false overtone to set you to wondering why small bells were not used with greater care as to shape and distribution of metal. The dishes at the breakfast table will collide with utter disregard of

consonance, and you retire to the broad piazza hurriedly, to escape the din of discordant dishes; as you pass through the office the annunciator bell hangs out a 435 A. Immediately you think "How can I get that bell made it tuned it, or if it was an accident." Your reflections are quickly interrupted by another bell which responded to the business hour of the office clerk with another A, but this time it is the old concert pitch and with a shudder as the two diminishing tones fight a battle along your nerve centers you reach the piazza to rest! Yes, but not to get away from the haunting suggestions of pitch which the sensitive ear never fails to catch.

The two Misses Smith and their father are already hard at work with the croquet mallet and ball. Miss Smith No. 1 plays the ball as she hits gives you a wooden E, her sister's a D, and the father between the ball and mallet seems to hit a vigorous F, and so as you read your book you get in unrhymical succession, E-D-F—E-D-F—, and you know, without looking, whether it is Miss Smith, her sister, or the father that makes the shots which you half-consciously tally.

The croquet symphony on E-D-F is varied at times by a long train-while, which comes up from the valley on a fourth line D, which is so softened by the distance and multiplied by responsive echoes that you are soothed into a more favorable sleep. So with your chair tilted back, and your eyes closed, you drop into repose, wondering how it happened that the fly bothering you huzzes an F, and the honey-laden bee that flies across the piazza also huzzes an F, and unless a meadow-lark in a tree yonder is piping up on F sharp an octave and sometime higher than the tiny insects.

After a little you are awakened by a rough chromatic scale, from F to F, and you yawn into existence again, recalling that the last thing you remembered hearing was a couple of diminutive winged F's, now the cow down in the pasture plants a whole chromatic sequence on F's, and you wonder if F is not nature's favorite key. You recall that the initial notes of the neighing of a horse, and the howling of a wolf, are often pitched on F, but you dismiss the question after a little, for you find that nature is as flexible as to pitch or choice of key as many a singer and composer have shown themselves to be. Your reflections bring you to one conclusion, that, gone where you will, pitch exists with clearly defined tonality.

The sea notes majestically; the thunder often gives a pronounced 44-foot bass in varying pitches; the brook gurgles ceaselessly, and as it darts from one of its tiny self-made caverns to another, a perfect and continuous melody may be discerned; the music of the brook is no creation of fancy, but a liquid fact, within reach of the enjoyment of anyone who will take the trouble to follow its course awhile.

And now we must leave you. Do not undervalue the gratuities of your holiday. Open your heart to nature. She will teach you everything hat phrasing, diction, and rhythm; and, in her broad expanse, those who receive an impetus and inspiration which cannot be roused by any artificial environment whatsoever.

THE TRUE REWARD.

In the fight for a position in the front rank too many of our young American music students forget the debt that success must pay to time. Look at the young military and naval cadets. They study steadily

for years to attain to a scholarship sufficiently high to hope of going to West Point or Annapolis. Then come four years of work so exacting that 30 per cent. fail to maintain the required standing and are dropped. Even at graduation they receive only subordinate commissions, and it is a question of years before the money consideration is of any value, as compared with the financial successes of commercial life.

Physicians, lawyers, and clergymen afford abundant examples of the value of special aptitude for professional work. In the press of competition many must step aside and let the more gifted sit in the highest places, but even then high places are never filled by young men. While they may show promise the world makes no wide recognition until the promise is redeemed. This recognition must be earned by busy days and studious nights. Failure upon failure to reach desired ends carry not the sting of defeat, but the self-inflicted lash which stimulates to further effort, until at last the special disease is mastered, the great case is won, the remarkable discourse is delivered, and the world or that part of it to which special gifts appeal bows to the master.

Music so light a thing that the sound of a voice can alone mark for distinction? Is there no special strength of character necessary to enrich the gift of a beautiful instrument? We can answer by an illustration.

The piano may give single examples of its tonal quality as readily, perhaps, at the hands of a novice as of the virtuoso. But what of the profound truth which the instrument reveals under the highly-cultured touch of the master? Do they not stand as evidence that the tone is not the thing, but the mind, the grasp, the subordination of the body to the will, the insight which comes from research, the earnestness that is aroused only by a worthy end, the devotion to a cause? All point to the truth that the tone is a simple thing in itself; but it is when employed as a medium by which an art product may be given to the world that it is of mighty import.

The piano-tone is meaningless until linked to mind. The vocal tone is equally tame to the collector of notes, and unless a young man's thought and experience have made it possible for its possessor to bring it to and to reveal through it, not only the meaning of life in its widely differing moods, but the strangely marvelous power of the art itself. The voice gives out in great abundance, but the part it gives out, but in great secret treasure of its possessor, is even more abundant, and fills the life and experience of the artist beyond all attempts to describe. In this rich reward gained by only beckoning to it! The men and women who have suffered to deserve it will tell you "no," they have no words to waste in idle talk, but speak to the appreciative student in a whisper, always with a sigh, of their struggles and consciousness of just reward.

Do my readers weary of my repeated efforts to impress upon them the seriousness, the dignity, of the calling? Only great earnestness and a high ideal lead to that real satisfaction which is the most to be treasured prize awaiting them. A full measure of popularity, applause, and money is not to be compared with it. Think not, however, that it is a gain earned in youth or a gift from the goddess of chance. It goes hand in hand with maturity, and is the chief inspiration to teachers.

IS THE ART OF SINGING IMPROVING?

Who had the unusual dramatic soprano voice, a musical temperament, and brains; in fact, all the qualities which make a singer. With such a certain accumulated money sufficient to study in a certain school in the West. This school had a reputation as a musical center, and a few voice pupils who became prominent in the musical world.

She started the first year under a German teacher. His lessons consisted in requiring her to sing as many diminished triads as possible at one lesson. The more she learned of these the better lesson she had. Poor girl! With not a word or hint as to true tone-production. She thought, because she was paying two dollars and a half for a thirty-minute lesson, that she was learning something. She continued until spring in this way, when doubt of the method (it took possession of her mind. She tremulously expressed her doubts to the president of the college. He told her that a great artist was coming from Italy next week and she could study with him, and, furthermore, he played the 'cello beautifully. The 'cello, in fact, was her specialty. However, the president could not see why she was dissatisfied with her present teacher. Weren't Miss A. and Miss B. his pupils, and weren't they making a record for themselves in the song-world?

Our dear young lady had not learned that there was a very few voices naturally placed, and that many an incompetent teacher has gained a reputation, not merited, from these natural voices.

Her new "cello" teacher advanced her to Italian airs (more brilliant fantasies than just plain studies), such as the "Jewel Song" and "Una Voce Poco Fa." She felt excited and even highly pleased.

When she returned to her village home in the summer she sang these wonderful things. The people did not enjoy her attempted artistic efforts, but they thought their children ought to study with a person who could sing in Italian, accordingly, they gave to her village friends what she thought a method until February, and then, by borrowing money, returned to the same school.

The faculty were delighted to have her back, and neglected her first chief work with alacrity. This time she was progressing. She had a signoria for a teacher whose only claim to distinction was a very long name. Soon she awakened to the true state of things, and resolved never to sing again.

Omitting her heartaches, she will pass on two or three years. She went to New York City, and there studied for a year true voice-placing. Shall we tell you what she did in that one year? To her great astonishment, her teacher told her she could do nothing, until she had learned, in a measure, breath-control. "How strange," she thought, "just to work on breath-control!" But she nearly lost courage before a simple tone in the middle voice could be produced without escaping breath. Before certain breath-control was attained, she was told to focus or to place her tone, to eliminate all needless effort. At the same time exercises were given her to acquire a freedom of tongue, larynx, and chest.

During the three years of previous corrupt teaching she scraped every note out of her throat, and her vocal apparatus was so woefully constricted that she sang hardly out of tune. Can you not see how this gentle, careful method of voice-placing came as almost a shock to our young lady? And what must have been the shock to this dear, patient singing teacher during those first few lessons? It took many daily lessons to understand what she should do to acquire this simple method; and she spent a year of patient study at it.

She is today a prominent concert and oratorio singer and successful teacher.

She writes me she always reads the articles in THE ETUDE under the vocal department and, furthermore, she has an old music-maker's scrap-book that she insists upon her pupils' reading this scrap-book that they may avoid some things in her experience.

I hope there are not many German vocal teachers, today, similar to the above mentioned, or great Italian 'cello players teaching singing.

In the future singers will not be accepted as singers, unless they sing easily, with reverberation, and they heed what great masters say: "Be natural and look pleasant." Many an artist on the stage today has a reputation, not because of beautiful and

pleasing tone-production, but musical temperament or interpretation.

Some of our prominent contraltos, with their big mismanaged voices, commit all the sins of the musical development. The dominant difficulty is erratic breath-attack. Four years ago I heard a prominent French diva sing "Cavalleria Rusticana" depressed from the key throughout the whole performance. Such a thing should not be tolerated. The sensible American people are awakening. They will not be duped by "loud sopranos" "pathetic howling" of contraltos, or the violent efforts of tenors whose use would think in danger of bursting a blood-vessel before they finish the performance.

Keyton says: "Every experience is an education," and possibly the relating of the above experience will be an education to others. I am sure that in the near future there will not be such a misdirection of voice. We are rousing from our lethargy, and better understand the correct vocal tone.—Eva Lernagony.

...

THE GOSPEL OF RELAXATION.

[I CANNOT print the following paper by Mr. Dibble without commenting upon its value to the teacher and student. In a few words he has indicated clearly the most important physiological fact connected with tone-study. The volumes of matter written and printed on relaxation may be found here condensed without the loss of an item of any importance. When the principle underlying the "Gospel of Relaxation," as here presented, is fully grasped by teachers, the preparatory work of voice-placing will be greatly simplified and accelerated.—Vocal Editor.]

In the discussion of subjects of a pedagogical nature confusion is often caused by a misunderstanding of the meaning of a word which often has several meanings according to the subjects with which it is connected.

What do we mean by "relaxation" as applied to singing?

Anyone who has considered the matter will admit that there can be no production of tone, no matter how soft, without a corresponding muscular exertion; and, the more powerful the tone, the more strenuous must be the muscular effort. Furthermore, no muscle can accomplish any result when it is in a relaxed condition.

How then—it may in all fairness be asked—can we have relaxation and yet produce tone?

As an answer to this question, let me say that the relaxation is only a *seeming* one. In order to understand the matter fully, we must consider how muscles work. We must know that wherever there is placed a muscle to move any part of the body, there is an opposing muscle to pull it back into place. A muscle never pushes—it always pulls by its contraction, and then at the proper time relaxes, to allow the opposing muscle to do its work.

Now, if when a muscle is used, the person should in any manner contract the opposing muscle, then the muscle which is called upon for work will have added to its strain whatever effort may be necessary to overcome the tension of the opposing muscle. Therefore the answer to "what do we mean by 'relaxation'?" as applied to singing is—that all muscles must be relaxed which are not required for the production of tone.

It is the desire of all intelligent teachers of singing that their pupils should produce a tone which shall be firm and sonorous, and yet be capable of all degrees of modulation of both power and quality. It is also the desire of most pupils to produce as large and sonorous a tone as possible; and the effort to do so, coupled with a lack of knowledge regarding breath-control, is the cause of throat constriction.

When a pupil of this character presents himself for instruction, the first effort on the part of the intelligent teacher must be to do away with this throat constriction, which can produce only a harsh and unmelodious tone. In the effort to obtain the necessary condition of relaxation, the first result is to

the pupil's seeming loss of all firmness of tone. In fact, he often does lose firmness and power, because he is forbidden to use those muscles to which he has been accustomed; and the correct muscles, not being properly developed, are weak and do not respond to his efforts.

Unless the pupil has confidence in the teacher, he is apt to believe that the teacher has not properly grasped the situation, and many an intelligent and conscientious teacher loses pupils from this cause—the pupil going to a teacher who will let him shout, and quickly develop an immense amount of power, which will only produce an unmelodious and harsh tone and a final impairment of the vocal muscles.

All correct muscular effort must be unconscious; that is, there must be no sensation of effort in the muscles itself. The vocal muscles are so constructed; that is, they cannot be moved by any direct effort of the will-power. They can be moved only as the singer thinks of a certain pitch and wills to sing it, when, if used correctly, they will instantly perform their proper function.

Therefore, whenever the singer has any sensation of effort in the throat, it is the result of a constricted condition of the muscles, one set holding back and preventing the free play of the other. This may be illustrated by the muscular exertion of the pianist, who shifts at his finger tips, although it is the muscles of the forearm which, by their alternate contraction and relaxation, move the fingers. So long as the player's attention is concentrated at his finger tips, the muscles will not correctly; but if he should endeavor to consciously contract those muscles, it would only cause a much greater effort, with an appreciable loss of power and loss of all flexibility.

But when we have gained "relaxation" in singing, how are we to produce firmness of tone and overcome the seeming loss of voice which has been the first result?

The quickest and easiest way to take a person's attention from one thing is to give him something else to think of. So, in singing, let the attention of the pupil be directed to correct breath-control, by means of the use of the muscles in the region of the diaphragm, and also let him emit attention otherwise be directed to a perfect articulation of consonants and a clear and firm enunciation of vowels in the front of the mouth, giving each their individual quality, and the throat-muscles will gradually become strong and correctly developed.

To be sure, there is a physical connection between the finger-tips and the muscles of the forearm, and there is some between the lips and vocal muscles. But there is a mental connection, by means of which the strenuous effort at the lips will cause a correspondingly strenuous effort of the vocal muscles, but an effort of those muscles only which are absolutely needed to make tone—provided, of course, that there is correct breath-control; so that those muscles are not called upon for work for which they were not intended.—Horace P. Dibble.

WHY so much mediocre singing is accepted where such a high degree of perfection is exacted in the instrumental performer is one of the inexplicable things in the artistic life of the present day.

If we may believe history, and those favored ones who heard the famous singers of fifty years ago, vocal art, or the art of singing, is in its decline. Then the singers earned the title of artist, and although finished singers were not so rare as now, they were not all spavens of the voice. Many of the singers who speak out a tone is an artist's glimpse of the genuine article; there is no distinction, as there was then. Heaven help the army of people called singers, if our public were as difficult to please as was that of fifty—or more—years ago! These same detractors of the public art would never finish their evening's performance or at least a second appearance would mean sure benches.

the other hand it is not my fault that I could not write to you punctually at the termination of the year whither you should come to see me die; in spite of all my pains I had not got so far.—Do not weep my friend;—there was a time when I had to beg you not to laugh.”

(To be continued.)

THE UNIVERSITY OF CHICAGO

continue to renew his time-honored tradi-



To those of our subscribers who will send us \$200 OFFER FOR AUGUST.

Instead of \$150, we will not only renew their subscriptions to THE ETUDE for one year, but we will send them, in addition, a copy of "Alcibiades," one of the finest works in musical fiction, bringing in a number of famous musicians, and giving a faithful picture of musical life of a century and a half ago. The printing, paper, and binding are all of the best. This is a good opportunity to add a desirable volume to your library at a low price.

A GREAT many teachers and pupils have taken advantage of our three months' subscription offer and we want them all to continue with us. THE ETUDE has a high standard of excellence set, toward which it is constantly striving, and with that, as another goal, a subscription list that can have no limit. No other musical journal gives so much real value, solid, practical help to teacher and to pupil on all possible lines of study, helps to overcome all kinds of difficulties: good music, bright and cheerful, brings the musician, professional and amateur, more closely into touch with the newest and best aids and methods of teaching and study, with all that is going on in the musical world that is of permanent interest and value. It goes without saying that everyone who loves music, and especially those who follow the profession, cannot get along without a fine, progressive magazine devoted to music. This is becoming more and better understood. During the month now current there will be fine opportunity for some ambitious, energetic young man or woman to do well for herself in soliciting subscriptions to THE ETUDE. It will commend itself to all as a good magazine for the home circle. Write us for information concerning the best way of forming clubs.

THE ETUDE for September will have much to interest those who are on the lookout for aid in teaching, as well as those who look for articles of more general interest. The new season for work is near at hand, and the teacher who is ambitious for success must know what others are doing, what new methods are coming to the front. The world of music, like the world of science, does not stand still. Read THE ETUDE and keep in the van of progress.

ONE of the most valuable accomplishments for the piano student is that he shall read well at sight. Like any other subject, there is a right and many wrong ways of teaching it. After many years of careful experiment under most favorable circumstances, Mr. Charles W. Landon found out the inner workings of the student-mind in note-reading. He gives the results in the two volumes of his "Eight Reading Albums." The "Introduction" to the work gives the fullest and clearest possible explanation of the subject, and the selections of music are not only some of the choicest of music, but are first of all chosen to facilitate sight-reading, furnishing just that placing of notes that falls in line with the development of sight-reading. The sale of the works is unexpectedly large, and we are receiving the highest commendations of the work from those using it. Volume I is in grades 1 and 2, and the second book is in grades 2 to 4. The music is carefully edited, fingered, and phrased. Price, \$1.00 per volume.

THERE is a growing appreciation of the economy of beginners' taking daily lessons. Teachers who use the "Foundation Materials" rejoice that with daily half-hour lessons these pupils keep up the liveliest interest,

constantly playing the short and pleasing pieces of work in a truly musical manner. Then, too, the pupil is kept right, helped over difficulties, no wrong habits permitted. When the pupil is working with one hand the teacher can play the other part, and thus making a pleasing musical effect, and the desire to prevent a break makes the pupil do the best possible work. Some teachers are giving two lessons a week themselves to such pupils and the other four of the week are given by one of their advanced pupils. All good teachers have such pupils who need financial help, and this is a good way for giving it, and yet make a price for daily lessons that patrons can meet. Try this plan and see how it grows in favor among your musical friends.

When a pupil does a thing that his teacher has explained, it fixes it in his memory in a workable manner. The notes on the many added lines, the unusual sharp and flat notes, the numerous time problems found in the pupil's daily work will only come to a ready and correct use when fully understood and when the pupil has become skilled in them. For this purpose and for the fullest understanding of everything written in music, try a course of the work given in Landon's "Writing Book." The results in improved accuracy, faster reading, and certainty as to the details of notation will surprise you. Complete, 50 cents; in two parts, 30 cents each.

DURING this month we will continue to fill 25-cent subscriptions for any of the three months from May to September. These three months' subscriptions are intended principally for pupils, who are inclined to forget about music during the vacation months. The reading matter and the music selections will keep alive their interest, and when they return in the fall they have not lost their enthusiasm. This experiment has proved very successful in the past, and very often results in the pupil's continuing the subscription when the season opens.

Our edition of "Köhler's Practical Method," which has appeared on the market during the last month, has met with unusual favor with those who have had an opportunity of examining it. Our edition is somewhat altered from the original. It contains a few pages of notation, with the addition of all the scales at the back of the book, the marks for teachers and pupils throughout the book, and a considerable number of the selections have been changed. These changes have been made particularly to suit the American pupil. The book has been modernized completely. It has met with greatest favor, and we call special attention of the teachers, who will use this method in the fall, to this edition.

In ordering from your dealer, or from us, please mention the "Presser Edition."

The retail and wholesale price remains the same as the other editions, although the work is somewhat enlarged.

In tracing up complaints of orders that were not properly filled, we found, in nine cases out of ten, that it was due to the order's being improperly given. The utmost carelessness should be taken, when ordering, to mention the composer's name, and, if possible, the opus and number. If a vocal composition, the key or voice should be given. If a vocal composition, the key or voice is desired, if not otherwise mentioned. If you desire any particular edition, that should be mentioned.

Every teacher should have a blank book in which are placed all the selections that are used, and in ordering it is always best to refer to this book, so that no mistake may be made. In ordering our compositions, it is only necessary to give the number, but, in ordering other publishers' music, it is best to give the name of the publisher.

DURING the summer months we have been busy rearranging our stock, and among other things that we

have done was to pick out of the stock quite a number of valuable lithographic titles. These titles are works of art. The music, of course, is not always the most modern, but it is the title that is attractive. They are very often rare, and a great many of them are out of print. We will send them to our patrons for 10 cents each, postpaid. Of course it is understood that it is the title and the music that is given. These pieces are more valuable than what it first appears: they are curiosities. Why not send them and see what you get? If you are pleased with it, you can then send for more.

The new work of Mr. Tapper, entitled "First Steps in Musical Biography," still remains on the Special Offer List. The work is in an advanced stage of completion, and will soon be published; 50 cents will procure a copy with the postage paid, if the order is given before the work appears on the market.

It is unnecessary to state that these special offerings of unusual advantage to the teacher. It gives them the best works at nominal prices. This particular work is one that appeals to every teacher. It is just such a work as should be on the table of every teacher, where pupils will look over it for a few moments before a lesson. Besides this, there are very few works on musical literature intended for the young. The book will be illustrated, and is written in Mr. Tapper's inimitable style.

Have your order in this month, as you may be to late if you wait until September.

We have fifty copies of Palmer's "Concert Gens and Choruses." This book is an excellent work for the second tier of a singing society. The selections are not at all difficult, but the work contains eye and some sacred selections, and all of an attractive style. There are no less than seventy-five selections; plenty of material for two or three public concerts.

We will dispose of the fifty copies that we have of this book at 25 cents apiece, the transportation to be paid by the buyer.

It is to be understood that where orders are not completely filled, and not promptly received it is because the pieces are out of print, or out of stock at the time, and that in the meantime we are trying to procure the music desired, and it will be sent to the person ordering, just as soon as it has been received.

This is the time of year to prepare for the new season. The music for the fall work can be selected and examined and classified better during the month of August than during the rush of the teaching season. We propose this time to add to our selections a large lot of the very best publications of other publishers. This will give variety, and those who have been using our selections from year to year will find a great many new things in the package.

In ordering a selection, mention must be made as to how many pupils are to be provided for, whether vocal or instrumental, how man beginners, how many advanced, whether popular or classical music is desired, whether organ or piano music is desired, and other information that will aid our clerks in making a proper selection.

These packages can be retained during the teaching season, and returned during the summer months. If you do not have our catalogues, they can be had on application.

We have had in the course of preparation a new piano-forte instruction book. The greatest care has been taken in the grading and in the selection of the new work. It has not been the work of one person, but of a number of specialists. The material has taken two or three years to gather, and the five different specialists have worked on the book during the summer months. It is now in the printer's hands and will be issued in the early fall, in time for fall teaching. The work will be called "First Steps in Piano-forte Study."

Every teacher desires a change of instruction books from time to time. This makes the work of teaching more interesting. It matters not how good a primary instruction book may be, it is not suited to all grades of pupils. This work that we now offer is one that will suit the greater majority. It is made on the popular style, leaning toward the higher class. The grading has been done with the utmost care, and it can be used almost as a kindergarten method. It takes a pupil through about six or nine months of the first instructions, in a pleasing and profitable manner. Every teacher should at least procure one of these books.

It will only remain on the Special Offer for a short time, and during this time we will offer the book for 40 cents, postpaid.

In ordering please mention "First Steps in Piano-forte Study." If the book is charged to anyone having an account with us the postage will be additional.

We have a complete stock of music arranged for autograph and also either, which we will be pleased to send "On Selection" to parties desiring music for these instruments.



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

WANTED—BY YOUNG LADY, POSITION in a school as teacher of piano, history and English. Graduate of an Eastern college. Address: Miss Grey, care of ETUDE.

AN EXPERIENCED PIANO TEACHER DESIRES position in conservatory or college. Highest references and testimonials. Address: MUSICIAN, care of THE ETUDE.

MR. GILBERT RAYNOLDS COMBS, DIRECTOR OF the Broad Street Conservatory of Music, situated at 1229-31 South Broad Street, Philadelphia, announces the addition of several new departments to the curriculum of his conservatory. He has purchased the adjoining building, which he is converting into a residence department for the young lady students, who travel from all over the country to this musical center, where the broadest musical education can be secured in every branch.

The new departments are as follows: Public School Music and its Supervision, the Fletcher Music Method, Dramatic Art and Expression, and Modern Languages. A specimen of typographical taste and skill his new illustrated catalogue is most attractive.

The eighth season of the Dominant Ninth Chorus, of Allen, Ill., Mr. Cora D. Rohland, director, has just closed. The past year has been the most successful in the history of the chorus, both in point of attendance and the excellence of the work accomplished. The pupils of Miss Fannie L. Mason, Detroit, Michigan, gave a piano-forte recital on June 25th, assisted by Miss Emma Beyer, contralto, and Miss Lilla Schroeder, soprano.

The Fourth Quarterly Concert of the Cleveland School of Music, Alfred Arthur, director, was given on June 20th, and on the 27th the graduation recital of Mrs. Thirza Diederich.

Miss Oskara SROOG HOLMSEN, of San Diego, Cal., and pupils, gave a piano-forte recital on July 24th. The pupils of G. H. Fairclough, of Kalamazoo, Mich., gave two recitals on June 20th, the junior and intermediate classes appearing at 4 P.M., and the advanced class at 7 P.M.

The closing recital of the second season of the Hardensburgh School of Music and Art was given on June 25th. Miss Louise Hardensburgh is director, and is assisted by Sumner Saller.

The pupils of Miss Joulia Poulkos, of Baker City, Oregon, gave a piano recital on June 23d.

The teachers who are attending the summer session of the Kansas Musical School are very much interested in the work being done there, and express themselves as having derived great benefit from the course. Some of the more important features of the course were illustrated by classes of children, which excited much interest among those present. Mr. Carl Feltner played for about an hour each day, his program covering a wide range of musical literature, mostly of an instructive nature.

A musical school of music is now in progress at the College of Music, Denver, Col., of which Samuel H. Binkert is dean. It is the purpose of this college to give the broadest culture and education possible to music students.

The Ninth Annual Commencement of the Slicker Conservatory of Music, Wichita, Kans., was held on June 14th.

A PIANO-RECITAL, by Emil Liebling, was given at the studio of Mr. Burritt, in Kimball Hall, on July 14th.

WILLIAM GEORGE UTERMOHLIN will continue, during the season of 1900-1901, as director of music in the Southwestern Baptist University, Jackson, Tenn.

The Milwaukee A-Capella Choir, William Boeppler, director, gave a very successful concert on May 17th. Leonard Jackson was the soloist.

The Toledo School of Music, Toledo, Iowa, Mary Theresa Louthan, director, gave its Seventh Annual Spring Musical on June 4th.

An interesting program was given by George W. Kelsey, Chicago, at her studio, in the Fine Arts Building, on June 26th.

"CAROLINE MEMORIES," a song-cycle, by Ethelbert Nevin, was given on June 26th, under the direction of Florence M. King, of Newark, Ohio.

The High School of Music, Salisbury, N. C., gave two closing recitals in the auditorium of the school, on June 13th and 14th, respectively.

GEORGE W. JONES, editor of the Mammouth, Ill., Enterprise, gave a piano-recital on June 14th.

The pupils of Lynn B. Dana, of Lima, Ohio, gave their Second Public Recital on June 24th.

An interesting program was given on April 20th, by the advanced students in music of the Red Springs Seminary, Mrs. Linda L. Vardell, musical director.

The concert in memory of Paganini, given at Tabor, Iowa, on May 29th, was a great success. A number of requests for its repetition have been received.

The Ladies' Chorus Club, of San Antonio, Texas, of which Horace Clark, Jr., is director, gave a musical on June 6th. This was the closing recital of the season.

E. ALICE OSOUD DEXTER will return to Philadelphia in the fall and teach oratorio singing, also the interpretation of songs. Mrs. Dexter ranks among the foremost of American singers.

The graduating exercises of the class of 1900 of the Ottawa Conservatory of Music, Ottawa, Kansas, were held on June 6th.

The pupils of Caroline E. Shiner, of Jamaica, N. Y., gave a piano recital on June 24th.

The May Musical at Villa Maria, Frontenac, Minn., was an exhibition of the good work done by both teachers and pupils, more than half of the class receiving the highest marking for their playing.

The Fifty-sixth Annual Commencement of the Mary Baldwin Seminary, Stanton, Va., was held on May 25th to 29th, inclusive. Two concerts, under the direction of F. W. Hamer, musical director, were given on the evenings of the 25th and 29th, respectively.

EDITH RLY, aged 13, a pupil of Miss Adelaide Packard, of New Albany, Ind., gave a piano recital recently, at which the entire program was played from memory.

The pupils of Miss Joulia Poulkos, of Baker City, Oregon, gave a piano recital on June 23d.

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